

# Balboa Highlands HPOZ



## Preservation Plan



**City of Los Angeles**  
**Adopted December 9, 2010**



# Table of Contents

<b>Chapter 1:</b> Mission Statement	5
<b>Chapter 2:</b> Goals & Objectives	7
<b>Chapter 3:</b> Function of the Plan	9
<b>Chapter 4:</b> Context Statement	17
<b>Chapter 5:</b> Historic Resources Survey	23
<b>Chapter 6:</b> Architectural Styles	27
<b>Chapter 7</b> Residential Rehabilitation	41
<b>Chapter 8:</b> Residential Additions	57
<b>Chapter 9:</b> Residential In-fill	61
<b>Chapter 10:</b> Public Realm	71
<b>Chapter 11:</b> Definitions	75



## Chapter 1 Mission Statement

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

The Balboa Highlands 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: Commercial Rehabilitation:** Provides guidelines related to the maintenance, repair and minor rehabilitation of existing sites and structures.

**Chapter 11: Commercial In-fill:** Provides guidelines for building new commercial and institutional buildings in an HPOZ.

**Chapter 12: Public Realm:** Provides guidelines related to public spaces, parks and streets.

**Chapter 13: 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 Balboa Highlands 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 Balboa Highlands 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.





## Chapter 4 Context Statement

### 4.1 History of Balboa Highlands

#### *Background: Early History of Granada Hills*

The Balboa Highlands tract is located in a community known as Granada Hills. Sited in the San Fernando Valley, Granada Hills is one of the northernmost enclaves in the vast City of Los Angeles. The area is characterized by its rolling hills; the early Spanish missionaries referred to it as “La Encantada Cuestas,” or the Enchanted Hills. The earliest inhabitants of the San Fernando Valley were the Tataviam, Tongva and Chumash Indians, who are thought to have subsisted peacefully on what the land had to offer for some two thousand years before the arrival of European settlers in the eighteenth century. Spanish explorer Gaspar de Portolá arrived in the San Fernando Valley in 1769, and in 1797 the San Fernando Mission Rey de España was established. Present-day Granada Hills inhabits former mission land, directly west of the mission itself.

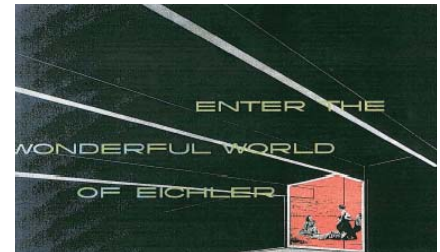
Mission colonization of the area’s native peoples ended in 1834 with the Secularization Act, and the land of the mission was sold soon after to Eulógio de Célis by Mexican Governor Pio Pico. Heirs of Célis held the land until 1874, when it was sold to Charles Maclay, Benjamin F. Porter and George K. Porter. The Porters established the Porter Land and Water Company and transformed the area into an experimental citrus ranch, growing varieties of orange, lemon and grapefruit trees. The cultivation of citrus would remain the primary use of land in the Granada Hills area for decades, with improved irrigation from the establishment of the Los Angeles Aqueduct in 1913 increasing its viability.

Land improvements for suburban development began in the 1920s; however, due to the area’s relative distance from downtown Los Angeles and the endemic construction lull of the interwar years, property sales were slow. The housing boom of the post-World War II era was the impetus for growth that largely formed the Granada Hills of today. In 1950, Granada Hills had a population of approximately 5,000. A Los Angeles Times article from 1956 cited a population of 25,312, with a steady increase of approximately 100 families a month. Citrus acreage slowly gave way to new housing tracts, and churches, schools, libraries and commercial buildings were erected to serve the burgeoning community.

#### *Residential Development in the Post WWII Boom (1945-1964)*

#### *Transportation: Early Freeways and Suburbanization*

The postwar population surge in Granada Hills was somewhat behind the national average, with the bulk of growth occurring in the mid- to



From an Eichler brochure promoting their Northern California developments



Detail of atrium at 17133 Nanette Street (photo by Darin Reyes)



Aerial view of Granada Hills, 1930 (courtesy of Granada Hills Chamber of Commerce)

late-1950s and 1960s rather than the latter part of the 1940s. This can be attributed to the community's distance from Los Angeles's metropolitan center (Granada Hills is approximately 26 miles northwest of downtown); it was not until the construction of the area's vast freeway network that Granada Hills became a viable commuter suburb. Postwar growth clogged the San Fernando Valley's existing road system, and in 1947 a comprehensive freeway plan was drafted by the California Department of Public Works (now Caltrans) for the City of Los Angeles and its environs. Funding came in 1952 with the Federal-Aid Highway Act, which offered a down payment of \$25 million for interstate highways; almost immediately, construction of many of the area's freeways was underway.

A 1963 real estate advertisement for Joseph Eichler's Balboa Highlands tract instructs prospective buyers to take the "Ventura Freeway to Balboa then north eight miles to models." A year and a half later, a similar ad suggests drivers take the San Diego Freeway to the Rinaldi exit. In less than a decade, the San Fernando Valley went from relative isolation from other parts of the City of Los Angeles to being serviced by four interstate highways. The first major interstate to make its way into the San Fernando Valley appears to have been the Ventura Freeway (U.S. 101) in the late 1950s; the Golden State Freeway (Interstate 5) came through the Sepulveda Pass soon after, and the San Diego Freeway (Interstate 405) opened in 1962. The last to open appears to have been the Foothill Freeway (Interstate 210), which opened in the mid-1960s. The major construction campaign that resulted in these freeways bisected neighborhoods and displaced families; at the same time, it cleared local roads and provided a more expeditious route to Granada Hills from other parts of the city.

To be sure, Eichler chose Granada Hills for his new tract at least in part due to its location convenient to several new freeways. In a promotional brochure, he described the tract's situation as follows: "Located on beautiful rolling land in the San Fernando Valley, Balboa Highlands is well situated to an exceptional variety of educational, recreational, shopping and freeway facilities."

### *Land Use and Site Development: The Subdivider*

The business of new home construction in the United States was nearly dormant during the 16-year period that included the Great Depression and World War II. After the end of the war, however, with an increase in marriage and birth rates and a federal mortgage assistance program for returning veterans, single-family home building surged. According to historian Kenneth T. Jackson, the number of single-family homes constructed spurted from 114,000 in 1944 to 937,000 in 1946, to 1,183,000 in 1948, and to 1,692,000 in 1950.<sup>11</sup> Distinguishing this era perhaps even more than the astronomical number of homes built was

the number and importance of large builders. Whereas in the prewar era builders were typically responsible for constructing an average of five homes per year, during the postwar boom that number was 22, with subdivisions accounting for more than 75 percent of all new housing in metropolitan areas.

The Federal Housing Administration (FHA), originating with the National Housing Act of 1934 and gaining momentum with the Servicemen's Readjustment Act of 1944 (known also as the GI Bill), had perhaps the most pervasive influence on the postwar housing boom and the work of subdividers. In essence, the FHA insured long-term mortgages made by private lenders for home construction and sale, backing them against loss with the weight of the United States Treasury. To that end, mortgage repayment periods increased in length, payments decreased, and for many it became cheaper to buy than rent. Understanding the potential for unprecedented growth in the housing market, the FHA established minimum standards for home construction to ensure that new homes would be free of structural and mechanical deficiencies. These guidelines, which were enforced by on-site inspection, became standard in the industry.

Joseph Eichler, who had experienced first-hand the pleasure of living in a Frank Lloyd Wright designed house after a couple of years renting the Bazett House in Hillsborough, lamented the lack of stylistic innovation in the typical postwar subdivision. Eichler was not an architect or designer by trade; he studied business at New York University and got his career start on Wall Street. Dissatisfied with corporate life, Eichler relocated to San Francisco where he became employed by the West Coast branch of his wife's family business. Although he worked for twenty years as chief financial officer of the wholesale food company, he harbored a repressed resentment for the work, finding it personally unfulfilling. The pivotal moment in Joseph's professional life came in 1943, when he, his wife Lillian and their son Ned moved into the Bazett House. Although the family's tenure in the home was short, it was the impetus for major change in Joseph's career path. "I began to dream," he said, "of building homes for sale that would incorporate some of the same advantages I enjoyed in my own house." Of the rich craftsmanship he enjoyed while living in a Wright-designed house, he proclaimed: "I began to ask myself if such houses could be built for ordinary people."

Eichler's first foray into home building began in 1947, when he launched a company selling prefabricated houses. This early project, while not overtly innovative, displayed Eichler's interest in modern design as the homes featured spare, rectangular massing and long bands of windows. In 1949, Eichler hired a draftsman and produced two new subdivisions in Menlo Park and Palo Alto. By this time, he was on his way to becoming a full-fledged merchant builder, his company overseeing every aspect of



View of Lankershim subdivision map by the Lankershim Ranch Land and Water Co.



Darla Avenue in Balboa Highlands under construction, c. 1964 (From Jim Hier, Granada Hills, p. 86)

**"Many people think Eichler homes are 15 years ahead of the times, They're not."**

**It's just that so many others are 15 years behind.**

Most builders are still building houses to fit people into. I build houses to fit people. That's the big difference in an Eichler home.

Take the Eichler vision of inner courts—something we pioneered years ago. We put it in to give people the outdoors where they could enjoy it most—indoors. And we gave them privacy where they needed it most by closing off the front of the house facing the street. You can see this vision at Conejo Village, all the Eichlers in Fairhills have them, and most of the homes in Balboa Highlands as well.

To anyone buying a house, the ones we build here at Eichler today will be even more important 15 years from now. After other homes are showing their age, in Eichler will still be up-to-date.

SALES REPRESENTED BY JOSEPH L. EICHLER, PRESIDENT, EICHLER HOMES

**AT CONJO VILLAGE** you can look into the famous Eichler atrium by following Yonkers freeway past Thousand Oaks to Lynn Ranch turnoff. Turn right, follow signs. 495-4800. 3089 66 JONE.

**AT FAIRHILLS**, award-winning Eichler birkens are on display in the City of Orange, at the intersection of Santiago Blvd. and Santiago Canyon Road. From the Santa Ana and Newport freeways follow Claremont Blvd to Santiago then left to models.

**AT BALBOA HIGHLANDS** you can see dramatic Eichler architecture for yourself by heading out the San Diego freeway to Rancho, then right to Balboa, then right. DM. 2-3142. 308 JONE.

Advertisement appearing in the Los Angeles Times, July 26, 1964

selling houses including land acquisition and subdividing, construction, financing and marketing.

The 1950s were productive for Eichler Homes, with thousands of homes constructed in Northern California communities in and around San Jose, Sacramento, Marin County, San Francisco and the East Bay. These developments, many of which featured amenities such as community pools and recreation areas, were met with widespread critical acclaim and were a great financial success for Eichler. His geographic focus broadened in 1961 when he collaborated with A. Quincy Jones and Frederick Emmons on the design of a pilot tract development for the Case Study House program. This program, which was founded in 1945 by

Arts and Architecture magazine's editor John Entenza, worked toward finding Modern solutions to the postwar housing crisis, enlisting some of the nation's leading architects and designers to create domestic prototypes utilizing new materials and new methods of home planning for better living. The Case Study program drew participants such as architects and designers Richard Neutra, Ralph Rapson, Whitney Smith, Thornton Abell, Charles Eames, Eero Saarinen, Raphael Soriano, Craig Elwood, and Pierre Koenig, among others, and has been called "one of the most distinguished an influential architecture research programs ever inaugurated."

Eichler's vision was a natural match for that of Entenza's Case Study program, and in 1961 he worked with Jones & Emmons to create Case Study House #24 the only multi-home development of the program, which until then focused almost solely on single-home prototypes. The development was planned for a 148-acre site in the San Fernando Valley and included 260 houses as well as greenbelts, recreation areas, and a shopping center. The project, which was met with initial approval by the Planning Commission, was ultimately denied due to unfavorable response to a zoning variance reducing lot sizes from 20,000 to 11,000.

Although his Case Study House project never materialized, Eichler returned to Southern California in 1962 to produce three suburban tracts: Conejo Village (in the City of Thousand Oaks), Fairhills (City of Orange), and, the subject of this study, Balboa Highlands. These were some of Eichler's last successful developments; in the mid-1960s he began to take on multi-family, high-rise projects in San Francisco's urban core. These developments, which were executed at a time when a significant proportion of the middle class was moving out of cities in favor of the suburbs, overextended the business and caused its financial collapse in 1966. Despite its unfortunate end, Eichler Homes left a legacy of sophisticated architectural design and planning at a time of otherwise generally uninventive mass-produced home construction. It has been said that the concept of the Modernist middle-class house died with Joe



Eichler in 1974; the continued interest in Eichler homes and supreme livability of their spaces illustrates the lasting power of his vision.

### *Cultural Diversity: Equality and Homeownership in Los Angeles*

In the early half of the twentieth century, homeownership in Los Angeles (and in most parts of the country) was not open to all citizens. In addition to placing restrictions on the physical appearance of lots and home design, many developers and homeowners' associations worked to place restrictions on who could purchase residences in certain neighborhoods. Racially restrictive covenants first began to appear in the years during and after World War I when large numbers of African Americans began to relocate to California in search of employment. White homeowners attempted at first to pass restrictive zoning ordinances that would keep their neighborhoods homogenous; this was deemed unconstitutional, and restrictive covenants offered a more discreet method of segregation. The covenants were essentially private contracts where buyers pledged not to sell their house to blacks as a condition of purchasing their home. Covenants differed from neighborhood to neighborhood; many also included exclusionary language in reference to Jews, Italians, Russians, Muslims, Latinos and Asians. Although restrictive covenants were not unique to Los Angeles, they were particularly rampant in the area due to the massive amount of development that occurred during the 1920s boom years—the heyday of restrictive covenants. According to Mike Davis in his seminal text, *City of Quartz*, “In this fashion, 95 percent of the city’s housing stock in the 1920s was effectively put off limits to Blacks and Asians.”

Although restrictive covenants were struck down as unconstitutional by the Supreme Court in 1948, racially intolerant housing practices continued in the postwar era. With the outward spread of growth in the postwar years enabled by the construction of the area’s freeways, a number of white Angelenos left metropolitan neighborhoods for outlying suburbs which generally tended to be less welcoming to non-white homebuyers. This trend was ratified by the FHA’s favoring of “traditions of racial and religious segregation as a basis for assuring ‘harmonious, attractive neighborhoods.’” The FHA was concerned with what they called “inharmonious racial or nationality groups,” fearing that new subdivisions would lose their investment value if black-white separation was not maintained. The Underwriting Manual bluntly warned: “If a neighborhood is to retain stability, it is necessary that properties shall continue to be occupied by the same social and racial classes,” and recommended “subdivision regulations and suitable restrictive covenants” that would be “superior to any mortgage.”

The fact that Eichler’s Balboa Highlands tract was open to all homebuyers regardless of color or religion was, in this climate, monumental. According to a Los Angeles Times article from 1985, it was the only tract



Children of the Yamashiro family eagerly await the completion of a pool in the atrium of their house at 17078 Lisette Street.  
(From Jim Hier, *Granada Hills*, p. 87)



Eichler home in Conejo Valley, 1964  
(Photo by Julius Shulman)



A. Quincy Jones (left), Joseph Eichler, and Frederick Emmons (right)

outside of Pacoima with a developer-backed policy of nondiscrimination. The article reports that in 1960, “90% of the Valley’s 9,833 blacks lived in Pacoima, which has been attracting blacks with suburban longings since a tract pointedly named Joe Louis Homes was built there in the late 1940s. Burbank, North Hollywood, and Van Nuys each had black populations of 200 or 300, but fewer than 125 blacks lived elsewhere in the Valley.”

In almost all Eichler developments, including Balboa Highlands, less than ten percent of the buyers were black. Eichler did not advertise in the black press, nor did he announce his policy in promotional brochures. However, he had an unwavering, no-fuss insistence on racial tolerance at a time when other developers had no qualms about refusing sale to black homebuyers. The result was a neighborhood of innovative new homes serviced by first-class municipal services and amenities open to anyone who qualified, at a time when racially integrated suburban tract development simply did not exist.

#### *Character Defining Features*

- The proposed Balboa Highlands HPOZ retains the following character defining features displaying its significance relating to residential development in the post-World War II boom:
- Proximity to many of the area’s Interstate freeways
- Uniform lot sizes and streetscapes, characteristic of subdivisions of the postwar era
- Continued policies of non-discrimination in regards to homeownership

#### *Architecture (1945-1964)*

##### *LA Modernism: Mid-Century Modern*

A result of the standardization of home construction enforced by the FHA was the rapidity with which certain home styles were colonized throughout the country. The roots of European Modernism that were laid in the prewar years in the United States (and in Southern California in particular) were hindered substantially by the FHA’s favoring of tepid Revival styles. In 1939, the FHA asked its regional offices to provide plans for what they considered to be “six typical American houses” for a National Archives exhibit; nearly all of the plans provided were bungalows with Colonial Revival features. The FHA discouraged conspicuously modern designs, doubting that the flat roofs and unadorned, asymmetrical façades were more than a passing fad. Even Frank Lloyd Wright, whose Usonian residences have been called

“the quintessence of American life,” had his work rejected by the FHA for its nonconformity to the approved styles.

What set Joseph Eichler apart from other large-scale homebuilders in the postwar era was the fact that he worked with architects to design his homes. Other subdividers tended to rely on in-house builders who could create home designs quickly and inexpensively, maintaining control over cost and ensuring adherence to FHA guidelines. Consequently, according to Gwendolyn Wright, “most architects looked down on the average builder’s aesthetic taste, as well as his cost controls; and they scorned the cautious, conservative FHA design guidelines as well.” Eichler’s insistence on a modern aesthetic and architect designed homes in his early subdivisions set him against the norm and made his investment something of a gamble. However, working first with the firm of Anshen + Allen and later with Jones & Emmons, Associates and Claude Oakland, Eichler homes were designed by some of the country’s leading Modernists and were met with widespread critical acclaim.

The California Modern tradition can be traced back to the arrival of Austrian architect Rudolph Schindler in 1920 to oversee the construction of Frank Lloyd Wright’s Barnsdall House. Schindler, along with fellow Austrian architect Richard Neutra, imported tenets of European Modernism and the International Style to California, laying the roots of what would become a vigorous and enormously influential Modern movement. Reacting against the derivative Revival styles of the 1920s and 30s, a number of young architects began to stoke the flames of the emerging new style. Often referred to as the Second Generation, many of these architects cut their teeth in the offices of Neutra and Schindler and struggled to promote Modernism as an appropriate style for the postwar housing boom in California.

Los Angeles Modernism, while drawing on European precedents, was ultimately Californian and is often aptly thought of as the great regional style. Character defining features such as floor-to-ceiling windows blurred lines between indoor and outdoor space, and dramatic, cantilevered overhangs provided living spaces appropriate to the temperate climate of the region. Post-and-beam construction allowed for the design of highly-functional, open plans, and new technologies in radiant heat and other building systems allowed for sparse, uncluttered interiors.

Untrained in the field of architecture or the fine arts, Eichler’s commitment to Modern design was that of a layperson having experienced firsthand the positive results of living in a well designed, Modern home (in this case, Frank Lloyd Wright’s Bazett House). Eichler homes represented a significant intersection in the history of Modernism in California,



Entryway detail at 17019 Lisette Street (photo by Nitzie Perez)



Detail of 17133 Nanette Street (photo by Darin Reyes)

drawing from high-style precedents set before the two World Wars and proving successful in implementation in large-scale home design.

## 4.2 Balboa Highlands Periods of Significance

The Period of Significance for Balboa Highlands is from 1962 to 1964.

### POST WWII STYLES (1940s – 1967)

Ranch (*Also Contemporary Ranch or simply Contemporary.*)





## Chapter 5 Historic Resources Survey

### 5.1 Introduction

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

### 5.2 Contributing or Non-contributing?

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

#### Contributing Structures

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

#### Contributing Altered

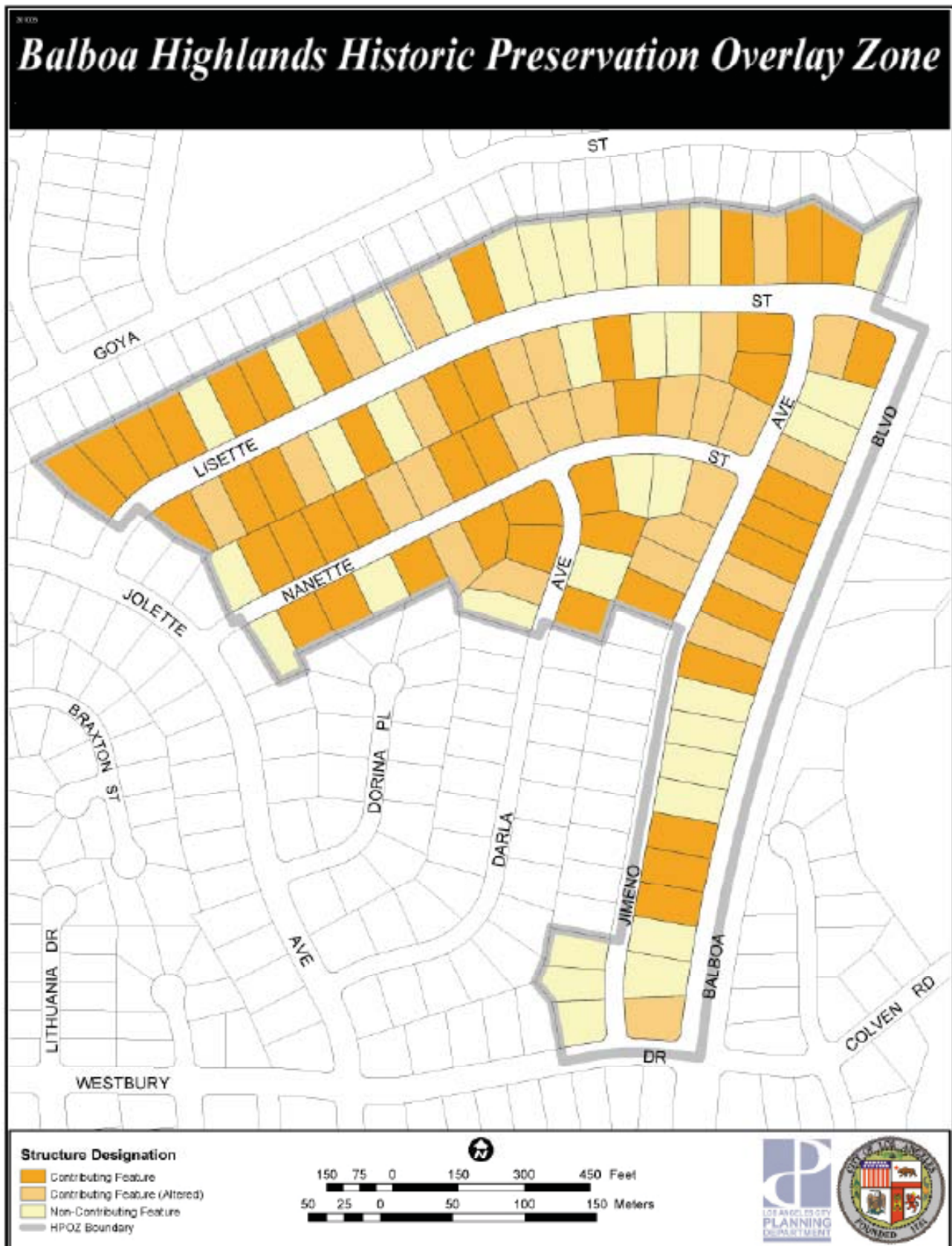
Contributing Altered structures are structures that date from the period of significance, built in the same time period as Contributing structures that have retained their historic character in spite of subsequent alterations or additions and are deemed reversible.

#### Non-contributing Structures

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

The Balboa Highlands Historic Resources Survey can be reviewed at:

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



## Chapter 6 Architectural Styles

### 6.1 Overview of Architectural Styles in Los Angeles

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

#### Nineteenth Century Styles (1880s–1900s)

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

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

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



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



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



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 Contemporary, and the Stucco Box (most popularly expressed in the



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.

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

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



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

## 6.2 Building Types

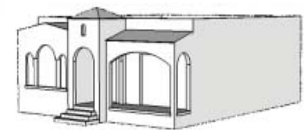
The diversity of building periods and architectural styles in Los Angeles is matched only by the diversity of building types. The cityscape is marked by single family homes, big and small; multi-family structures of varying sizes and densities and a breadth of commercial and institutional buildings varying 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. The sprawling Ranch house, such as those found in Post-WWII Los Angeles neighborhoods like Balboa Highlands is obviously distinct by virtue of its arrangement, massing and style to a Turn of the Century bungalow or mansion. 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.



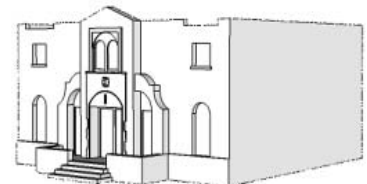
VILLA



BUNGALOW



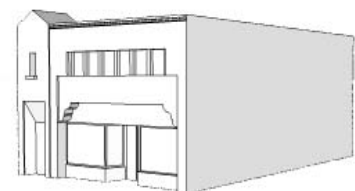
DUPLEX



FOUR-PLEX



BUNGALOW COURT



COMMERCIAL BUILDING

## Multi-Family Homes

A wide range of multi-family building types were adapted in historic Los Angeles. Some, such as simple duplexes or garden style apartments were designed to blend with the surrounding single family context, and others, such as traditional four-plexes, one-over-one duplexes or large scale apartment buildings define neighborhoods in their own right. When planning a multi-family project, special attention should be paid to predominant building types, and to what styles are most often applied to those types, to ensure that the project is compatible with the surrounding neighborhood. For example, there tend not to be Craftsman style large-scale apartment buildings, though the style is readily applied to duplexes and fourplexes. The Multi-Family In-Fill design guidelines in Chapter 9 provide a clear understanding of the specific Multi-Family building types.

## Commercial and Institutional Uses

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



## 6.3 Introduction to Balboa Highlands Architectural Styles

The Architectural Styles Chapter of this Plan is intended to give an overview of the architectural styles that exist Balboa Highlands HPOZ and the unique features of each of the home models within the tract. While many HPOZs in Los Angeles feature houses built by countless builders and architects, Balboa Highlands contains a susinct number of houses designed by two architectural firms and executed by an individual builder in a single architectural style.

There are generally four model types at Balboa Highlands, with a few variations. These models are easily identified by their rooflines: flat, A-frame, or slant. Two of the models feature fl at roofs.

### Flat Roof Models

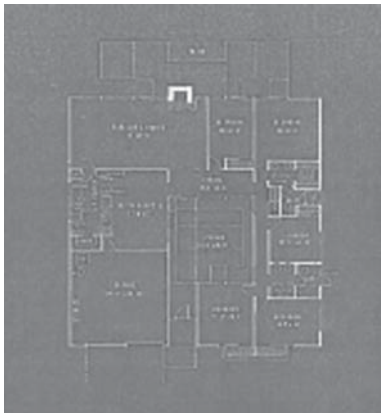
The flat-roofed models (Plans 354, 375 and 405) were designed by architect Claude Oakland. Model 354 was the only model in Balboa Highlands not constructed around a central atrium. Rather, this model had an L-shaped plan with an enclosed patio at the front of the house. The façade of this model comprises a central entrance with a two-car garage to one side and the patio wall to the other side, creating the illusion of a solid, uninterrupted street wall. This model features a façade of grooved plywood and concrete blocks at the patio wall, with no fenestration at the street-facing façade except for clerestory windows at the garage.



Flat Roof Model 354, designed by Claude Oakland is shown here in plan and front view.

## Flat Roof Models (continued)

Models 375 and 405 also features a flat roof and a street-facing façade of grooved wood cladding and concrete block. This model, however, features a square plan encircling a central atrium. Similar to model 354, this model has minimal fenestration at the main façade and an integrated two-car garage. The only notable difference between the two models is the arrangement of closets within the street-facing bedrooms as the exterior walls of the closets are comprised of concrete block walls. Model 375 clusters the closets together creating a central volume on the exterior, model 405 separates the two volumes creating solid-void-solid-void pattern.



Flat Roof Model 375, designed by Claude Oakland is shown here in plan and front view.

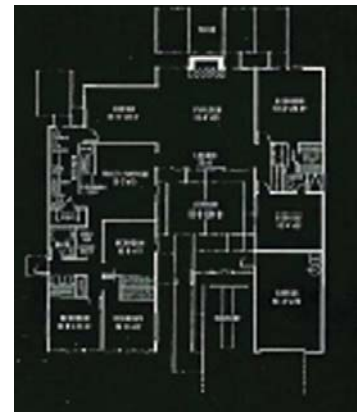


Flat Roof Model 375, designed by Claude Oakland is shown here in plan and front view.



## A-Frame Model

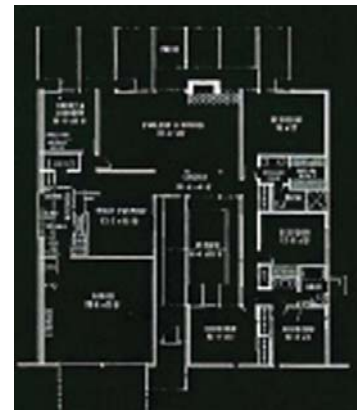
The A-frame model (Plan 1505) is characterized by a steeply-pitched, tent-shaped gable centered on a flat roof. This model was designed by Jones & Emmons, Associates. Other than the clerestory windows at the roofline and a wall of frosted glass set back in the atrium, this model lacks any fenestration at the front façade and has simple exterior walls clad with grooved plywood. This is one of the larger models, with four bedrooms plus a den, or “retreat.” It features both a covered carport and a one-car garage. The A-frame gable extends the depth of the house, covering the carport, the atrium, and, at the rear, the living room.



A-frame model 1505, by Jones & Emmons, Associates is shown in plan and elevation.

## Slant-Roof Model

The slant-roofed model (Plan 374) was designed by Claude Oakland, with some collaboration with Jones & Emmons, Associates. This model has a façade clad with grooved plywood and, like the other models, minimal fenestration at the street-facing façade. Other than clerestory windows at the roofline, fenestration consists only of two thin, vertical windows. A two-car garage is integrated into the façade of this model, and the main entry is centered at the gable pitch and covered by a cantilevered, gabled hood.



Slant-roof model 374 by Claude Oakland is shown in plan and elevation.

**1200 sq. ft. model**

Front Porch: 8' x 12' 6"

Living Room: 17' 10" x 18' 0"

Multi-Purpose Room: 12' x 16' 10"

Dining Room: 12' x 14' 0"

Breakfast Room: 10' x 10' 0"

Kitchen: 10' x 10' 0"

Laundry: 5' x 6' 0"

Storage: 5' x 6' 0"

Bedroom (Master): 12' x 14' 0"

Bedroom: 10' 7" x 10' 0"

Bedroom: 11' 4" x 12' 0"

Bathroom (Master): 5' x 6' 0"

Bathroom: 5' x 6' 0"

Hallway: 5' x 6' 0"

Linens: 5' x 6' 0"

Storage: 5' x 6' 0"

Rear Porch: 10' x 10' 0"

Patio: 10' x 10' 0"

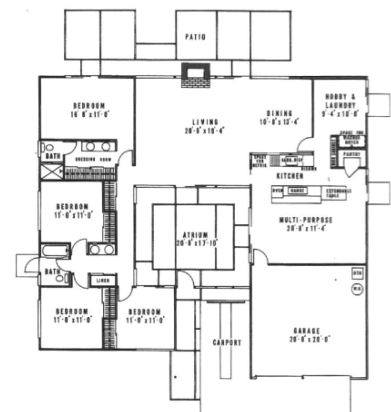
A photograph of a modern, single-story house with a light-colored exterior. The house features a large, covered entrance with a dark roof and a central door. To the left of the entrance is a white garage door. The house is surrounded by lush greenery, including trees and shrubs. A paved driveway leads to the garage, and a paved road is visible in the foreground.



A photograph of the exterior of the modern house at night. The building features a dark, flat roof and large glass windows and doors that are brightly lit from within. A silver car is parked on the concrete driveway in front of the house. The landscaping includes various plants, including tall cacti and succulents, and a set of concrete steps leading up to the entrance. The background shows a clear night sky and distant hills.



A photograph of a single-story white house with a large white garage door. The house has a low-pitched roof and a small front porch with a door. In the background, a row of tall, thin cypress trees stands against a clear blue sky. To the left, there are some trees with bare branches and a red curb with a white address marker that reads '12001'.



Model 384



Model 394



Balboa Highlands is set on a knoll, enabling dramatic views from many of the home lots. The streets curve in concentric circles, allowing for increased privacy in the homes and yards. The houses are set back on the lots to allow for small front yards; depending on the location, these yards are typically flat or generously sloped. Poured concrete driveways lead from the streets to the garages and carports. The rear yards are larger than the front yards, and many include concrete patios and swimming pools. Several of the lots appear to have had pools from the very beginning, while others were likely added at a later date.

In Balboa Highlands, all homes were originally clad with grooved wood siding, and the flat roof models typically feature additional cladding of square concrete blocks. The homes are characterized by simple façades with minimal fenestration. Bands of clerestory windows give the roofs a floating appearance, while providing ample natural light to the interior spaces. Garages are integrated into the façade; every model has either a one- or two-car garage and, at times, a covered carport. Side and rear façades feature floor-to-ceiling glass walls, with sliding glass doors leading into the atrium and rear yards. Windows and sliding doors were originally steel sash.

Joseph Eichler chose the exterior paint colors for all of his homes, and was known to be disapproving if homeowners decided to change the color of their home to something he deemed incompatible. The palette for Balboa Highlands generally featured warm, earth-tone colors for exterior façades with brightly-painted front doors. Minimal ornamentation at the buildings' exteriors included globe light fixtures, wood and plaster address numbers, and exposed beams at the roofline.

The simplicity of the buildings' exteriors gives way to highly-functional interior spaces that are filled with natural light. Floor plans featured large, communal spaces with kitchens opening to multi-purpose rooms. In this fashion, Eichler is said to have coined the term "family room," as conceptually a mother could keep an eye on her children while tending to her household duties. Small details such as extendable "swing-out" tables and lower counter heights further opened up the space. All homes in Balboa Highlands featured forced-air heating and air conditioning, opposed to the radiant heating system found in Eichler tracts in Northern California. Generally speaking, all models are approximately 2,000 to 2,500 square feet. This includes the central atrium that is common to nearly all models, which is typically about 400 square feet in size.

## Character Defining Features



Slanted roofline



A-frame roofline



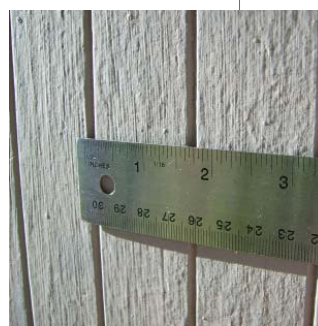
Flat roofline



Steel sash windows



Original entrance configuration, at times with transoms and sidelights



Grooved wood wall cladding (approximately 1.75-inch)



Concrete block wall cladding (approximately 8-inch square)



Atriums and carports



Double-bay sliding, or single-bay awning garage doors (also grooved wood)



Cantevered, gabled entry hood



Original white Helvetica address numbers on black squares.



Original "Saturn" front door hardware





# 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 Balboa Highlands HPOZ. Contributing structures were built between 1962 and 1964 (the historic period of significance of the HPOZ) and retain elements that identify it as belonging to the original Eichler housing development.

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” 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, 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.

Balboa Highlands houses are situated on their lots with setbacks that vary from 15 to 20 feet based upon site topography. Most lots are configured with double-wide driveways and a separate pedestrian pathway or steps. Houses have either double-bay garages or single bay garages with an accompanying carport. Slant-roof houses provide a entranceway and door at the front facade-line, while other houses recess the front entrance behind an atrium/carport area. Most lots are hilly and front yards incorporate modest concrete block retaining walls designed to match concrete block used on house facades. Spacious front lawns are rare, as a mix of plantings are better suited to the terrain. Front yards, however, always remain open as fences are not present.

### Guidelines

1. Mature trees should be retained whenever possible, or alternately replaced with in-kind materials. .
2. Historic topographic features should be preserved whenever possible. Leveling a lot that was traditionally characterized by a varying topography is generally not appropriate.
3. Front walks should be poured concrete with simple scoring or other simple materials. Brick, terracotta and other overly-decorative materials can distract from the appearance of the original houses.
4. If historic concrete block retaining walls, pathways, stairs or fences exist, they should be rehabilitated or preserved in place. If they must be removed, they should be replaced in kind. If reinforcement is necessary, finish materials should match the original in materials and design. .
5. New or replacement retaining walls should be constructed using square concrete block, matching those found in the original development or other similar materials.
6. Front yard fencing or free-standing walls are not appropriate
7. Rear yard fencing or walls may be appropriate and should be comprised of simple materials that complement materials found on the house.



Rectilinear poured concrete steps with a modest lip are an appropriate front walk on an Eichler house



Original concrete retaining walls use blocks that match house facades creating a cohesive look. This new wall has been design to match originals.



Native and low-water landscapes are quite appropriate and well suited to the HPOZ's sunny hillsides.



Fences, walls and facades are often seamless.



New walls, when modestly designed can be appropriate.



Exposed sideyard fences should be comprised of modest materials and should leave room for landscaping.



A mix of plants and textures helps to create shade and visual interest.

8. Chain link or cinder block-type material are inappropriate for publically visible walls and fencing.
9. The traditional character of residential front and side yards should be preserved. New hardscape beyond the apron-to-garage footprint should be minimized in favor of landscaping and permeable surfaces.
10. Landscaping should not be so lush or massive that public views of the house are significantly obstructed.
11. New carports are generally inappropriate.
12. Swimming pools should be located in the rear yard and not visible from the public way. .
13. Above ground pools are usually inappropriate.
14. New physical features within a front yard, such as ponds, fountains, gazebos, recreational equipment, sculptural elements, etc. are generally discouraged. When appropriate, such features should be diminutive in scale and style and visually deferential both to the residential structure onsite and to similar physical features that were constructed during the Period of Significance.
15. Drought tolerant alternatives to traditional front yard lawns are encouraged. Landscaping should always be 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 and. 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 might also be found appropriate for some locations.
16. In addition to compliance with the City's sign regulations (LAMC 12.21 A 7), any signs used for a home-based business or church structure in a residential area should be designed with sensitivity for the historic context. Such signs should be minimal in size, should not conceal any significant architectural or landscape features, and should be constructed of materials and colors that are appropriate to the style of the house and the Period of Significance. Illuminated signs and digital signs are not permitted by the City in residential areas and would be inappropriate in an HPOZ



## 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.

Balboa Highlands windows, on front-visible facades are minimal. All houses use clerestory windows which are located just below the roof eaves. Most houses also use narrow floor-to-ceiling windows. In some cases, front-visible atriums will also use windows, or screens that function as partitians. However, the majority of the houses windows are contained on side and rear facades and within central atriums.

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.

### Guidelines

1. Repair historic or presumed original windows wherever possible instead of replacing them.
2. When replacement of the windows on the front and visible side facades is necessary, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. It is most often necessary to have custom windows constructed in order to match the original windows in these details.
3. Clerestory windows were originally comprised of clear glass. Sidelight windows were originally comprised of semi-opaque Mistlite.
4. Replacement windows on the rear facade may vary in materials and method of construction from the historic windows, although the arrangement of panes, size and shape should be similar.
5. If a window is missing entirely, replace it with a new window in the same design and material as the original.



A clerestory window is shown. Such windows are indicative of the period and should always be preserved.



Narrow floor-to-ceiling windows allow light to enter a room while preserving privacy.



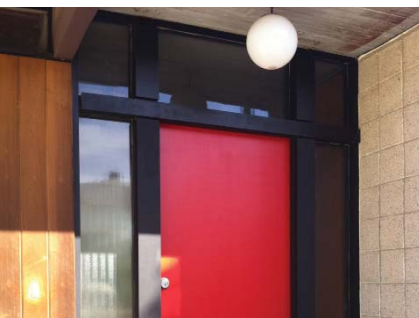
The unique nature of many windows will often require customized replacement, when necessary.



Original windows should not be filled in.



Front-facing atriums generally use door-high privacy glass.



An original front door with sidelights and transom is shown.



The "Saturn" style doorknob was provided on all front doors.

6. The historic pattern, location, size and proportions of windows should be maintained.
7. Filling in or altering the size of historic windows, especially on the front and side facades, is generally inappropriate.
8. Adding additional windows to front facades, or enclosing existing windows, is inappropriate.
9. New windows on side and rear facades, and on additions, should relate to the rhythm and scale of the existing windows on historic facades.
10. Security or safety bars should only be installed on secondary facades.
11. With respect to significant security concerns, any necessary security or safety bars on the front facade should be installed on the interior of a window or opening.
12. Awnings and shutters are not appropriate on front-visible facades.

## 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.

Balboa Highlands doors are always flat with no panels or embellishments. They are often surrounded by transoms and sidelights. Original hardware consists of a single "Saturn" style door knob. Garage doors are mostly single-bay awnings style doors that are comprised of the same grooved siding on house walls. There are, however, also sliding doors that fill two garage bays.

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. The materials and design of historic doors and their surrounding trim should be preserved.
2. The size, scale, and proportions of historic doors on a façade should be maintained.
3. Filling in or altering the size of historic doors on primary facades is generally inappropriate.
4. Adding doors to front and visible side facades is generally inappropriate.
5. When replacement of doors on the front and side facades is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
6. Original hardware, including “Saturn” doorknobs should not be removed. Repairing original hardware is preferable; if replacing hardware is necessary, hardware that is similar in design, finish, materials, and scale should be used.
7. Replacement doors on the rear facade may vary in materials and method of construction from the historic doors, although the arrangement of panes, size, and shape should be similar.



Slant-roof houses use unique doors that match the house gable lines.



Off-the shelf products that do not relate to the building style or period are inappropriate.

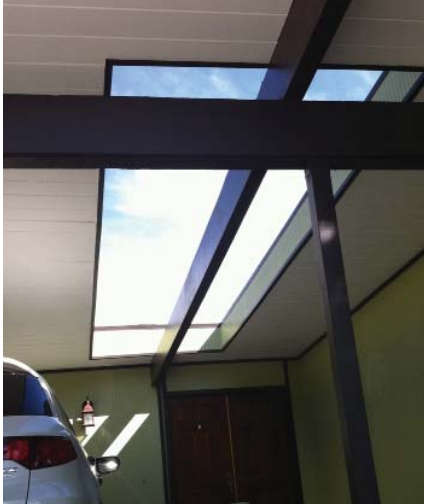


These sliding garage doors are original to the house.



The pilasters, pediment and crown shown are typical to the Colonial Revival style.





Skylights and openings are a significant part of atriums.



A predominant design feature in the neighborhood is the carport that flows directly into an atrium space. Landscaping within the atrium is a must.



The type of roof openings varied at the time of construction. However, complete enclosure of an atrium would be inappropriate.

8. Garage doors should match the color of the body of the house. Front doors should be painted in a bright color that accents the house (such as a jewel tone or primary color)
9. Off-the shelf replacement doors, roll-up garage doors, etc. are not appropriate.

## 7.5 Atriums & Carports

A unique feature of Balboa Highlands houses is the presence of both atriums (and to a lesser extent, enclosed patios, and carports. Nearly all flat-roof and A-frame roof houses, as well as a scarce few slant-roof houses provide carports that are often combined with atriums. Additionally, nearly all houses provide gracious central atriums that function as a visual focal point to the house interior. Given the minimal fenestration on the front of the house, these atriums are also a significant source of light and air to much of the house interior. These spaces provide a semi-sheltered outdoor living space that maximizes enjoyment of the routinely sunny weather of the San Fernando Valley.

### Guidelines

1. Atriums and carports, especially on the front and side facades, should be preserved in place. The enclosure of such spaces is inappropriate.
2. Decorative details such as skylights, vents, beams and screens, when original to the house should be preserved, or when necessary, replaced in-kind. .
3. When original details have been lost and must be replaced, designs should be based on historic photographic evidence, original house plans or by examining other similar house models.
4. Additional elements such as should not be added if they did not exist historically. For instance, adding window panes to an open A-frame is not appropriate.
5. Slant-roof houses include a beamed and cantilevered covering. This element should be preserved in place.
6. New front porches or similar other additions to the front facade are not appropriate
7. Enclosure of part or all of an atrium or carport, when visible from the front is not appropriate. .

8. Enclosures to internal, non-visible atriums should be minimal as the atrium as a significant feature of the house and neighborhood.
9. Atriums nearly always include landscape space. Ground areas left open for plantings should remain open and should not be filled in with hardscape.
10. Use of an atrium for additional parking is inappropriate.

## 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.

In-tact examples of original roof forms abound in the neighborhood. Original roofs, discussed further in Chapter 6.3. Original roof forms are either flat, flat with a central A-frame, or “slanted” which consists of a gently sloped front-facing gable. Roofs nearly always involve exposed beams and rafters as well as clerestory windows.

### Guidelines

1. Historic roof forms, including eaves, fascia, beams and rafters should be preserved. If elements are deteriorated, they should be repaired if possible. If these elements cannot be repaired, the design, materials, and details should match the original to the extent possible.
2. When original details have been lost and are proposed to be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on original house plans and evidence of similar elements on houses of the same model in the neighborhood.
3. Replacement roof materials should be substantially similar in appearance to those used originally, particularly when viewed from a distance from the public sidewalk, and should convey a scale, texture, and color similar to those used originally.
4. Clay tile, slate and other similar materials are inappropriate.
5. Work on roofs over atriums should comply with the guidelines of Section 7.5.
6. Existing chimney massing, details, and finishes should be retained. If replacement is necessary (e.g. due to earthquake damage), the



Enclosure of an atrium reduces it to little more than a parking pad.



The built-up roof below, stands in stark contrast to the original roof on a similar house above.



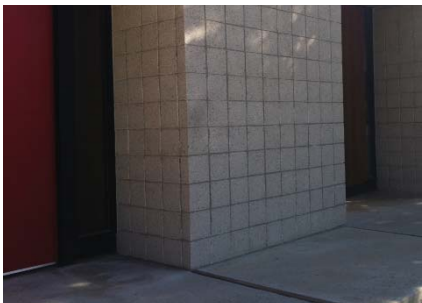
Original address numbers feature black squares with white Helvetica numerals.



White globe-style lights are original features.



Exposed beams are a strong design feature original to the HPOZ.



Concrete blocks are best left unpainted.

new chimney should look identical to the original in location, massing, and form.

7. Historic spark arrestors should be retained whenever possible. If a new spark arrestor is required, and if the new spark arrestor cannot match the original in detail, the new spark arrestor should be low profile with a black matte finish.
8. New roof forms and “built up” roofs are inappropriate.

## 7.7 Materials & Architectural Details

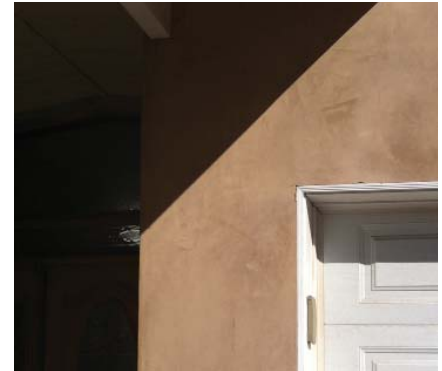
Architectural details showcase superior craftsmanship and architectural design, add visual interest, and distinguish certain building styles and types. Decorative details should be maintained and repaired in a manner that enhances their inherent qualities and maintains as much as possible of their original character. 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.

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 narrowly-grooved vertical siding is a significant feature found on Contributing houses.

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 siding 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.

## Guidelines

1. Original architectural details or features should be preserved and maintained, particularly on the front and side facades. The removal of non-historic features is encouraged.
2. Deteriorated materials or features should be repaired in place, if possible. For instance, deteriorated wood details can be repaired with replacement wood inserts or epoxy consolidants in many cases.
3. When it is necessary to replace materials or features due to deterioration, replacement should be in kind, matching materials, texture and design.
4. Wall coverings on visible facades should be vertical grooved siding with approximately 1 1/4-inch grooves, and concrete blocks that are approximately 8-inch square. Replacement materials should match exactly or substantially.
5. Stucco, brick, or any other material not described above are inappropriate for use on visible facades.
6. Architectural detail that did not originally appear on a structure should not be added to a structure. For example, decorative masonry or pre-cast concrete elements are inappropriate.
7. Original address numbers should not be preserved.
8. Building materials not originally painted should not be painted.
9. In keeping with Eichler's original paint schemes, houses are best suited for an earthy or gray color on the base (including garage doors, window frames, etc), with a lighter white shade on the roof eaves beams and door surrounds. Doors should be painted a bright accent color. Variations from this theme should be carefully considered and should adequately acknowledge the separate house elements listed above.



Original (below) and non-original building materials are shown. Stucco should never be used.

## 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.
2. Small dishes or other appurtenances (under 2' in diameter) may be located on lower rear roof surfaces, on rear yard accessory structures, on rear facades, or in the rear yard.
3. Satellite dishes and other appurtenances that are mounted on the fabric of an historic structure must be attached using the least invasive method, without damaging significant architectural features.
4. Mechanical apparatus not mounted on the primary structure should be located in rear or side yard areas not visible from the public way. In addition, such apparatus should be placed out of sight and sound of neighboring homes.
5. Mechanical apparatus not mounted on the primary structure may be installed in areas visible from the public way if there is no other technically and economically feasible location for installation and if appropriate landscape screening is proposed and installed as a part of the project.
6. Mechanical apparatus mounted on the primary structure that must be placed in a location potentially visible from the public way shall be obscured from view where possible, including the use of landscape screening, physical construction means, and the use of paint colors to match the surrounding environment. This includes roof mounted mechanicals.
7. Utilities should be placed underground.
8. Electrical masts, headers, and fuse boxes should be located at the rear of a structure.



## 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.

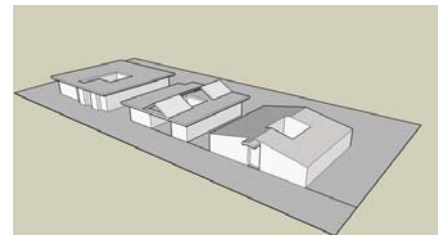
The purpose of this is to ensure that the scale, height, bulk and massing of attached additions on main and secondary structures is compatible with the existing context of the historic structure and compatible with the other “Contributing structures in the neighborhood”, as viewed from the street.

### 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. New additions should be confined to the rear-yard area. Additions to the front facade, or visible side-facade are inappropriate.
2. Second-story additions are generally inappropriate.
3. Additions should use similar finish materials and patterns of openings, such as windows and doors, as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
4. Addition roofing forms and materials should echo those of the original structure.



Original house massing is shown at top. The additions in the second frame (shown in dark) would be appropriate because they are at the rear, they respect the original roofline of the house and are more-or-less invisible from the street. The additions in the bottom frame would be inappropriate because they complicate the original roofline, involve the infill of a carport and atrium, or involve a highly visible second floor.

5. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition. Roofline(s) should match the existing structure in Height, Pitch (angle), and Fascia/Soffit detailing. The finished roofing materials (shingles, etc.) should match the existing structure.
6. Additions should distinguish themselves from, but remain compatible with, the original structure through the simplified use of architectural detail, using setbacks and offsets, through building massing, or variations of exterior finishes to communicate that the addition is new construction.
7. Additions should strive to preserve any remaining significant character-defining features of the original structure. Avoid the removal of historic material or alteration of significant features where possible. Construct the addition so that if the addition is removed in the future, the integrity of the original building would be unimpaired.
8. All buildings should be recognized as products of their own time.
9. Additions that seek to imply an inaccurate variation on the historic style are inappropriate.
10. From the street, sidewalk and public areas the shape of the building should be similar to the prevailing shapes, height, bulk and massing found on the block and/or the house itself.



## 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.

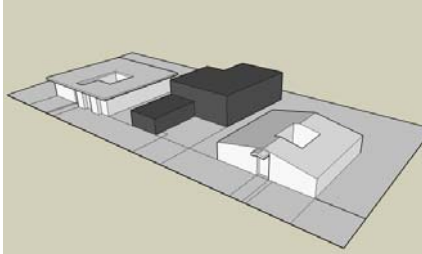
Non-Contributing structures are those structures, landscapes, natural features, or sites identified as Non-Contributing in the Historic Resources Survey for this HPOZ. Generally, Non-Contributing structures are those that have been built outside of the historic period of significance of the HPOZ, or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

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.



Eichler's houses present a broad facade to the street with garage bays and front entrances parallel to the street. This inappropriate infill example (shown in dark) is a house located behind a garage. The garage itself is perpendicular to the street.



The low profile of Balboa Highlands houses, with minimal disruptions to topography is an important aspect to the setting.

### 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 to others on the street. The purpose of this is to provide guidelines that ensure that new construction visible from the street respects and complements the existing historic streetscape.

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces: public streets, sidewalks, front yard and front walks, atriums and, finally, the private space of an individual home. 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 car ports and atriums that are integrated into entrances.
3. Historic topography and continuity of grade between properties should be maintained.
4. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete beyond the path leading to a garage and entrance are inappropriate..
5. 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

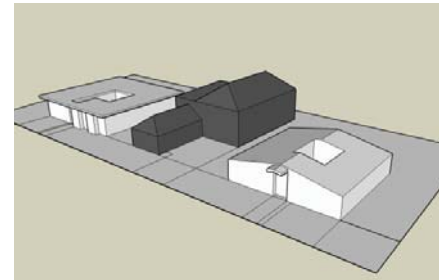
1. New residential structures should harmonize in scale and massing with the existing historic structures in surrounding blocks. Single-story infill projects are most appropriate.
2. When found to be appropriate, new structures that will be larger than their neighbors should be designed in modules, with the greater part of the mass located away from the main facade to minimize the perceived bulk of the structure.
3. New residential structures should present a broad front facade with their front door and major architectural facades to the primary street and not to the side or rear yard.
4. 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 carport and/or atrium 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. Flat and gently sloping or shed style roofs are preferred. Hipped roofs and cross gables are not appropriate.
2. Roofing materials should appear similar to those used traditionally in surrounding historic residential structures. Materials such as clay tile, slate or other heavily textured materials are inappropriate.
3. Features such as beams, rafters and clerestories should be used on new houses.



Eichler's houses maintain a low, single-story profile and the flat, A-frame and slanted roof types predominate Balboa Highlands. An infill project that is two stories and a tall hipped roof would be inappropriate.



Predominant roof forms are the Slant, the A-frame and the Flat roof.



Window openings are generally limited to clerestories, narrow floor-to-ceiling windows, and atrium privacy screens.



Doors are simple, often with sidelights and transoms.

## 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 or inverse façade solid-to-void ratio to those found in surrounding historic structures. Balboa Highlands houses offer minimal fenestration on the front facade.
2. New construction should use window configurations such as floor-to-ceiling windows, clerestories, sidelights and transoms. Standard rectangular mid-high windows are inappropriate for front facades.
1. Simple steel frame windows (or other materials that appear similar) are most appropriate. White vinyl windows, and windows that use muntins are inappropriate for front facades.
2. Main entryways should be configured and emphasized similarly to those on surrounding structures, using transoms, sidelights and singular doors with modest detailing.

## 9.7 Materials and Details

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

### Guidelines

1. New construction should incorporate materials similar to those used traditionally in historic structures in the area. If most houses within a neighborhood are 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.

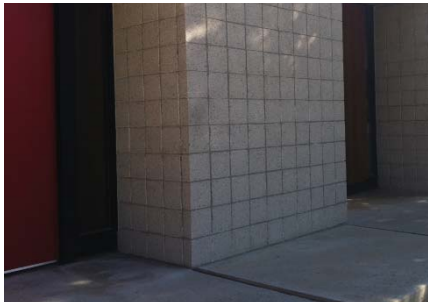
## 9.8 Relocating Historic Structures

### Purpose And Intent

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



Common materials in the neighborhood include white globe-shaped lights, exposed wood beams, square concrete block and grooved wood siding.

original to the structure as closely as possible, taking into account applicable codes.

8. A relocation plan should be prepared prior to relocation that ensures that the least destructive method of relocation will be used.
9. Alterations to the historic structure proposed to further the relocation process should be evaluated in accordance with the Rehabilitation Guidelines.
10. The appearance, including materials and height of the new foundations for the relocated historic structure should match those original to the structure as closely as possible, taking into account applicable codes.



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

## 10.1 Introduction

Along with private residential and commercial buildings and spaces, public spaces and buildings also contribute to the unique historic character of a preservation zone. Public spaces in Balboa Highlands generally include the shared streetscape.

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.

### Guidelines

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

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

### 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 shall be placed so that historic features are least obstructed.

### Utilities

7. 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



8. Preserve and maintain existing historic street lights.
9. 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**

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

## 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 composed of overlapping wood shingles.