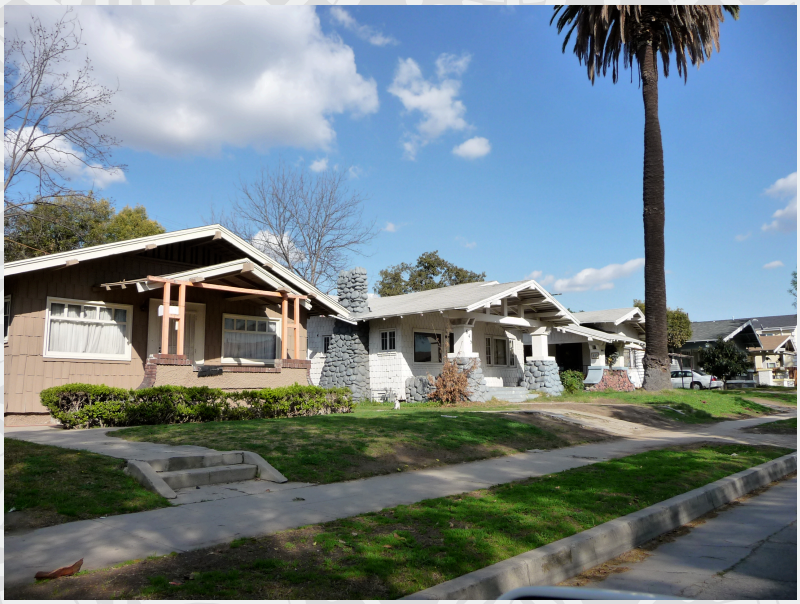
52nd Place Tifal Brothers Tract HPOZ



Preservation Plan

City of Los Angeles
September 11, 2014

CHAPTER 1 MISSION STATEMENT

To maintain and enhance the historic integrity, sense of place, and quality of life in the 52nd Place Tifal Brothers Tract HPOZ area (52nd Place), and to preserve and stabilize the neighborhood for future generations. The 52nd Place Tifal Brothers Tract HPOZ and Preservation Plan shall:

- Promote education by encouraging interest in the cultural, social, and architectural history of 52nd Place;
- Foster neighborhood pride among residents and property owners in the area's unique history and architecture;
- Preserve and enhance the buildings, natural features, sites and areas that are reminders of 52nd Place history and are unique and irreplaceable assets to the City;
- Provide clear guidelines for appropriate rehabilitation, new construction, and relocation of structures within the 52nd Place HPOZ; and
- Ensure historic preservation is inclusive of all residents and is something in which the entire community can participate.

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 that rehabilitation and new construction within the district complements the historic fabric

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

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

Goal 2 Preserve the integrity of historic buildings and structures

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

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

Goal 3 Preserve the historic streetscape

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

Objective 3.2 Retain historic trees and landscape features.

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

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

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

Objective 4.2 Promote public participation in the HPOZ review process

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

Goal 5 Assist in the effective implementation of the HPOZ ordinance

Objective 5.1 Facilitate fair and impartial decisions regarding proposed projects

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

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

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

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

Objective 5.6 Promote better understanding of the HPOZ ordinance among city agencies, the South Central Los Angeles Neighborhood Council, and the local Council Offices

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 52nd Place Tifal Brothers Tract 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 52nd Place Preservation Plan serves as an implementation tool of the Southeast Los Angeles 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 52nd Place 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 52nd Place Tifal Brothers Tract HPOZ Board will make recommendations and decisions based on this document. Similarly, the Department of City Planning will use this document as the basis for its determinations. The Preservation Plan articulates the community's vision and goals regarding the HPOZ by setting clear guidelines for the development of properties within the district. The Preservation Plan will serve as a resource for property owners planning repairs or alterations, will serve as an educational tool for both existing and potential property owners, residents, and investors, and will also be used by the general public to learn more about the City of Los Angeles and its unique neighborhoods.

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 minor work, applicants can contact Department of City Planning staff to have their projects reviewed once the appropriate application materials have been received instead of going before HPOZ Board. However, most types of work on a property that involve a discernable change to the structure or site will require HPOZ Board review. The list of projects that are delegated to the Director of Planning for decision is provided in Section 3.5 below.

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 Infill: Provides guidelines for building new residential structures in an HPOZ.

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

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

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

3.4 HPOZ PROCESS OVERVIEW

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

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

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

Conforming Work is work that generally consists of maintenance, repair, obvious restoration, and other similar activity.

Conforming Work projects do not require the filing of a formal application and do not require the payment of application fees. Conforming Work is given an expedient review process, and many Conforming Work projects can be reviewed administratively by Department of City Planning staff.

A **Certificate of Appropriateness** (COA) is required when significant work is proposed for a Contributing element in the HPOZ. COA projects often involve additions, removal of significant features, or substantial work to visible portions

of a building or site. Additions over 250 square feet, second-story additions, or construction of new structures require a COA.

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

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

3.5 EXEMPTIONS

In the 52nd Place Tifal Brothers Tract HPOZ, the following projects are exempt from HPOZ review (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. Normal maintenance, repair, or rehabilitation of stucco or wood siding (excluding new coating of stucco or complete cladding replacement);
7. Rear yard 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;
8. Minor front yard landscape work such as pruning of trees and planting of flowers and small shrubs. This does not include removal of existing lawns, planting of new trees, or removal of mature trees;
9. In-kind hardscape replacement within the front yard (driveway, walkways, etc.) that does not expand the hardscape footprint, and does not change material, pattern, or scoring;
10. Rehabilitation of existing front yard hardscape areas to historic footprint, material, pattern, and scoring;
11. Installation or repair of in-ground swimming pools located in the rear yard;
12. Rear yard grading and earth work on Non-Hillside lots as determined by the LAMC;
13. 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;
14. Installation or repair of solar collectors, skylights, antennas, satellite dishes, broadband internet systems, or other mechanical equipment that are not visible from the street;
15. Installation of low-wattage lighting devices on façades that are not visible from the street;
16. Exterior painting with no change from existing paint colors; not including paint applied to previously un[ainted surfaces such as stone, masonry, or stained wood;
17. Maintenance and repair of existing foundations with no physical change to the exterior;
18. Removal of security grilles and/or gates that were installed outside of the Period of Significance;
19. Installation of window security bars or grills, located on secondary façades, not visible from street;
20. Construction or installation of ramps, railings, lifts, etc., on any non-visible elevation of a building intended to allow for accessibility;
21. Removal of fences or garden walls that were installed outside of the Period of Significance;

22. Installation or repair of fences, walls, and hedges in the rear and side yards (non-corner lots only) that do not require a Zoning Administrator's approval for height or location; and
23. Repair or replacement of gutters and downspouts.

3.6 DELEGATED TO THE DIRECTOR OF PLANNING

In the 52nd Place Tifal Brothers Tract HPOZ, the review of the following projects 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 Delegated 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.

Delegated projects include:

1. Ordinary maintenance and repair (including in-kind replacement) to correct deterioration or decay, that does not involve a change in the existing design, materials, or exterior paint color;
2. Exterior painting involving new paint colors consistent with the Preservation Plan Guidelines and not including paint applied to previously unpainted surfaces such as stone, masonry, or stained wood;
3. Roof repairs including re-roofing of flat roofs within parapets (where coping will not be affected), repairs to roof decking where existing tile or shingles will be re-used, or in-kind replacement of roofing materials such as asphalt shingles or clay tiles. Work must not result in the removal or destruction of roof details such as fascia, eaves, brackets, rafter tails, etc.;
4. 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 referred to the HPOZ Board for review;
5. Replacement of non-original windows with windows that match the originals, when examples of original windows still exist on the structure. If evidence is not available, work shall be differed to HPOZ Board for review;

6. Installation of screen doors or windows on street visible facades that do not obscure the actual door or window;
7. 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;
8. Alterations to façade openings, such as new doors or windows, to portions of a structure that are not visible from the street;
9. Installation or repair of solar collectors, skylights, antennas, satellite dishes and broadband internet systems that may be visible from the street;
10. Installation of new gutters and downspouts;
11. Planting of new trees in front yard;
12. Removal or installation of awnings, shutters, and window boxes;
13. Any alterations to a structure that is identified as Non-Contributing in the Historic Resources Survey, not including additions, new construction, relocation, or demolition; and
14. Additions to Non-Contributing structures that increase the square footage by less than 30% of the existing permitted 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;

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.

Visibility

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. A street visible façade may also include side and rear façades 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. 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 rear elevations and portions of side elevations that are not visible from the adjacent street or sidewalk.

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

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

HPOZ Project Review Process Reference Guide				
	Project Type	Contributor Process	Non-Contributor Process	Reviewed By
Exterior				
	Addition less than 250 SF in rear	CWC	CWNC	Staff/Board
	Addition 250 SF or greater	COA	CWNC	Staff/Board
	Door/window alteration (not street visible)	CWC	CWNC	Staff
	Façade alteration (street visible)	CWC/COA	CWNC	Staff/Board
	Foundation repair/maintenance (if no change)	Exempt	Exempt	
	Paint (change in color)	CWC	CWNC	Staff
	Paint (no color change)	Exempt	Exempt	
	Porch alterations (in rear)	CWC	CWNC	Staff
	Removal of non-historic materials or features	CWC	CWNC	Staff
	Removal of security bars	Exempt	Exempt	
	Repair/maintenance to fix decay (no change in materials, design, or paint)	CWC	CWNC	Staff
	Roof line alterations (street visible)	COA	CWNC	Staff/Board
	Roof repair /maintenance	CWC	CWNC	Staff
	Window replacement of historic windows with windows that match in-kind	CWC	CWNC	Staff
	Window replacement of non-historic windows with historically appropriate windows	CWC	CWNC	Staff/Board
Interior				
	Interior alteration (with no change to exterior)	Exempt	Exempt	
Hardscape				
	Hardscape added or expanded in front yard	CWC	CWNC	Staff/Board
	Hardscape or landscape work in rear	Exempt	Exempt	
	Hardscape replacement (in-kind) in front yard	CWC	CWNC	Staff
Landscape				
	Grading/ earthwork in rear yard	Exempt	Exempt	
	Landscape work in front or side yard (if not adding hardscape, turf, fence/hedge, new trees, or if 40% of the yard is not planted)	Exempt	Exempt	
	Tree installation in front yard	CWC	CWNC	Staff/Board
	Tree pruning	Exempt	Exempt	
	Tree removal in front yard	CWC	CWNC	Staff/Board
Mechanical				
	Mechanical equipment replacement, installation, or repair (non visible)	Exempt	Exempt	
	Solar/skylights/antennas/satellite dishes/internet (non visible)	CWC	CWNC	Staff
Yard				
	Deck installation in rear	CWC	CWNC	Staff
	Fence addition in front or side yard	CWC	CWNC	Staff/Board
	Fence removal	Exempt	Exempt	
	Swimming pool in rear	Exempt	Exempt	
Accessory Structure		Refer to chart on page 13.		

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

3.7 ACCESSORY STRUCTURES

Contributor

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

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

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

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

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

Non-Contributor

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

Accessory Structure Without Permit

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

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

HPOZ PROJECT REVIEW PROCESS REFERENCE GUIDE FOR ACCESSORY STRUCTURES			
	Contributing Element		Non-Contributing Element
	Within Period of Significance	Outside Period of Significance	
Demolition	COA or COA-Dem	CWC*	CWNC*
Demolition due to hazard or disrepair with in-kind reconstruction	CWC*	CWC*	CWNC*
Addition of less than 250 sq. ft.	CWC	CWC	CWNC
Addition of more than 250 sq. ft.	COA	COA	CWNC
Exterior Alteration	CWC	CWC	CWNC
New structure under 250 sq. ft.	CWC*	CWC	CWNC if less than 30% of existing floor area of primary structure*; if greater, CCMP
New structure over 250 sq. ft.	COA	COA	
*Note: More permissive than HPOZ Ordinance section 12.20.3K(s) and 12.203L			

CHAPTER 4 CONTEXT STATEMENT

4.1 52ND PLACE TIFAL BROTHERS TRACT BACKGROUND

In 2009, the 52nd Place block between Avalon Blvd and McKinley Ave was listed on the National Register of Historic Places. The National Register of Historic Places identifies properties that have national cultural, historical, and architectural significance. The 52nd Place block was listed on the National Register for its association with African American history in Los Angeles. To further protect the historic neighborhood, then-Councilmember Jan Perry made a motion to establish an HPOZ. The HPOZ ensures the highest level of protection on the local level. In late 2014, the 52nd Place block was officially adopted as an HPOZ.

Located just five miles south of downtown Los Angeles, the 52nd Place is a small residential development designed and constructed by the firm of Gustav, Charles and William Tifal. The tract is situated on East 52nd Place linearly between McKinley Avenue on the east and Avalon Boulevard on the west and consists of single-family single story Craftsman style residences. All retain a similar setback, architectural details, and build date. Of the 52 total parcels existing, 46 were identified as Contributing and 6 were identified as Non-Contributing structures.

Part of the Southeast Los Angeles community plan, the 52nd Place was originally conceived of as a 58 residential lot development with seven business lots when the neighborhood was subdivided circa 1911. The neighborhood is noteworthy for its consistent implementation of the Craftsman architectural style in its developmental design as well as for exhibiting the gradual social and cultural shifts taking place throughout Los Angeles during the 1930s, 40s, and 50s.

4.2 52ND PLACE TIFAL BROTHERS TRACT CONTEXT STATEMENT

Context: Residential Development and Suburbanization, 1850-1980
Theme: Streetcar Suburbanization, 1888-1930
Sub-Theme: Suburban Planning and Development, 1888-1933

The advent of the train and the subsequent implementation of street cars/street car lines in metropolitan areas all over the US greatly influenced how those communities would develop. It was the birth of suburbanization. During the early 1900s, small "streetcar suburbs" were formed much like the branches of a tree off of the various stops and transportation lines. The Tifal Brothers East 52nd Place Tract was one such early development. A streetcar ran down Central Avenue just blocks from the Tifal Brothers Tract.

Gustav R. Tifal, though originally from Posen, Germany, settled in the town of Monrovia, CA around 1909 to recuperate from ill health after finishing a project in Mexico. During the two years needed for recovery, he developed an interest in the local real estate market choosing to open a firm along with his younger brothers, Charles and William, with offices in both Monrovia and Los Angeles. For a brief period, their firm would be synonymous not only with the development and up-building of Los Angeles, but also as one of the foremost designers of Craftsman bungalows.

The Tifal Brothers also acted as developers. All of the houses on the street were built on a speculative basis for approximately $2,000 each. The Contributing houses well represent the design, craftsmanship, and materials that characterize the tenets of the Craftsman movement. They are all one-story in height and sheathed in either wood shingles or clapboard. Low-pitched gabled roofs cover the houses. They are invariably characterized by overhanging eaves with exposed rafter tails. Most of the houses feature front porches, although some of have been enclosed. Arroyo stone, clinker brick, and stucco are used for the construction of porch piers and chimneys. Wood sash and casement windows are found throughout the district. Although some of the original windows have been

replaced, the openings and trim are usually intact. In 2008, three original houses in the district were replaced by two-story duplexes. But as a whole, the district still possesses integrity.

The Tifal brothers would go on to design some 350 homes in Los Angeles and another 100 in Monrovia, where their work is most celebrated. The East 52nd Place Tract is a prime example of the Tifal brothers' Craftsman homes. It consists of 46 Contributing and 6 Non-Contributing single family one story Craftsman bungalows.

Context: Architecture and Engineering, 1850-1980
Theme: Arts and Crafts Movement, 1895-1930
Sub-Theme: Craftsman, 1905-1929

The 52nd Place Historic District is architecturally significant as an important and relatively intact neighborhood of Craftsman bungalows.

The Craftsman style dates from the early 20th century through the end of the Arts and Crafts era. Examples of Craftsman bungalows in Los Angeles date from approximately 1900 to 1930. Bungalow is an anglicized term from India, indicating a single-family house in the Bengali style. Notably, the hip roof would be oversized so as to overhang the footprint of the home, creating porches and shade underneath. This simple type of home would use few or no corridors to separate the rooms and would be exported by the British to all corners of the empire. It would come to represent a return to a less cluttered existence, and would be adopted by the Arts and Crafts Movement.

The bungalow style came to the United States as vacation homes for the wealthy, but found fame in providing working class families with high design at much lower cost than older types of homes. Popularized through mail order catalogs and publications of the time, plans could be purchased inexpensively, and would eventually be made available as pre-designed and cut kits. This more democratic approach to home buildings also allowed for more experimentation and variety, with many homes integrating elements inspired by Asian, European and vernacular styles. The temperate Southern California climate proved to be an ideal setting for the Craftsman Bungalow, allowing for good use of the porches and cross ventilation while the lack of snow resulted in distinctive low pitched roofs.

The Craftsman bungalow became an extremely popular form of housing in Southern California, as it did elsewhere in the country where communities

required modern, affordable, easily constructed housing. The form was spread through pattern books, which provided building plans and elevations, and catalogs, which offered "mail order" product dwellings. A large number of bungalows were credited to builders. Developers and contractors often hired young architects who had not yet established practices of their own. Then there were builders without architectural training, but a natural talent for design. Charles Tifal falls into this category. He was the youngest of the Tifal Brothers and was the designer for the firm. He later partnered with Ralph Hurlburt and continued his career in San Diego where he worked in a range of styles.

Context: Ethnic Enclaves

Theme: African American Settlement Patterns in Los Angeles, 1928-1950

One of the most powerful factors that first attracted African Americans to Los Angeles was the possibility of homeownership. Los Angeles had one of the highest rates of homeownership of any major American city. In 1910, 40 percent of African Americans in Los Angeles County owned their homes. By the 1920s, however, racially restrictive housing covenants designed to protect and maintain white neighborhoods were commonplace, thereby creating all white and racially mixed neighborhoods. This phenomenon was very different from East Coast and Midwestern cities that created ethnic ghettos by confining blacks and other minorities to their own particular neighborhoods. It was not until the Supreme Court ruled against restrictive housing covenants in 1948 that non-whites could purchase homes in the other neighborhoods, although it took another decade for the racial geography of Los Angeles to change.

The 52nd Place Historic District reflects the settlement patterns of the African American population. The 1920 census data reveals that 52nd Place was an exclusively white working-class neighborhood. While most of the residents were native-born Americans, many were German, Russian, and Irish. The 1930s census data documents that the neighborhood was racially mixed with African Americans representing the majority of the residents, which also included Mexican Americans and whites. Many of the male heads of household worked for the railroad. The changing demographics of the district reflect the growth of the African American population during the 1920s, and its movement south along the Central Avenue corridor during the 1930s. During the teens the hub of the community was Central Avenue between 8th and 12th Streets. During the early 1920s it shifted south of 20th Street: the Lincoln Theater was located at 23rd Street, the Second Baptist Church at 24th, and the YMCA at 28th. By 1928, the center of the community moved further south to Central Avenue and 41st Street with the opening of the Sommerville Hotel (also known as the Dunbar Hotel) and several other businesses and institutions. As the houses in the area were not subject to

racially restrictive covenants, blacks were able to purchase homes near this commercial corridor, which they simply called “the Avenue.”

The following is an excerpt from the National Register of Historic Places Multiple Property Documentation Form for Historic Resources Associated with African Americans in Los Angeles. It describes chronicles the history of the southern portion of Central Avenue, located adjacent to the 52nd Place HPOZ, between the years 1928 and 1950.

In 1928, the center of gravity of the African American community rapidly relocated further south down Central Avenue. The opening of the Somerville Hotel was arguably the most important catalyst for this shift, bound as it was to a momentous moment in the history of black Los Angeles. By the late 1920s, Central Avenue and 41st Street was the new heart of black L.A. At this electrifying intersection, three architecturally significant structures stood proudly, signs of the growth, maturation, and growing sophistication of the black community. They included the Somerville Hotel, the Hudson-Liddell Building, and the Golden State Mutual Life Insurance Building. These enterprises drew black settlement down and around the Avenue. This southward shift was the fastest, most dramatic relocation of the community’s center in its history. Significantly, it occurred in a period when strong middle-class leadership, vibrant cultural life, and black enterprise symbiotically coexisted in a common physical area. The forces of physical dispersal had not yet set in. This synergy bestowed even greater significance to Central Avenue as place – a site of meaning, identity, and rootedness for black Angelenos.

The southward shift was not only pulled by these dynamic enterprises, but it was likely pushed by changes occurring in the northern sections of Central Avenue. In 1922, this area was rezoned for manufacturing, and by 1939 over 100 industries had located there. This precipitated a decline in housing quality, with some residential structures falling into disrepair. Some single-family homes were transformed into boarding houses, shared by four families. A number of these were owned by whites. As early as the mid-1920s, the area around northern Central Avenue already showed some signs of decline.

During the 1930s, the black population in Los Angeles continued to climb, with most newcomers settling in the Central Avenue vicinity. In 1930, approximately 17,500 blacks lived in the area; over the next decade, nearly 25,000 blacks would join them. Despite these growing numbers, the newcomers fit comfortably into the area, without undue overcrowding. This was largely due to an exodus of non-blacks from the vicinity: repatriation depleted the Mexican and Filipino

population, white working-class residents were drawn to new suburban developments with Federal Housing Administration assistance (these areas and programs were largely closed off to people of color), and some ethnic Japanese returned to Japan. Other areas of Los Angeles were growing in population during the 1930s; the multiethnic Eastside was not. This exodus resulted in a demographic change around Central Avenue: blacks went from being 35 percent to 60 percent of the population between 1930 and 1940. The community was also more mixed in terms of class, as many black newcomers came from poor or working-class backgrounds. In the 1930s, black home seekers continued to buy properties around Central Avenue, forming a residential "strip" bounded by 4th Street to the north and Slauson Avenue to the south, and San Pedro and Alameda Streets to the west and east.

The 1940s was a watershed decade for Central Avenue. The tremendous influx of black migrants during and after World War II put major strain on the community, changing its qualitative character. During the war years, 50,000 newcomers settled in and around the Avenue, with more arriving after the war. Despite this jump in population, the racial boundaries held firm around the community: Alameda to the east and now Broadway to the west (a block west of Main Street), Slauson to the south. With each new wave of migrants, the area grew increasingly crowded and overburdened. The housing shortage that plagued all of Los Angeles hit the black community particularly hard, hemmed in as it was by race restrictions, even as the black population skyrocketed. The black influx had a compounding effect. Not only did it strain the community, but it reinforced the boundaries around it. As more blacks arrived, they became a more visible presence in the city, provoking greater white fears, animosity, and ultimately hostile efforts to defend their communities from black incursions. Those efforts largely succeeded through the 1940s.

Housing around Central Avenue felt the strain. Rooms were rented out and families doubled up, overtaxing many dwellings. Yet by the late 1940s, the area still had its good blocks. In 1948, Negro Digest ranked L.A. – still anchored by Central Avenue – as one of "America's Ten Best Cities for Negroes," with its decent homes, quiet streets, and good schools.

In the face of massive housing shortages during the war, many black newcomers also settled in Little Tokyo, in housing once occupied by Japanese residents who were removed to internment camps in 1942. The area became known as Bronzeville, centered on First Street between San Pedro Street and Central Avenue. As migrants poured in, they packed into apartments rented out to multiple tenants, resulting in severe overcrowding. The quality of housing and local infrastructure deteriorated rapidly. Ultimately 70,000 blacks lived in Little

Tokyo during the war, though the area was meant to accommodate only 30,000. They patronized jazz clubs in the area, like Shepp's Playhouse and Club Finale, which drew mixed race audiences. Blacks rapidly vacated the area when the Japanese returned after the war, moving into existing black settlements already strained beyond capacity.

Context: Other, 1850-1980
Theme: Important Persons/Individuals, 1850-1980

Several important people resided on 52nd Place; notables include Ivie Anderson, Charlotta and Joseph Bass, and Gilbert Lindsay.

Ivie Anderson lived at 724 E. 52nd Place from 1930 until 1945. Anderson was the first African American singer to join a black band on a permanent basis. Black bands had regularly backed singers, but the singers were not part of the organization. She began her singing career in the early 1920s and performed with the likes of Curtis Mosby, Paul Howard, and Sonny Clay. In 1931 she was asked to join Duke Ellington's orchestra for a 14-week tour, but she remained with the organization until 1942. Among her performances on important records are *It Don't Mean A Thing If It Ain't Got that Swing* (1932), *Stormy Weather* (1933), and *I Got It Bad and That Ain't Good* (1941). She also appeared as a singer in films such as *A Day at the Races* (1937) and the *Hit Parade* (1937). Chronic asthma forced her to retire from touring, but she continued singing in local nightclubs. Afterward, she concentrated her efforts on her restaurant and then on real estate. She opened Ivie's Chicken Shack at Central and Vernon Avenues in 1941. It was not a flimsy business suggested by the name, but rather a popular neighborhood restaurant that remained until 1957.

During the 1930s, Joseph and Charlotta Bass lived at 697 E. 52nd Place. They were community leaders, civil rights activists, and journalists. Charlotta Bass owned and operated the *California Eagle* from 1912 until 1951. At its height, the *Eagle* had a circulation of 60,000, making it the largest African American newspaper on the West Coast. In 1913, she met Joseph Bass who would eventually become editor of the *Eagle* and her husband. She was particularly active against restrictive covenants in housing and segregated schools. She also campaigned heavily against job discrimination and was an advocate of the "Don't Buy Where You Can't Work" campaign in the 1930s. Joseph Bass was teacher for seven years in his hometown of Jefferson, Missouri before leaving in 1894 for a newspaper job in Topeka. In addition to Topeka, Joseph worked for newspapers in Helena, Montana and San Francisco before finally settling in Los Angeles in 1913. He worked as a

general newspaperman for Charlotta, at the *California Eagle*. Bass was promoted to editor and married his boss in 1914.

Although he moved into the area after the Period of Significance, it is well worth noting that Gilbert Lindsay lived at 774 E. 52nd Place during the 1970s and 80s. During the 1940s, Lindsay was the manager/owner of Bilbrew and Lindsay Productions, which produced the pioneering broadcasts of the "Bronze Hour" on KGFJ Radio. The program's announcer, Mrs. A.C. Bilbrew was prominent in Los Angeles choral music circles. In 1952, Lindsay joined the campaign of Kenneth Hahn for Los Angeles County Supervisor, and joined his staff after Hahn was elected. In 1962, Lindsay became the first African American to serve on the Los Angeles City Council in the modern era. His connection to Hahn led to his appointment to fill a vacancy left on the City Council when Edward Roybal was elected to Congress. Just a few months later, Lindsay was joined on the City Council by Tom Bradley and Billy G. Mills, bringing the total number of African American members to three. Lindsay held the post until his death at age 90.

4.2 52ND PLACE TIFAL BROTHERS TRACT HPOZ PERIOD OF SIGNIFICANCE

The 52nd Place HPOZ contains predominately one story residences built between 1911 and 1914. It retains the character of this period, and is host to many prime examples of the Craftsman style. Examples found within the 52nd Place Tract are both particularly emblematic of the period as well as regional architectural trends. Due to the restricted location boundaries for the residential tract, the architectural Period of Significance is considered to be 1911-1914. A secondary cultural Period of Significance could also be extended with regards to context. The 52nd Place Tifal Brothers Tract, during the period between 1928-1930, is known for its particular associations with African American settlement patterns throughout Los Angeles as well as being home to several notable personages from within the community.

Chapter 5 THE HISTORIC RESOURCES SURVEY

5.1 INTRODUCTION

The Historic Resources Survey is a document which identifies all Contributing and Non-Contributing structures and all Contributing landscaping, natural features and sites, individually or collectively, including street features, furniture or fixtures, and which is certified as to its accuracy and completeness by the Cultural Heritage Commission. The 52nd Place Tifal Brothers Tract Historic Resources Survey, certified by the Cultural Heritage Commission on August 21, 2014, is incorporated by reference as if fully stated herein.

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.

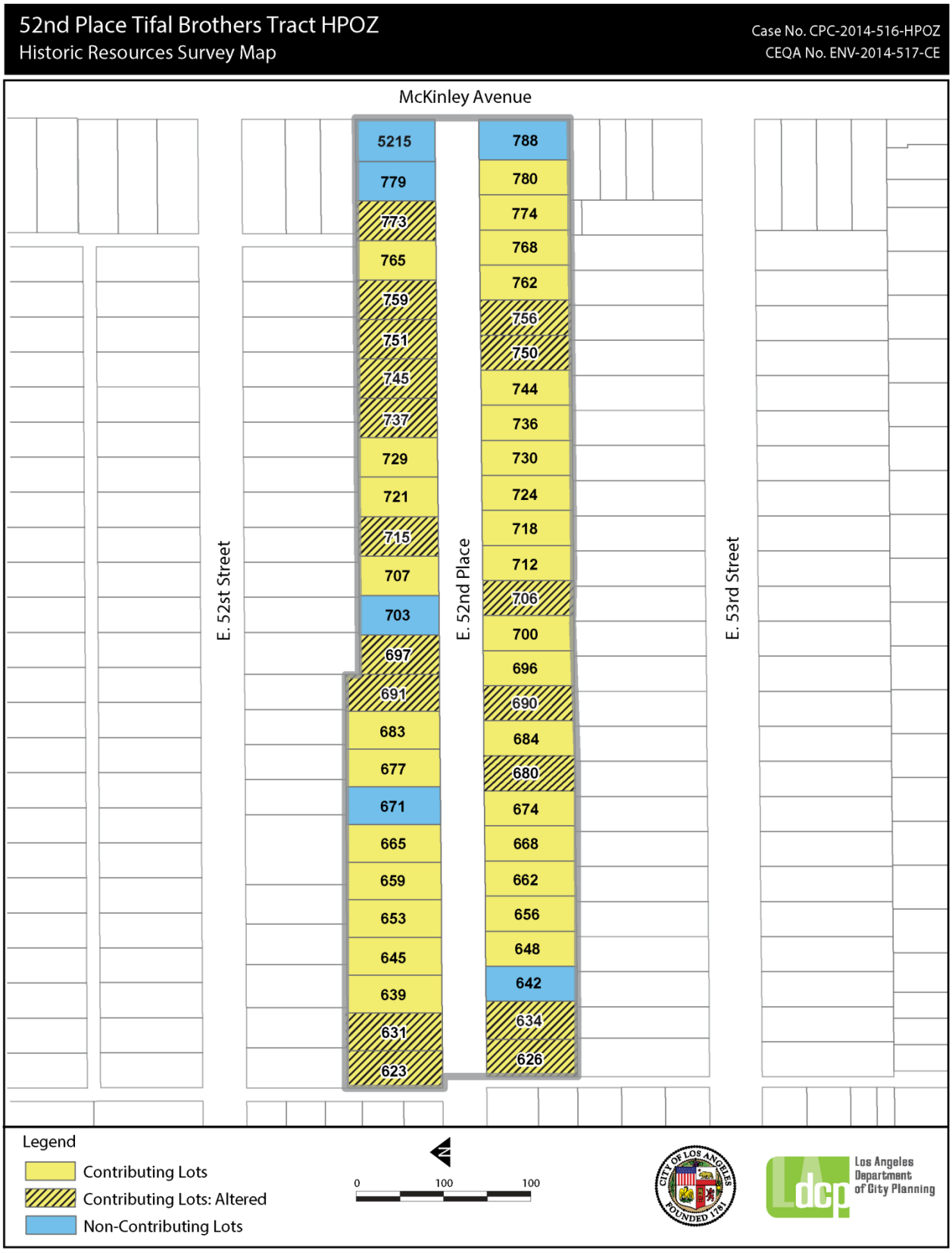
Non-Contributing Structures

Non-Contributing structures are those structures, landscapes, natural features, or sites identified as not retaining their historic character as a result of irreversible alterations; having been built outside of the HPOZ Period of Significance; being a vacant lot; or being an unpermitted structure or addition.

The 52nd Place Tifal Brothers Tract Historic Resources Survey can be reviewed at:

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

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


52nd Place Tifal Brothers Tract HPOZ
Historic Resources Survey Map
Case No. CPC-2014-516-HPOZ
CEQA No. ENV-2014-517-CE
McKinley Avenue
E. 52st Street
E. 52nd Place
E. 53rd Street
5215
779
773
765
759
751
745
737
729
721
715
707
703
697
691
683
677
671
665
659
653
645
639
631
623
788
780
774
768
762
756
750
744
736
730
724
718
712
706
700
696
690
684
680
674
668
662
656
648
642
634
626
Legend
Contributing Lots
Contributing Lots: Altered
Non-Contributing Lots
N
0
100
100
Los Angeles Department of City Planning

CHAPTER 6 ARCHITECTURAL STYLES HISTORY

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 historic structures may adhere rigorously to the themes and descriptions described below, or may defy them altogether based upon the preferences and tastes of individual architects, home-builders and developers.

Nineteenth Century Styles (1880s–1900s)

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

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

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

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

The late 1800s and early 1900s saw a substantial change in design philosophy nation-wide. The Arts and Crafts Movement, born in Western Europe rejected the rigidity and formality of Victorian era design motifs and embraced styles that were

more organic and that emphasized craftsmanship and function. During this time in Los Angeles, architectural styles that emerged in popularity include the Craftsman Style in its various iterations (Japanese, Swiss, Tudor, etc.); the Mission Revival Style, unique to the southwestern portion of the United States; and the Prairie Style, initially popularized in the Mid-west and Prairie states. Colonial Revival styles, including American Colonial Revival (inspired by architecture of the early American Colonies) and Spanish Colonial Revival (inspired by architecture of the early Spanish colonies) also emerged in popularity during this period, though there is a stronger preponderance of these styles later during the Eclectic Revival period of early to mid-century.

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

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

The Eclectic Revival Styles (1915–1940s)

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

All of these styles were based on an exuberantly free adaptation of previous historic or "foreign" architectural styles. The Los Angeles area is home to the largest and most fully developed collection of these styles in the country, probably

due to the combination of the building boom that occurred in this region in the 1920s and the influence of the creative spirit of the film industry.

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

The Early Modern Styles (1900s–1950s)

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

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

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

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

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

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 infill project in a historical context. Some architectural styles in Los Angeles, such as the Spanish Colonial Revival style have been gracefully adapted to a wide range of residential, commercial and institutional building types. Other styles tend to only have been applied to particular building types; for example, the Art Deco style tends to be found most often on commercial and institutional building types, and the Craftsman style, a predominant residential style was rarely applied to commercial building types. While it is important to address issues of architectural style, it is equally important to ensure that new projects fit in their context with respect to function, layout and type.

Single Family Homes

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

Multi-Family Homes

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

the surrounding neighborhood. For example, there tend not to be Craftsman style large-scale apartment buildings, though the style is readily applied to duplexes and four-plexes. 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 infill projects will adhere both to prevailing architectural styles and building types.

6.3 INTRODUCTION TO THE 52ND PLACE TIFAL BROTHERS TRACT ARCHITECTURAL STYLES

The Architectural Styles Chapter of this Plan is intended to give an overview of the predominant styles that may exist in the 52nd Place Tifal Brothers Tract HPOZ. Each architectural style explanation has been divided into two sections, a textual overview of the style and its development, and a listing of some typical significant architectural features of that style. These descriptions are intended to assist property owners and the HPOZ board in determining the predominant architectural style of a structure, and in understanding the elements of that style. These descriptions are not intended as comprehensive lists of significant features of any style, and are not to be taken as an exhaustive list of what features should be preserved. Rather, they are intended as a starting point for discussion about what rehabilitation or restoration projects might be appropriate to a particular property.

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

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

Arts & Crafts/Turn of the Century Styles: Craftsman
(Also Japanese Craftsman, Swiss Craftsman, Tudor Craftsman)

Background

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

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

Common Characteristics of the Craftsman Style

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

General Characteristics

- Broad gabled roofs with deeply overhanging eaves
- Pronounced front porch, symmetrical or offset with massive battered or elephantine columns
- Exposed and decorative beams, rafters, vents
- Decorative brackets and braces
- Grouped rectangular multi-pane windows
- Massive stone or masonry chimneys

- Use of earth tone color palette and natural finishes
- Three-color schemes for body, trim and accents

CHAPTER 7 RESIDENTIAL REHABILITATION

7.1 INTRODUCTION

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

These Residential Rehabilitation Guidelines are intended for the use of residential property owners and care-takers planning work on Contributing structures or sites within the HPOZ. As described in Section 3.4, Contributing structures are those structures, landscapes, natural features, or sites identified as Contributing to the overall integrity of the HPOZ by the Historic Resources Survey for the 52nd Place Tifal Brothers Tract HPOZ.

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

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

The Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

7.2 SETTING – LANDSCAPING, FENCING, WALLS, WALKS, AND OPEN SPACES

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, which may include the

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

Guidelines

1. Mature trees and hedges, particularly street trees in the public planting strip, should be retained whenever possible. If replacement is necessary, in-kind plant materials are recommended.
2. If a mature tree is to be removed, documentation should be provided by a certified arborist as to the tree's vitality and/or the extent of hazards that may be caused by the tree's continued growth. Mature trees should always be replaced with a minimum 24-inch box tree of similar species at approximately the same location, or as advised by the arborist.
3. Historic topographic features should be preserved whenever possible. Leveling or terracing a lot that was traditionally characterized by a raised lawn is not appropriate.
4. Historic walkways and other hardscape features in the front yard should be preserved. If these elements are replaced, they should be replaced with materials similar to those historically present in the area.
5. If historic 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.
6. If historic fencing did not exist in the front yard areas, new fencing is strongly discouraged. However, in matters of public safety, a simple semi-transparent dark-colored wrought iron fence or wood picket fence may be appropriate. Concrete block, heavy masonry pilasters, hollow steel, chain link, or vinyl fencing is inappropriate in a front yard. New fencing should harmonize and be integrated with the landscape design.
7. The traditional character of residential front and side yards should be preserved. These areas should be reserved for planting materials and lawn. Non-porous ground coverings should be limited to walkways and driveways.
8. Pavement within the front yard should generally consist of a single driveway, a walkway from the sidewalk to the front entry, and an adjoining walkway leading to the side yard. Parking within the front yard is prohibited by the City's municipal code and front yard parking pads are

not permitted. Adding a driveway that did not exist historically is inappropriate.

9. If driveways are replaced, they should be replaced with materials similar to those historically present and within the same footprint. Additions or widening of driveways are generally discouraged but where appropriate, should be of minimally differentiated color and/or material from the original. “Hollywood driveways,” in which the tracks for the car are separated by a planted strip, are also appropriate.
10. New carports should be located out of view of the general public, within the rear yard if possible.
11. Landscaping should not be so lush or massive that public views of the house are significantly obstructed.
12. New physical features within a front yard, such as ponds, fountains, gazebos, recreational equipment, sculptural elements, etc. that were not historically present in the area are generally discouraged. However, when deemed appropriate, such features should be diminutive in scale and style and visually deferential both to the residential structure onsite and to similar physical features that were constructed during the Period of Significance.
13. Drought-tolerant alternatives to traditional front yard lawns may be found appropriate at some locations so long as such alternatives are consistent with the prevailing character and appearance of front yards in the neighborhood. In most cases front yards in historic neighborhoods are green and open. A thoughtfully prepared landscape plan using alternative low-water plant species may replicate the desired greenness and openness. High-quality artificial turf that allows for surface permeability and closely resembles the look and texture of grass might also be found appropriate for some locations.
14. In addition to compliance with the City’s sign regulations (LAMC 12.21 A 7), any signs used for a home-based business or church structure in a residential area require Department of City Planning Office of Historic Resources review, and should be designed with sensitivity for the historic context. Such signs should be minimal in size, should not conceal any significant architectural or landscape features, and should be constructed of materials and colors that are appropriate to the style of the house and the Period of Significance. Illuminated signs and digital signs are not permitted by the City in residential areas and would be inappropriate in an HPOZ.

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.

Traditionally, the more elaborately detailed windows in 52nd Place were located on the façades that were visible from the public right of way. More private windows, reserved for the rear and the back of the side façades, were of a simpler wood double-hung construction. Subsequently, many of the non-visible windows on "Contributing" properties have been replaced with vinyl or aluminum windows over time. Ideally, these windows should match the existing windows in the front and be replaced with wood framed windows. Unfortunately, this is not always economically possible. Thus, alternative guidelines for windows on the non-visible façades have been developed. Although these guidelines have been created to ease the economic burden of installing new wood framed windows, replacement of existing wood framed windows with aluminum or vinyl on the non-visible façades is strongly discouraged.

Guidelines

1. Repair windows wherever possible instead of replacing them, preserving the materials, design, hardware and surrounds.
2. If windows are determined to be non-repairable, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. True divided-light windows should usually be replaced with true divided-light windows, and wood windows with wood windows.
3. Replacement of non-historic windows on the non-street-visible rear or side façades may vary in materials and method of construction from the historic windows, although the arrangement of panes, size, and shape should be similar.
4. The size and proportions of historic windows on a façade should be maintained, as should the pattern and location of windows on a facade.
5. Filling in or altering the size of historic windows is inappropriate, especially on visible historic façades.
6. The use of windows with faux muntins on street-visible façades is inappropriate.
7. Adding new window openings to visible historic façades is inappropriate, especially on primary façades.

8. Adding new windows on non-visible façades may be considered but should match the rhythm and scale of the existing windows on that facade.
9. If a historic window is missing entirely, replace it with a new window in the same design as the original if the original design is known. If the design is not known, the design of the new window should be compatible with the size of the opening, the style of the building, physical evidence on the house itself, and evidence derived from similar houses in the neighborhood.
10. The installation of 'greenhouse' type windows extending beyond the plane of the façade on street-visible façades is inappropriate.
11. If energy conservation is the goal, interior or exterior storm windows, not replacement windows, should be installed. Historic windows were not dual glazed. The California Historic Building Code allows new or replacement windows that do not meet today's code requirements to be used, if desired by the homeowner. Weather-stripping is another option to increase energy efficiency.
12. Dual pane windows may be found appropriate when their installation does not alter the existing frame and sill, and when the original window components (including styles, muntins, panes, etc.) can be substantially matched.
13. Awnings and shutters should be similar in materials, design, and operation to those used historically and should conform to the shape of the window on which they are installed. Metal awnings are inappropriate for Craftsman homes.
14. Security bars are discouraged and should only be installed on secondary façades. Bars should be simple in appearance, and should be painted in a dark color or to match the predominant window trim. If safety bars are desired on street-facing facade, they should only be installed on the interior of a window or opening.

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.

Guidelines

1. The materials and design of historic doors and their surrounds should be preserved.
2. The size, scale, and proportions of historic doors on a façade should be maintained.
3. Filling in or altering the size of historic doors, especially on primary façades, is inappropriate.
4. Adding new door openings to primary historic façades is inappropriate.
5. When replacement of doors on the primary and secondary visible façades is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
6. Replacement doors on the non-visible secondary façades may vary in materials and method of construction from the historic doors, although the size, shape, and arrangement of any glazing should be similar.
7. New door openings may be appropriate on non-visible façades, however new doors should be compatible with the historic structure.
8. When original doors have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement doors should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar doors on houses of the same architectural style in the HPOZ.
9. Painting historic doors that were originally varnished or stained and are not currently painted is inappropriate.
10. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable. If replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used.
11. Security doors on the primary facade that block the view of the main door are generally discouraged. Where found appropriate, security doors may be permitted that match the size of the main door and are somewhat transparent.
12. Screen doors on the visible façades are allowed, provided they are historically appropriate in material and design.
13. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of an original door. Methods such as wall, attic, and roof insulation or weather-stripping existing doors or window panes within doors may

provide energy savings without the removal of important historical features.

7.5 PORCHES

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

Porches are one of the key architectural features of craftsman-style homes, and their recognizable design, large scale, and unique detailing are a defining element in the 52nd Place Tifal Brothers Tract HPOZ.

Guidelines

1. Historic porches should be preserved in place.
2. Decorative details that help to define a historic porch should be preserved. These include balusters, balustrades, walls, columns, brackets, pedestals, roofs and eaves. The State Historic Building Code allows balustrades and railings that do not meet current building code heights to remain if they do not pose a safety hazard.
3. If elements of the porch, such as decorative brackets or columns, must be replaced, replacement materials should exactly match the originals in design and materials.
4. If porch elements are damaged, they should be repaired in place wherever possible, instead of being removed and replaced.
5. When original details have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
6. Additional porch elements should not be added if they did not exist historically. For instance, the addition of decorative “gingerbread” brackets to a Craftsman-style porch is inappropriate.
7. In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically.

8. Enclosure of part or all of a street-visible historic porch is inappropriate.
9. Alterations for handicapped access should be done at a side or rear entrance whenever feasible, and should be designed and built in the least intrusive manner possible.
10. Addition of a handrail on the front steps of a house for safety or disabled-access reasons may be appropriate, if the handrail is very simple in design.
11. Original steps should be preserved. If the steps are so deteriorated they need replacement, they should be replaced using historic material such as wood or concrete.

7. 6 ROOFS

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

Certain roof forms and materials are strongly associated with particular architectural styles. In the 52nd Place Tifal Brothers Tract HPOZ, the Craftsman-style homes are characterized by broad gabled composition shingle roofs, as well as large chimneys in a variety of finishes.

Guidelines

1. Historic roof forms should be preserved. For instance, a complex roof plan with many gables should not be simplified.
2. Historic eave depth and configuration should be preserved.
3. Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features should be preserved. If these 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.
4. When original details have been lost and must be replaced, designs should be based on available historic documentation. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.

5. Replacement roof materials should be substantially similar in appearance to those used originally, particularly when viewed from at a distance from the public sidewalk, and should convey a scale, texture, and color similar to those used originally.
6. Light colored asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, and browns, are generally appropriate in replacement roofs.
7. Skylights or solar panels should be designed and placed in such a way as to minimize their impact. Locating them so they are visible from the public-right-of way is generally inappropriate.
8. Existing chimney massing, details, and finishes should be retained. If replacement is necessary, the new chimney should look similar to the original in location, massing, and form.
9. Masonry chimneys – including brick and stone – that were not originally painted or sealed should remain unpainted.

7.7 ARCHITECTURAL DETAILS

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

Guidelines

1. Original architectural details or features should be preserved and maintained, particularly on the primary and visible secondary façades. 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 wood filler or epoxy in many cases.
3. When it is necessary to replace materials, details, or features due to deterioration, replacement should be in-kind, matching materials, scale, finish, texture, profile, and design. Custom milling is widely available to ensure the best fit.
4. When original details have been lost and must be replaced, designs should be based on available historic documentation. If no such

evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the HPOZ.

5. Materials, such as masonry, that were not originally painted or sealed, should remain unpainted.
6. Original building materials and details should not be covered with stucco, vinyl siding, or other materials.
7. Architectural details and features that are not appropriate to the architectural style of a building or structure should not be added. For example, decorative spindle work should not be added to a Craftsman-style balcony.
8. Decorative detail that is expressed through the pattern of materials used in the construction of the house, such as decorative shingles or masonry patterns, should be preserved or replaced in-kind. Covering or painting these details in a manner that obscures these patterns is inappropriate.
9. Architectural details on new building additions and other non-original construction should echo that of the historic style, without directly copying the style of the ornamentation. The architectural detail of an addition should be of a simpler design than that of the original.

7.8 BUILDING MATERIALS AND FINISHES

The characteristics of primary building materials, including the scale of units that the materials are used and the texture and finish of the material, contribute to the historic character of a building. For example, the scale of wood shingle siding is so distinctive from the early Craftsman period, it plays an important role in establishing the scale and character of these historic buildings.

Guidelines

1. Original building materials should be preserved whenever possible.
2. Repairs through consolidation or “patching in” are preferred to replacement.
3. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture. Custom milling is widely available to ensure the best fit.
4. Painting stone, concrete, brick, or other masonry elements on a home that were not originally painted or sealed is inappropriate.
5. Original building materials should not be covered with vinyl, stucco, or other finishes.

6. In choosing paint or stain colors, homeowners should select paint colors appropriate to the period of the home. Arts and Crafts period homes from the early 20th Century are best suited to natural finishes and earth-tone color schemes using three harmonious colors for body, trim, and accents (such as window sashes).
7. Exterior paint should have a matte finish, not glossy or semi-gloss.

7.9 MECHANICALS

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

Guidelines

1. Satellite television dishes and other mechanical appurtenances should be placed in a location that is not visible from the public way, whenever possible.
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 façades, or in the rear yard. Small satellite dishes may be located in publicly visible areas only if they cannot be operated elsewhere.
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 structure should not be located on street visible façades, where possible. In addition, consider placing such apparatus out of sight and sound of neighboring homes.
5. Mechanical apparatus that must be placed in street visible location should be obscured from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.
6. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.
7. Solar panels should not be placed upon rooftops that are visible to the general public. Location upon detached garages in many instances will be appropriate, or upon rear-facing roofs that are minimally visible from

a public street. Solar panels should be low in profile, and should not overhang or alter existing rooflines.

8. Mechanical apparatus that must be placed in street visible location should be obscured from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.
9. Utilities should be placed underground where feasible.
10. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.

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. Great care should also be taken with additions so as not to communicate a false sense of history within the district with respect to the size and arrangement of structures. For example, a massive second-story addition on a single story bungalow in a district comprised of similarly sized single-story bungalows would be inappropriate regardless of whether or not the addition is adorned with historic-appearing architectural features.

Guidelines

1. Additions should be located at the rear of the structure, away from the street-facing architectural façade.
2. Additions that break the plane established by the existing roofline or side façades of the house are discouraged. Additions should be stepped in from the existing side façades to differentiate it from the original structure.
3. Additions should be subordinate in scale and volume to the existing house. Additions that involve more than a 50% increase in the ground floor plate are generally inappropriate.
4. Additions that include a new floor (for instance a new second floor on a single-story house) are strongly discouraged, as all the historic homes on 52nd Place are single-story. Where additions that comprise a new floor can be found appropriate, such additions should be located to the rear of the structure.
5. Additions should utilize roof forms that are consistent with the existing house to the greatest extent possible, but should be differentiated by virtue of scale and volume. Eave depth and roof pitch should be replicated to the greatest extent possible.
6. The original rooflines of the front facade of a structure should remain readable and not be obscured or altered by an addition.
7. Additions should use similar finish materials as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
8. Additions should utilize fenestration patterns that are consistent with the existing house to the greatest extent possible, though simplified window types may be an appropriate means to differentiate the addition from the original structure. For instance, if windows on the original structure are multi-pane 8-over-1 light windows, simple 1-over-1 light windows may be appropriate.
9. Decorative architectural features established on the existing house should be repeated with less detail on the addition. Exact replicas of features such as corbels, pilasters, decorative windows etc. are inappropriate.
10. So as not to give a false sense of history, additions should distinguish themselves from the original structure through the simplified use of architectural detail, or through building massing or subtle variations of exterior finishes to communicate that the addition is new construction.
11. Additions that would necessitate the elimination of significant architectural features such as chimneys, decorative windows,

architectural symmetry or other impacts to the existing house are not appropriate

12. Additions that would require the relocation of designated parking areas to the front yard area are inappropriate.

8.3 NEW ACCESSORY STRUCTURES AND ADDITIONS TO EXISTING SECONDARY STRUCTURES

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

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

For the rehabilitation of existing garages and accessory structures, follow the same guidelines as you would for the rehabilitation of a residential structure (Section 7). The guidelines in this section are specifically targeted towards the addition to or reconstruction of accessory structures on historic properties. It will also be useful to consult the Setting guidelines of this Plan (Section 7.2) to determine the placement, dimensions, and massing of such structures on lots with existing historic buildings.

Guidelines

1. New accessory structures should be located behind the line of the rear wall of the house whenever possible.
2. Detached garages are preferred. New garages should be located behind the line of the rear wall of the house whenever possible. Attached garages, when found to be appropriate should be located to the rear of the house.
3. Accessory structures should always be diminutive in height, width, and area in comparison to the existing primary structure.
4. New accessory structures, including greenhouses, porches or gazebos should not take up more than 50% of the available back yard area.
5. New accessory structures and garages should be similar in character to those which historically existed in the area.

6. Basic rectangular roof forms, such as hipped or gabled roofs, are appropriate for most garages.
7. Single-bay garage doors may be more appropriate than double-bay garage doors on most historic properties.
8. New garages or accessory structures should be designed so as not to compete visually with the historic residence.
9. Accessory structures should replicate the architectural style of the existing house with respect to materials, fenestration, roof patterns etc., though architectural details such as corbels, pilasters or molding should be replicated with less detail on accessory structures.
10. Modifications to existing garages, carriage houses or accessory structures that would involve a loss of significant architectural details pursuant to the Rehabilitation Guidelines should be avoided. Special attention should be paid to preserving existing historic garage doors in place.

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 Residential Infill guidelines are also applicable to the review of alterations to structures or sites within the HPOZ that are "Non-Contributing" as identified in the Historic Resource Survey. These guidelines help ensure that such new construction and alterations recognize and are sensitive to their historic context.

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

9.2 DESIGN APPROACH

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

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

The 52nd Place Tifal Brothers Tract HPOZ predominately consists of one-story single family homes. New development should be compatible with neighborhood's character, building sizes, mass, and bulk.

Single Family Housing

Different architectural styles or types generally exhibit common architectural design elements. Therefore, if you are considering a project that involves new construction on a vacant lot, the first step in designing a new building is to determine what style elements are present in other buildings on the block. The 52nd Place Tifal Brothers Tract HPOZ consists primarily of homes in the Craftsman style. If the existing buildings are all of the same or similar styles, common design themes should emerge. The Residential Infill Guidelines that follow point out various design elements that need special attention to insure that new construction is compatible with the historic streetscape.

Multi-family Housing

The 52nd Place Tifal Brothers Tract HPOZ did not originally consist of multi-family housing. In recent years, land use patterns and zoning regulations have allowed for multi-family uses. Houses may have been converted to multi-family residences, or newer apartment or condo buildings may have been constructed. In any event, when a multi-family residential project is proposed in the HPOZ the project should follow the Residential Infill Guidelines contained in this section. The Infill Guidelines contain examples of several multi-family building types and architectural styles that may be compatible with the HPOZ. When possible, applicants should pay close attention to what types of multi-family structures existed in or near the HPOZ during the Period of Significance.

The Residential Duplex/Triplex/Fourplex

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

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

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

The Bungalow Court

A low-scale multi-family housing solution popular in the pre-World War II era, bungalow courts were classically comprised as a cluster of small one story residential structures of a common architectural style organized, usually in two parallel lines, around a central courtyard arranged perpendicular to the street, and often anchored by a two story complex at the back of the courtyard.

Important elements of this design style that ensure its compatibility with historic residential development patterns include the small scale of the bungalows, the quality of their architectural detailing, the choice of an architectural style compatible with surrounding residential development, and a treatment of the façades on the bungalows facing the primary street that includes details like porches, entryways, overhanging eaves and other details which emphasize reliance on traditional single-family residential design elements. This type of development may be appropriate in historic areas comprised predominantly of small single story cottages or duplexes where multi-family development is permitted by the zoning code.

Guidelines for building in the Bungalow Court form:

1. All buildings within the court should be designed in a cohesive architectural style that reflects an architectural style common in the surrounding neighborhood.
2. Entryways within the court should be marked by porches that face onto a central courtyard.
3. The central courtyard should be arranged perpendicular to the street, with a central axial path leading through the development. The central courtyard should not be sectioned off into private open space.

4. The scale of the bungalows should reflect the scale of the surrounding historic residential structures.

The Courtyard Apartment Building

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

Guidelines for building in the Courtyard Apartment form:

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

9.3 SETTING LOCATION AND SITE DESIGN

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

guidelines that ensure that new construction visible from the street respects and complements the existing historic streetscape.

Guidelines

1. New residential structures should be placed on their lots to harmonize with the existing historic setbacks of the block on which they are located. The depth of the front and side yards should be preserved, consistent with other structures on the same block face.
2. A progression of public to private spaces from the street to the residence should be maintained. One method of achieving this goal is to maintain the use of a porch to create a transitional space from public to private.
3. Historic topography and continuity of grade between properties should be maintained.
4. Attached garages are generally inappropriate; detached garages are preferred. Garages should be located to the rear of the property.
5. Parking areas should be located to the rear of a structure. Designation of parking spaces within a front yard area is generally inappropriate.
6. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete and parking areas are inappropriate.
7. The lot coverage proposed for an infill project should be substantially consistent with the lot coverage of nearby Contributor properties.
8. Paving and parking areas should be located to the rear of new residential structures whenever possible.
9. Drought tolerant landscaping may be appropriate, provided that efforts are made to replicate the feel of historic landscaping. This can be achieved through maintenance of an open front yard and use of a drought tolerant groundcover Gravel, mulch, or cedar chips are not appropriate alternatives to grass.
10. If recurring historic plantings exist in the neighborhood, efforts should be made to reintroduce similar landscape elements.
11. Landscaping should not be so lush or massive that public views of the house are significantly obstructed.
12. Outdoor period details, such as address tiles and mailboxes are encouraged.
13. Moderate landscape illumination and decorative lighting is appropriate.
14. Mature trees and hedges, particularly street trees in the public planting strip, should be retained whenever possible. If replacement is necessary, in-kind plant materials are recommended.

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

9.5 ROOF FORMS

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

Guidelines

1. New residential structures should echo the roof forms of the surrounding historic structures. For instance, if the majority of structures along a

particular street utilize front-facing gable-ends, the in-fill structure should likewise utilize a gable-end. Where a diversity of roof forms exist on a street, a predominant form should be used. It would be inappropriate to introduce a new roof form that is not present on the street.

2. Roofing materials should appear similar to those used traditionally in surrounding historic residential structures. If modern materials are to be used, such materials should be simple and innocuous.
3. Dormers, and other roof features on new construction should echo the size and placement of such features on historic structures within the HPOZ.
4. In HPOZs where roof edge details, such as corbels, rafter tails, or decorative vergeboards are common, new construction should incorporate roof edge details which echo these traditional details in a simplified form.

9.6 OPENINGS

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

Guidelines

1. New construction should have a similar façade solid-to-void ratio to those found in surrounding historic structures.
2. New construction should use similar window groupings, header heights, and alignments to those on surrounding historic structures.
3. Windows should be similar in shape and scale to those found in surrounding historic structures.
4. Windows should appear similar in materials and construction to those found in surrounding historic structures.
5. Dormers should be similar in scale to those found on existing historic structures in the area.
6. Main entryways should be configured and emphasized similarly to those on surrounding structures. Attention should be paid to design similarities

such as symmetry, depth, and the use of architectural features such as pediments, crowns, porches, etc.

Entrance enclosures, such as porches, porte-cocheres and overhangs should be used when similar features are widely used within the neighborhood.

9.7 MATERIALS AND DETAILS

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

Guidelines

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

CHAPTER 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 include streetscapes, alleyscapes, and parks. Public buildings cover a broad variety of buildings such as police stations, libraries, post offices, and civic buildings.

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

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

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

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

Guidelines

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

1. Protect and preserve street, sidewalk, alley and landscape elements, such as topography, patterns, features, and materials that contribute to the historic character of the preservation zone.
    a. Preserve and maintain mature street trees.
    b. Trim mature trees so that the existing canopies are preserved.
    c. Preserve and maintain historically significant landscaping in the public planting strips.
    d. Use landscaping to screen public parking lots from view of public streets.

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

Paving and Curbs

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

Signage

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

Street Furniture

7. New street furniture, such as benches, bike racks, drinking fountains, and trash containers, should be compatible in design, color and material with the historic character of the Preservation Zone. Use of traditional designs constructed of wood or cast iron is encouraged.

Utilities

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

Street Lights

9. Preserve and maintain existing historic street lights.
10. New street lighting should be consistent with existing historic street lights. If there are no existing historic street lights, new lights should be compatible in design, materials, and scale with the historic character of the Preservation Zone.

Sidewalks

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

Alleyscapes

15. Preserve existing alleys as public rights-of-way.
16. Preserve traditional relationships between alleys and garages.
17. Preserve traditional fencing along alley right-of-ways.
18. The introduction of new fencing should be compatible with existing historic fencing.

Public Buildings

19. New public buildings should comply with the appropriate Infill Design Guidelines.
20. Introduce accessible ramps and entry features so that character defining elements of the building's entryways are impacted to the least extent possible.
21. Construct new access ramps and entry features so that they are reversible.
22. Locate new parking lots and parking structures to the rear of public buildings to reduce impacts on neighborhood character.
23. Construction of parking areas for public buildings should be screened from view of adjacent residential structures.

Parks

24. Preserve and maintain any existing historic elements such as walkway materials, mature trees, plantings, park benches and lighting.
25. Replace in-kind elements that cannot be repaired.
26. New elements such as public benches, walkways, drinking fountains, and fencing should be compatible with the existing historic character of the Preservation Zone.

CHAPTER 11 DEFINITIONS

Arch: A curved structure for spanning an opening.

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

Asymmetrical: Having no balance or symmetry.

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

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

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

Balustrade: A railing with supporting balusters.

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

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

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

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

Belfry: A bell tower.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Dentil: Simple, projecting, tooth-like molding.

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

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

Eave: The overhanging lower edge of a roof.

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

Façade: The front or any side of a building.

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

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

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

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

Garden Wall: An 18 inch high masonry wall at the perimeter of a property.

Glazed: Filled with a pane of glass.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Pier: Vertical structural members.

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

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

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

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

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

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

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

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

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

Showcase windows: Large glazed openings designed to showcase merchandise.

Sidelights: Vertical windows along the outside of a door.

Sleeping porch:

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

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

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

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

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

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

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

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

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

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

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

Terra-Cotta: Usually red fired clay.

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

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

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

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

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

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

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

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

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

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