

# Vinegar Hill HPOZ



## Preservation Plan



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



# Table of Contents

<b>Chapter 1:</b> Mission Statement	5
<b>Chapter 2:</b> Goals & Objectives	7
<b>Chapter 3:</b> Function of the Plan	9
<b>Chapter 4:</b> Context Statement	17
<b>Chapter 5:</b> Historic Resources Survey	21
<b>Chapter 6:</b> Architectural Styles	23
<b>Chapter 7</b> Residential Rehabilitation	41
<b>Chapter 8:</b> Residential Additions	57
<b>Chapter 9:</b> Residential In-fill	61
<b>Chapter 10:</b> Public Realm	71
<b>Chapter 11:</b> Definitions	77



## Chapter 1 Mission Statement

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



## Chapter 2 Goals & Objectives

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

**Objective 1.1** Safeguard the character of historic buildings and sites

**Objective 1.2** Recognize and protect the historic streetscape and development patterns

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

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

### Goal 2 **Preserve The Historic Streetscape**

**Objective 2.1** Encourage and maintain traditional front yards.

**Objective 2.2** Promote retention of historic landscape features

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

**Objective 3.1** Encourage retention of significant architectural features

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

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

**Objective 4.2** Promote public participation in the HPOZ review process

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

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

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

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

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

**Objective 5.4** Encourage citizen involvement and participation in the review process



## Chapter 3 Function of the Plan

### 3.1 Role of the Preservation Plan

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

### 3.2 Role of the HPOZ Board

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

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

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

### **3.3 Organization of the Preservation Plan**

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

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

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

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

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

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

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

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

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

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

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

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

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

### 3.4 HPOZ Process Overview

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

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

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

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

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

### 3.5 Exemptions

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

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

10. Installation and expansion of rear patios or decks that are no higher than 5 feet above finish grade (including railings), not including balconies, roof structures, trellises, gazebos or other similar structures;
11. Installation, replacement or repair of mechanical equipment that is located within the rear yard area;
12. Installation of lighting devices on facades that are not visible from the street;
13. Exterior painting with no change from existing paint colors;
14. Maintenance and repair of existing foundations with no physical change to the exterior;
15. Removal of security grilles and/or gates that were installed outside of the Period of Significance;
16. Removal of fences that were installed outside of the Period of Significance.

### **3.6 Delegated to the Director of Planning**

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

1. Pruning of mature trees and the installation of new trees.
2. In-kind hardscape replacement within the front yard (driveway, walkways, etc) that does not expand the hardscape footprint;
3. Exterior painting involving new paint colors and not including paint applied to previously unpainted surfaces such as stone, masonry or stained wood;
4. Ordinary maintenance and repair (including in-kind replacement) to correct deterioration or decay, that does not involve a change in the existing design, materials or exterior paint color;
5. In-kind replacement of asphalt roof shingles, or repairs to tile, slate or other similar roofs where existing roof materials are re-used

and repairs are made to underlying roof structure, and where roof details such as fascia, eaves and brackets will not be affected.

6. Removal of non-historic stucco, asbestos shingles, vinyl siding or other similar materials, when underlying historic materials can be repaired or replaced in-kind. Where evidence of original materials is unclear, work shall be deferred to the HPOZ Board for review;
7. Installation of screen doors or windows that do not obscure the actual door or window;
8. Replacement of non-original windows with windows that match the originals, when examples of original windows still exist on the structure;
9. Construction or installation of ramps, railings, lifts, etc., on any non-visible elevation of a building intended to allow for accessibility;
10. Any alterations to a structure that is identified as Non-Contributing in the Historic Resources Survey, not including additions, new construction, relocation or demolition;
11. Additions of less than 250 square feet to any Contributing building or structure, where the addition does not break the side-planes or roofline of the existing structure, is contained completely within the rear yard and is not visible from the street;
12. Additions to Non-Contributing structures that increase the square footage by less than 30% of the existing square footage (as determined by LADBS) when the addition does not affect the front façade of the structure or break the side and top planes of the structure;
13. Alterations to façade openings, such as new doors or windows, to portions of a structure that are not visible from the street;
14. Installation or repair of fences, walls, and hedges in the rear and side yards that are not visible from the street (non corner-lots only) and that do not require a Zoning Administrator's approval for height or location;
15. Installation or repair of solar collectors, skylights, antennas, satellite dishes and broadband internet systems on rear-facing facades/roof surfaces or garage roofs that are not visible from the street;
16. Installation of window security bars or grills, located on secondary facades;
17. Repair or replacement of gutters and downspouts.

All questions of visibility are to be determined by Department of City Planning staff. For the purposes of this Plan, visibility includes all portions of the front and side elevations that are visible from the adjacent street or sidewalk or that would be visible but are currently

obscured by landscaping. It also includes undeveloped portions of a lot where new construction or additions would be visible from the adjacent street or sidewalk, such as the street-side side yard on a corner lot and the front yard. Finally, construction or additions to areas that are not currently visible but that will become visible following the construction or addition will be considered visible and reviewed accordingly.

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

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

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

### **3.7 Accessory Structures**

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

1. That the alteration, addition to, or demolition of the accessory structure will not degrade the primary structure's status as a Contributor in the HPOZ because the accessory structure is not visible to the general public; or is minimally visible to the general public; and
2. That the alteration, addition to, or demolition of the accessory structure will not degrade the primary structure's status as a Contributor in the HPOZ because the accessory structure does not possess physical or architectural qualities that are otherwise found on the primary structure or that constitute cultural or architectural significance in their own right; and

3. That the accessory structure's primary historical use has been for the storage of automobiles (i.e. a garage), or household items (i.e. a tool shed, garden shed, etc.).

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

### **3.8 Other Regulations**

Applicants are encouraged to learn more about other development regulations that may affect their property. The Community Redevelopment Agency has adopted the San Pedro Master Street Tree Plan (a guide for future street tree planting in Downtown San Pedro and adjacent Vinegar Hill neighborhoods); and the June 2005 Pacific Corridor Redevelopment Project Design Standards and Guidelines. The regulations within these two plans may affect both Contributing and Non-contributing properties.

## Chapter 4 Context Statement

### 4.1 History of Vinegar Hill

The section of San Pedro that became known as Vinegar Hill was roughly bounded by Plaza Park on the east, Sixth Street on the north, Mesa Street on the west, and 17th Street on the south, and was one of the suburbs included when the City of San Pedro was incorporated in 1888.

During the 1880s, old San Pedro witnessed a trend of building “on higher ground” as settlers expanded to the surrounding bluffs and mesas including Vinegar Hill. One of the attractions of the hill was its relative flatness, free of gullies that provided desirable sites for housing along with the views and relatively easy access to the southern and western parts of town.

The name “Vinegar Hill” was recorded as early as 1883, when the Shipping Gazette mentioned the suburb in reference to a “gold strike” that took the form of a nugget found in a pot hole. According to local legend, Vinegar Hill might have acquired the nickname because so many of its residents engaged in sour wine-making activities in their homes. Because the name had “disagreeable overtones by respectable folk” other names were tried out including South Hill, and Bunker Hill. Despite these early efforts to change the uncomplimentary name, the neighborhood continued to be called Vinegar Hill.

Development began around 5th and 6th streets from Beacon to Front and spread to the north, south, and west. The harbor occupied the land to the east. When streets were first laid out, residential lots found ready buyers among the sailors, railroad workers, and people involved in the Angel’s Gate breakwater construction that began in 1899.

Although Vinegar Hill had no zoning restrictions, per se, the neighborhood segregated into areas of commercial and residential uses, with the majority of the early residences located between Beacon and Mesa and 7th and 12th streets. The neighborhood was further divided by the economic status and ethnicity of its residents, who in some cases formed ethnic enclaves and built modest houses that continued to serve the families of thousands of dock workers, sailors, fishermen, longshoremen, harbor construction workers, and military personnel well into the 20th century.

This demonstrates the tendency of the residents to settle down according to common interests and social status. The 200 block of 9th Street was known as “Saloon Keeper’s Row” and Timms Point, a bluff overlooking Timms’ landing was known as the “Gold Coast.” The “Gold Coast” mainly featured grand single family residences of many distinguished families including the Amars, the Mahars, the Dodsons, the Gwaltneys, the Clays, a member of the Sepulveda family, the Stieglitzes and one of the town leaders, George H. Peck, Jr. The Gold Coast bluff was later cut away to provide more land for development and harbor uses.



Exterior view of the third location of the San Pedro City Hall. This Classical Revival style building, designed by F.E. Allen of Pasadena, cost \$40,000 to build and was located on Beacon between Wall and 5th streets.



Exterior view of the Municipal Building in San Pedro, also known as the San Pedro City Hall, located at 638 S. Beacon Street in San Pedro.



Looking north from 7th Street towards Palos Verdes Street in San Pedro. A number of businesses, including a Bank of Italy branch and the Hotel Fern are visible in the background.



Photo of Los Angeles' first horseless patrol wagon, which also served as an ambulance. It was bought in 1904, was driven by electricity and boasted 20 miles per hour. At right is George Home, who became Chief of Police in later days. Captain C. L. Johnson is second from left.



View of a basketball court and the Friendship Bell at Angel's Gate Park, located at 3601 S. Gaffey St. in San Pedro. Angels Gate Park is a 64-acre former military reservation on Point Fermin at land's end. It was deeded to the City of Los Angeles in the 1970s for cultural use.

In the early 1900s saloon keepers were respected, prominent local citizens. Among those on Saloon Keepers Row (9th Street) were Luke Kelly at 235 9th Street, Louis White at 267, William Carroll at 230, and A. C. Hall at 264. There were also bankers on the block including Henry Baly at 252 9th street, Charles Woodson at 274, and Will Peck at 257; another, R.L. Angell lived around the corner at 928 Centre Street. 9th Street was also the home of city leaders including Joseph Walton, John Logan at 224 9th Street, David Weldt at 298, Judge Henry Stieglitz at 277, Frank Foot at 263, and attorney Frank Karr at 249. Among the other prominent citizens in the area real estate were dealers who also dealt in insurance and banking.

The concentrated development of the block between 10th and 11th streets was promoted by landowner August Timms during the mid 1880s. Several years later, the location of the Presbyterian, Catholic and Methodist Churches showed that the residential area was concentrated on 7th and Palos Verdes, 12th and Center, and the south side of 9th Street.

Vinegar Hill has been described as “a fascinating mixture of old, recent and new,” which seems to sum up all the 100 year history of the San Pedro township. Among the architecturally distinctive buildings are St. Andrew's Presbyterian Church and Manse (383 W. 10th Street at Mesa) a small Gothic Revival Church that once housed a large bell tower; the adjacent post-Victorian parsonage known as The Manse; the Lindholm House, (324 10th Street) an Eastlake Victorian House with a corner turret, often referred to by the misnomer “Danish Castle; the Judge Stieglitz House, (936 Centre Street) a large Greek Revival house that features a two-story high portico with four tall columns and a shallow triangular pediment; and the Captain Johnson House, (938 Centre Street) a single story home with “German Helmet” cupola, Corinthian columns, and carved floral swags.

## 4.2 Vinegar Hill Period of Significance

On May 19, 1999 the Cultural Heritage Commission certified the Historic Resources Survey. The Cultural Heritage Commission concluded that the period of significance ranges from the late 19th century through to the 1930s.

### 19<sup>TH</sup> CENTURY STYLES (1860's – 1900's)

American Foursquare

Classical Revival (*Also, Neo-classical Revival, Beaux Arts, Greek Revival*)

Eastlake/Stick

Folk Victorian

Queen Anne

Shingle

Victorian Vernacular (*Also, Hipped-roof Cottage and Gable Roof Cottage*)

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

Colonial Revival

Craftsman  
(*Also, Transitional Arts & Crafts, Tudor Craftsman, Japanese Craftsman, etc.*)

Mission Revival

### ECLECTIC REVIVAL STYLES (1915 – 1940)

Dutch Colonial Revival

Spanish Colonial Revival



# Chapter 5 The Historic Resources Survey

## 5.1 Introduction

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

## 5.2 Contributing or Non-contributing?

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

### Contributing Structures

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

### Contributing Altered

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

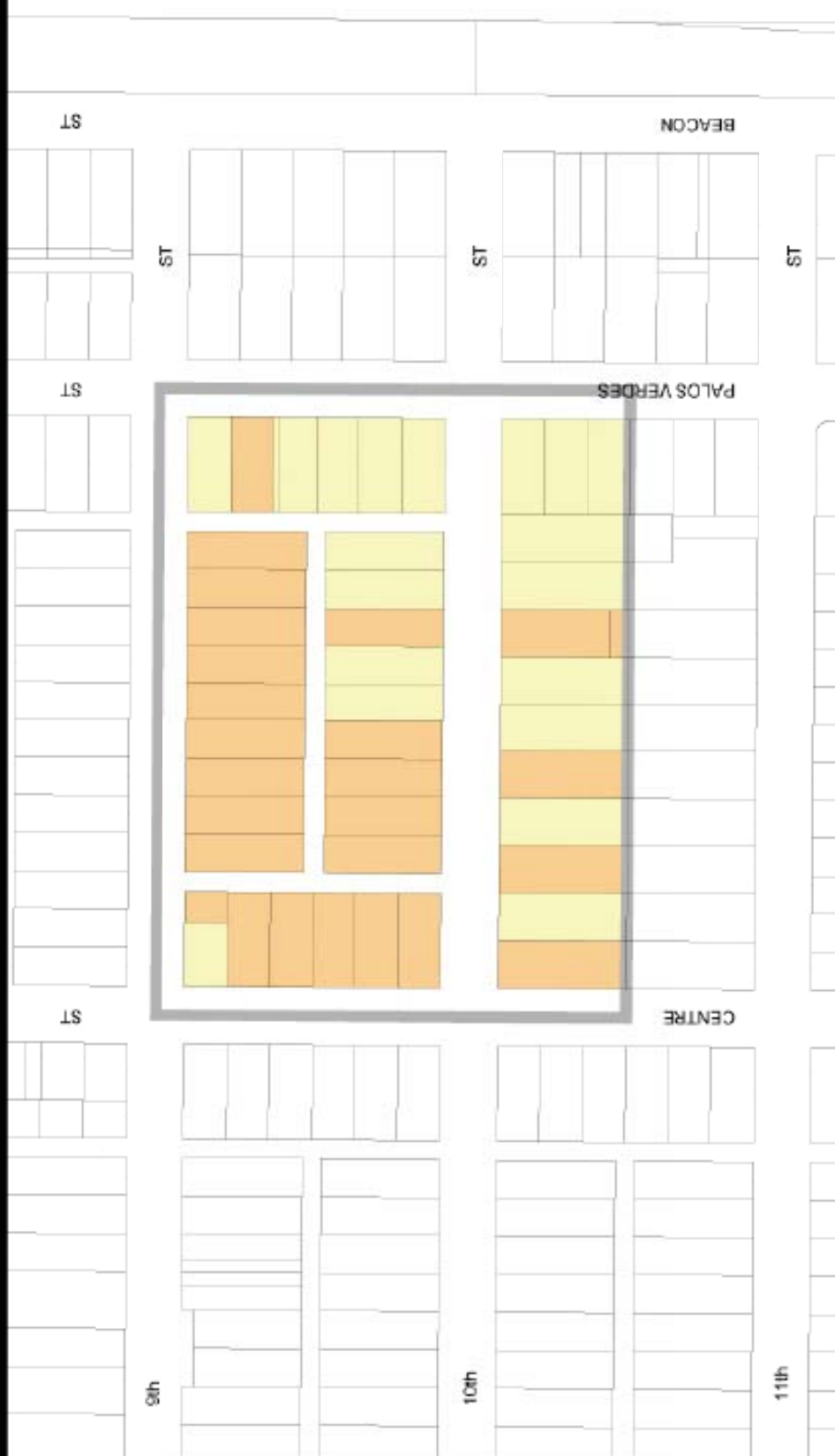
### Non-contributing Structures

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

The Vinegar Hill Historic Resources Survey can be reviewed at:

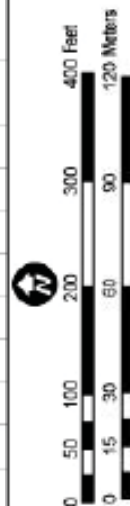
City Hall  
City Planning Department, Office of Historic Resources  
200 N Spring Street, Room 620  
Los Angeles, CA 90021

# Vinegar Hill Historic Preservation Overlay Zone



**Structure Designation**

- Contributing Feature
- Non-Contributing Feature
- HPOZ Boundary



## Chapter 6 Architectural Styles

### 6.1 Overview of Architectural Styles in Los Angeles

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

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

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

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

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



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



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



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



A collection of early Craftsman and Foursquare homes is shown in the Harvard Heights neighborhood (Western Ave. north of Venice Blvd.)



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

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

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

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

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

## The Eclectic Revival Styles (1915–1940s)

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

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

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

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

### The Early Modern Styles (1900s–1950s)

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

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

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

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



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



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



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



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



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

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

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

## 6.2 Building Types

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

### Single Family Homes

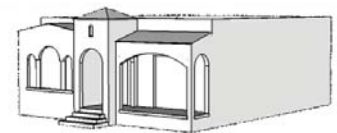
Though most single family homes may be similar by virtue of their use, there is a significant range of single family building types within Los Angeles. Some neighborhoods may be characterized by standard two-to-three story single family homes, and others may be characterized by cottages or bungalows—simple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

### Multi-Family Homes

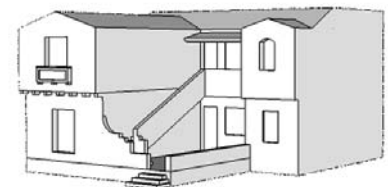
A wide range of multi-family building types were adapted in historic Los Angeles. Some, such as simple duplexes or garden style apartments were designed to blend with the surrounding single family context, and others, such as traditional four-plexes, one-over-one duplexes or large scale apartment buildings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



VILLA



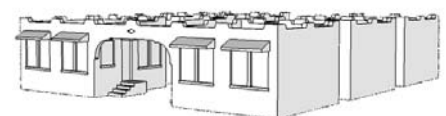
BUNGALOW



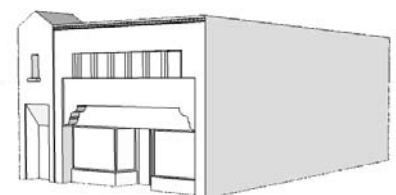
DUPLEX



FOUR-PLEX



BUNGALOW COURT



COMMERCIAL BUILDING

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

## **6.3 Introduction to Vinegar Hill Architectural Styles**

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

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

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

## 19th Century Styles: **American Foursquare**

### Background

The American Foursquare style is a residential style frequently used in Los Angeles from the turn of the last century through the 1910s. Popular in American suburban development, the style lent itself to low-cost design that maximized square footage on small lots while presenting a dignified appearance. A precursor to the Craftsman and Prairie styles, Foursquare houses tended to avoid the ornate detail associated with styles such as Queen Anne and Eastlake.



### Common Components of the Foursquare Style

A Foursquare house is generally two stories, with a simple square or rectangular footprint, a low-pitched, usually hipped, roof, a front hipped-dormer, and a substantial, though often asymmetrical front porch. Columns suggestive of the classical orders, dentils, and traditional moldings are also commonly found on Foursquare houses, though Craftsman design queues are not uncommon. Windows are always rectangular and may be arranged singularly or in groups—often the first floor will have grouped windows and the upper-floor will have singular windows. Doorways are also rectangular and tend to be wide, often with large panes of glass in the door or as side lights. Cladding may be masonry, clapboard or to a lesser extent stucco.

Elements of the Foursquare are often found mixed with the early Colonial Revival and Craftsman styles, though the simplicity of the basic Foursquare house lent itself to being decorated with the features of many other styles popular at the time.



### General Characteristics:

- Simple floor plan
- Boxy, cubic shape
- Full width or off-set front porch with columnar supports and wide stairs
- Offset front entry in an otherwise symmetrical facade
- Two to two-and-a-half stories
- Pyramidal, hipped roof, often with wide eaves
- Large central dormer
- Large single light windows in front, otherwise double hung
- Incorporated design elements from other contemporaneous styles, but usually in simple applications
- Simple and restrained two-color and three-color paint schemes highlighting body, trim and accents





## 19th Century Styles: **Classical Revival**

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

### Background

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

### Common Components of the Neoclassical Revival Styles

The Neoclassical Revival style is closely related to both the Greek Revival and Colonial Revival styles. The style's earlier iterations are generally adapted to large houses. A double height front portico with Ionic or Corinthian columns tends to be a hallmark of the style. Windows are generally arranged singularly and may be adorned with lintils. Roofs are often hipped or with side-facing gables. Neo-classical design features such as columns, pediments may be found on smaller homes and are often mixed with Greek Revival, Colonial Revival and Italian Renaissance Revival homes as each of these styles draws from antient classical building forms.



### General Characteristics

- Massive symmetrical and rectilinear form
- Low pitched roof
- Decorative dentils along eaves
- Triangular pediments supported by classic columns
- Large rectangular windows, usually arranged singularly
- Decorative plaster elements
- Masonry walls
- Color schemes indicative of stone and masonry construction



## 19th Century Styles: **Eastlake/Stick**

### Background

The Stick and Eastlake styles grew out of the Queen Anne design movement and represent a slightly more restrained alternative to the highly fanciful Queen Anne house. Named for Charles Lock Eastlake, an English architect and writer, the Eastlake style, and its complement, Stick, date from 1860 to around 1890 with most examples of the style in Los Angeles dating from the mid-1880s and beyond.

### Common Components of the Eastlake & Stick Styles

Stick structures are two or three stories, with steeply pitched roofs, gables, large overhanging eaves with exposed trusses, and rectangular windows. Eastlake structures are one to two stories, have steeply pitched roofs with gables, rectangular windows and curved, wooden arches over entranceways and gables.

The Eastlake and Stick styles are very similar, but Eastlake buildings tend to have more elaborate cladding with curved timbering, and archways. Both styles can be found mixed with Queen Anne Revival, Italianate, Classical Revival, and Folk Victorian styles. Few examples of Eastlake style structures exist within Vinegar Hill, however, style themes may be found on any number of houses built within the 1800s in the neighborhood.

### General Characteristics

Complex massing with strong vertical emphasis

Steeply pitched roofs, often hipped or with cross gables, and front-facing gables

Roofs accented by finials and decorative brackets

Rectangular double-hung windows with long vertical orientation

Windows arranged in pairs or singularly

Decorative clapboard and shingles

Prominent front porches with square turned columns, often wrapping the house

Complex and contrasting color schemes that highlight ornate wood-work





## 19th Century Styles: **Folk Victorian**

### Background

The Folk Victorian style is largely the product of the railroads and the industrial revolution. The elaborate turned and carved wooden decorative elements emblematic of this style were made inexpensive by the development of the assembly line and the steam engine. Therefore, even relatively modest homes could sport elaborate decoration. The Folk Victorian style was prevalent in the United States from 1879 to 1910. The first Folk Victorian structures appeared in Los Angeles around the mid-1880s and the style was often adapted to accessory buildings such as carriage houses.

### Common Characteristics of the Folk Victorian Style

The Folk Victorian style is characterized by porches with spindlework detailing, an intricately cut perforated gables (Gingerbread trim), and an asymmetrical façade. The buildings are one or two stories, generally with gabled roofs, wide over-hanging eaves with decorative brackets, and tall narrow windows.



### General Characteristics

- Symmetrical roofs, either hipped or front-facing gable
- Large, decorative eave brackets
- Rectangular double-hung windows arranged in pairs or threes
- Prominent porches with intricate spindled posts and brackets
- Rectangular and singular doors with transom lights and decorative crowns
- Clapboard or shingle siding
- Simpler color schemes as compared to Queen Anne and Eastlake, often using high-contrast body and trim colors



## 19th Century Styles: **Queen Anne**

### Background

The Queen Anne, popularized in England in the mid 1800s and later in the US, was modeled loosely on Medieval Elizabethan and Jacobean architecture and in many ways is a statement of the excesses of the Victorian era. Many of the largest and most impressive homes of this period were built in the Queen Anne style. Innovations in balloon frame construction allowed builders of Queen Anne homes to create complex floor plans, which resulted in equally complex elevations and the style was thus a reaction to the classical symmetry of earlier styles. Industrial innovations such as mass production facilitated the use of complex house components like doors, windows, roofing, and decorative details. In the United States, craftsman added their own touches with intricate spindles and other stylized wooden details.

### Common Characteristics of the Queen Anne Style

The Queen Anne Revival style is exemplified by an asymmetrical floor plan, gabled roofs with exposed decorative trusses, towers, patterned wooden wall cladding, wrap-around porches, bay windows and patterned masonry. Queen Anne Revival buildings are typically one to two stories, with wide eaves and decorative brackets, and rectangular windows. Fish scale shingle siding and decorative clapboard is often employed in various patterns and cuts, as well as spindle work, bay windows and bump outs. Towers are often used with imaginatively shaped roofs ranging from cones and bell shapes to octagons and domes with decorative finials. Interestingly, towers placed at the corner of the front facade are most often a characteristic of the Queen Anne style, whereas placement is often elsewhere on other styles like the Victorian Stick style. Wrap around porches are very common.

### General Characteristics

- Complex and steeply pitched roof forms with cross gables and front-facing gables. Towers and turrets are common.
- Long, narrow double hung windows, ornate stained glass
- Highly ornamented with spindle work, finials, roof cresting, corner brackets on porches and cutouts.
- Fanciful shingle and clapboard
- Parapets and brickwork are often variably colored and patterned and highly decorative.
- Covered porches often wrap from the front and around a side and are decorated with spindle work and friezes.
- Chimneys may be patterned masonry and are sometimes seen with chimney pots.
- Complex and contrasting color schemes highlight ornate wood-work





## 19th Century Styles: **Shingle**

### Background

The Shingle style was popular in Los Angeles during the 1880s through the 1900s and appealed to homebuilders who desired homes less decorative and opulent than the Queen Anne and Eastlake styles. The Shingle style is often thought of as an eclectic American adaptation of the Queen Anne, Colonial Revival and Richardsonian Romanesque styles and the style has been successfully adapted to homes large and small. By covering most or all of a building with shingles stained a single color, architects created a uniform, unembellished surface and a clean, pure aesthetic.



### Common Components of the Shingle Style

The Shingle style features walls and roofs clad in shingles, with asymmetrical facades. Structures are typically two stories, with steeply pitched roofs, gables, narrow eaves, and large wrapping porches. The extensive use of shingles de-emphasizes other elements of the façade, such as cornices and windows. The Shingle style features are found mixed in with Queen Anne, Classical Revival, Stick, and Arts and Crafts styles. The Shingle style is relatively rare in Los Angeles, and in the Vinegar Hill neighborhood. Many of these homes provide wide curved bays, gambrel roofs, and subdued cladding and details in comparison to their Queen Anne or Craftsman counterparts.

### General Characteristics

- Asymmetrical facades and roof forms
- Complex cross-gables and front-facing gables
- Occasional use of gambrel roof
- Clad with naturally stained shingle
- Simple eaves
- Rough-hewn stone foundations and porch supports
- Rectangular, grouped, double-hung windows
- Stained shingles in natural tones with one or two trim/accent colors



## 19th Century Styles: **Victorian Vernacular** (Also *Hipped-Roof Cottage* and *Gabled-Roof Cottage*)

### Background

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

### Common Characteristics of the Victorian Vernacular Style

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

The simplicity of the Vernacular cottage lent it to being adorned with either Queen Anne, Colonial or Craftsman design queues, depending upon the builder's tastes at the time.

### General Characteristics

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





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

### Background

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

### Common Characteristics of the Colonial Revival Style

Colonial Revival residential structures are typically one or two stories, with hipped or gabled roofs (gables nearly always oriented to the sides of the structure) and symmetrical facades. Porches tend to be diminutive if present at all, and entryways are often adorned with decorative crowns or pediments and square or round columns. Doorways are generally single and are rectangular. Windows on older Arts and Crafts period structures, may be arranged in pairs or threes, though later Eclectic Revival Colonial houses often have windows arranged singularly with shutters. More decorative versions of Colonial Revival, such as Adam Revival, Federal Revival or Georgian Revival may integrate Neo-classical design motifs such as quoins and dentil brackets. The entryway or porch is the primary focus, often highlighted with a decorative crown or pediment. Commercial structures are usually low in scale. Elements of the Colonial Revival style are often found mixed with the Queen Anne and Craftsman architectural styles.



### General Characteristics

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



## 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 identify 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 generally found in single family homes, duplexes, four-plexes. The style is most commonly found applied to single-story bungalows in the Vinegar Hill HPOZ.

### Common Characteristics of the Craftsman Style

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)

### General Characteristics

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





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

### Background

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

### Common Characteristics of the Mission Revival Style

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

The Mission Revival style is seldom found in Vinegar Hill in a pure state though Spanish Colonial Revival houses will often incorporate Mission Revival features. While the Mission Revival style may easily be confused with other Mediterranean and Spanish styles a true Mission Revival structure will exhibit the intricacy of detail associated with the Arts and Crafts movement and will embody the rustic nature of the early California Missions over the ornate formality of other Spanish Colonial settlements.

### General Characteristics

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



## Eclectic Revival Styles: **Dutch Colonial Revival**

### Background

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

### Common Characteristics of the Dutch Colonial Style

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

### General Characteristics

- 1½ to 2 stories
- Clapboard, shingle, stone or stucco siding
- Typically symmetrical façades, but also found with side entries
- Gable-end chimneys
- Round windows in gable end
- Porch under overhanging eaves with simple classical columns
- Multi-pane, double-hung windows
- Shed, hipped, or gable dormers





## Eclectic Revival Styles: **Spanish Colonial Revival**

### Background

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

### Common Characteristics of the Spanish Colonial Revival Style

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

### General Characteristics

- Often asymmetrical
- Low-pitched flat, gable, or hip roof, typically with no overhang
- Clay tile roof
- Half round arches, doors, and windows
- Stucco over adobe brick, or adobe brick exterior walls
- Ornate tile, wrought iron, and wood work
- Formal plan with decorative plaster work
- Later variants using more whimsical plans with diminished ornamentation

# Chapter 7 Residential Rehabilitation

## 7.1 Introduction

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

These Residential Rehabilitation Guidelines are intended for the use of residential property owners and care-takers planning work on contributing structures or sites within the HPOZ. Contributing structures are those structures, landscapes, natural features, or sites identified as contributing to the overall integrity of the HPOZ by the Historic Resources Survey for the Vinegar Hill HPOZ. Generally, “Contributing” structures would have been built within the historic period of significance of the HPOZ, and will retain elements that identify it as belonging to that period. The historic period of significance of the HPOZ is usually the time period in which the majority of construction in the area occurred. In some instances, structures that are compatible with the architecture of that period or that are historic in their own right, but were built outside of the period of significance of the district, will also be “Contributing”.

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

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

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

guidelines have been set for by this Preservation Plan, the guidelines herein. The following principles are from the portions of the Secretary of the Interior's Standards that are applicable to HPOZ review, and are the basic principles on which these guidelines are based:

**Principle 1:**

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

**Principle 2:**

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

**Principle 3:**

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

**Principle 4:**

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

**Principle 5:**

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

**Principle 6:**

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

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

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

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

### Guidelines

1. Mature trees and hedges, particularly street trees in the public planting strip, should be retained whenever possible, or alternately replaced with in-kind materials. Special attention should be paid to historic tree planting patterns and species and efforts should be made to re-introduce similar landscape elements on new plantings.
2. If historic plantings do exist, they should be preserved in their original locations. If these features cannot be preserved, they should be replaced in kind.
3. Historic topographic features should be preserved whenever possible. Leveling or terracing a lot that was traditionally characterized by a steep hillside or a terrace is not appropriate.
4. Historic sidewalks, walkways and other hardscape features should be preserved. If these elements are replaced, they should be replaced with materials similar to those historically present in the area. Special attention should be paid to replicating score patterns, pavement texture, swirl patterns and coloration.



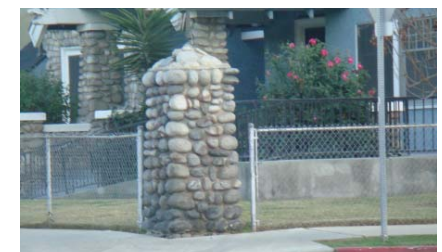
Historic and mature trees provide shade and establish an indelible part of the neighborhood's character.



Historic retaining walls, often comprised of stone, are an important part of the neighborhood setting.



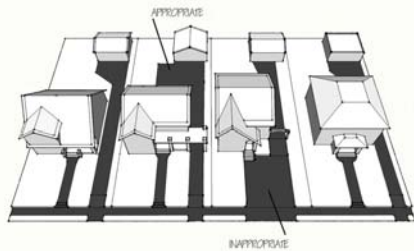
A consistent setback and greenspace within the front yard are an important part of the historic neighborhood.



Landscape features such as this corner marker should be retained and preserved.



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



Parking pads should always be located to the rear. Excessive front yard pavement is inappropriate.



When front yard fences are found appropriate they are generally low in height, darkly colored, highly transparent and utilize modest, architecturally appropriate details.



Pergolas and arbors may be appropriate at some locations.

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. Painting unfinished concrete, stone or masonry historic retaining walls or garden walls is inappropriate.
7. When original site features have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence and evidence of similar elements found at similar properties in the HPOZ.
8. The traditional character of residential front and side yards should be preserved. These areas should be reserved for planting materials and lawn, and non-porous ground coverings should be minimized. Excessive pavement within the front yard area is inappropriate.
9. The traditional character of multi-family residential front yards, courtyards and other open areas should be preserved. These areas should be reserved for planting materials and lawn, and non-porous ground coverings should be minimized. Excessive pavement within the front yard or courtyard areas is inappropriate.
10. The use of front yard areas or courtyards for car parking, storage or other utility uses is generally inappropriate. Designated parking areas and driveways should be located within the rear yard area and should be screened from view of the general public by appropriate fencing or planting strips.
11. Fencing and walls, where appropriate, should be comprised of simple materials that are consistent with the Period of Significance. In most cases, front yard fencing is inappropriate, but low garden walls that do not obstruct views of the home or the streetscape may be appropriate in some locations. Rear yard fencing should be visually unobtrusive to the general public. Materials such as unfinished concrete block or overly ornate wrought iron are inappropriate.
12. Landscaping should not be so lush or massive that public views of the house or streetscape are significantly obstructed.
13. Gates and fences that enclose a rear yard should not completely block views of building architectural details nor should they completely enclose a porte-cochere or similar driveway feature.
14. Swimming pools should be confined to an enclosed rear yard. Above-ground pools are generally inappropriate, as are excessively massive pool accoutrements that would be visible to the general public such as fountains, slides and waterfalls.

15. New physical features within a front yard, such as ponds, fountains, gazebos, recreational equipment, sculptural elements, etc. are generally discouraged. When appropriate, such features should be diminutive in scale and style and visually deferential both to the residential structure onsite and to similar physical features that were constructed during the Period of Significance.
16. 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.
17. In addition to compliance with the City's sign regulations (LAMC 12.21 A 7), any signs used for a home-based business or church structure in a residential area should be designed with sensitivity for the historic context. Such signs should be minimal in size, should not conceal any significant architectural or landscape features, and should be constructed of materials and colors that are appropriate to the style of the house and the Period of Significance. Illuminated signs and digital signs are not permitted by the City in residential areas and would be inappropriate in an HPOZ

## 7.3 Windows

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

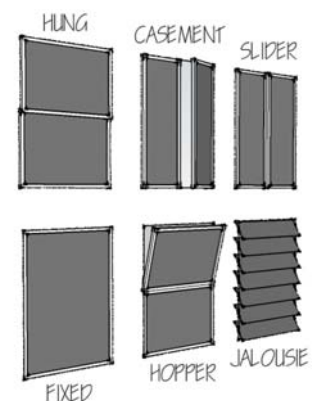
Most windows found in Los Angeles' Pre-WWII Historic Districts are wood-frame true divided light windows. True divided light windows have multiple panes of glass. These windows are usually double-hung, fixed, or casement style windows. Double-hung windows have operable sashes that slide vertically. Casement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



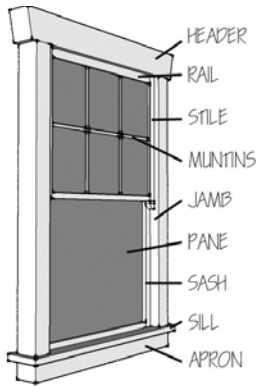
Low water and native landscapes can be lush and attractive and are well suited to the Arts and Crafts period.



Driveways should lead directly to rear yard parking areas and should consume minimal land area.



Window types typical to historic homes are shown.



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



The modern windows that have been added to this home are poorly scaled and dramatically alter the home's original appearance.



A window bay with decorative multi-light windows is shown.



This wood casement window decorative muntins and true divided lights.

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

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

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

## Guidelines

1. Repair windows and window hardware whenever possible instead of replacing them. Special attention should be paid to materials, hardware, method of construction and profile.
2. When the replacement of windows is necessary, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction and profile.
3. The historic pattern of windows on a façade, and the placement of individual windows should be maintained. Fenestration patterns on historic houses are generally most evident on front-facing facades, secondary and non-visible facades may have less defined fenestration patterns.
4. Adding new windows, filling-in historic windows, or altering the size of historic windows on a street-visible facade is inappropriate.
5. Conjectural elements such as new decorative windows or window ornamentation should be avoided if such features were not originally part of the structure.
6. When altering window sizes or placement on non-street-visible facades is of a minimal scope and can be found appropriate, care should be taken so that new windows on historic facades should match the rhythm and scale of the existing windows on the facade.

7. If a window is missing entirely, replace it with a new window in the same design as the original if the original design is known. If the design is not known, the design of the new window should be compatible with the size of the opening, and the style of the building.
8. Replacement windows on a non-street-visible facade may vary in materials and method of construction from the historic windows, although the arrangement of panes, size, and shape should be similar.
9. The installation of 'greenhouse' type kitchen windows extending beyond the plane of the facade is generally inappropriate.
10. Window screens should match the existing window trim in finish color.
11. Awnings and shutters should be similar in materials, design, and operation to those used historically, and should not be used on architectural styles that do not normally use such features. When they can be appropriately used, awnings should always conform to the shape of the window on which they are installed.
12. Burglar or safety bars that are not original to the structure are discouraged. In cases where bars may be found appropriate, such as installation on a non-street-visible facade, bars should use minimal ornamentation.
13. Bars or grillwork that is original to the structure should be retained.
14. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of original windows. Methods such as wall, attic and roof insulation or weather-stripping existing windows or the restoration of existing windows may provide desired energy savings without the removal of important historic features.

## 7.4 Doors

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

Replacing or obscuring doors can have a serious negative effect on the character of a structure. Generally, historic doors and their surrounds



A curved bay of double-hung windows is shown.



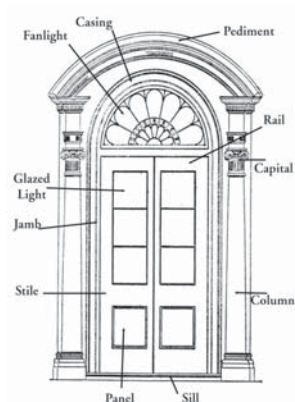
The original windows on this house contribute to its historic integrity.



An inappropriately sized aluminum window diminishes the historic value of a house.



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



The anatomy of a Colonial Revival style door is shown.



This Craftsman style door shows off a rustic wood finish, original hardware and a rectilinear design.



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

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

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

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

## Guidelines

1. Existing doors should be repaired when possible, rather than replaced. Special attention should be paid to the materials and design of historic doors and their surrounds.
2. The size, scale, and proportions of historic doors on a façade should be maintained.
3. Filling in or altering the size of historic doors, especially on street-visible facades, is inappropriate.
4. Adding doors to street-visible historic facades is inappropriate.
5. When replacement of doors is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
6. When original doors have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement doors should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar doors on houses of the same architectural style in the neighborhood.
7. Painting historic doors that were originally varnished or stained and are not currently painted is not appropriate.
8. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable; if replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used.

9. Screen doors that are consistent with the architectural style and compatible with the door size may be appropriate. Metal security doors, especially on front doors are inappropriate.
10. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of an original door. Methods such as wall, attic and roof insulation or weather-stripping existing doors or lights within doors may provide desired energy savings without the removal of important historic features

## 7.4. Porches

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

Porch design, scale, and detail vary widely between architectural styles. To help determine what elements are particularly important on your porch, consult the architectural styles of these guidelines, or contact your HPOZ board for a consultation

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

### Guidelines

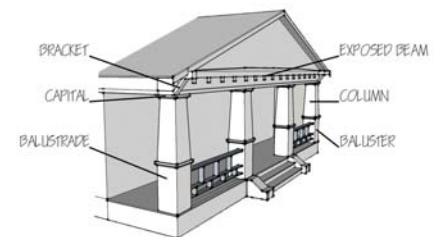
1. Preserve historic porches in place and maintain their use as an outdoor living space.
2. Preserve decorative details that help to define an historic porch. These may include balusters, balustrades, columns, and brackets.



This door exhibits a natural wood finish decorative panels original hardware and side lights



Side lights are the windows that flank one or both sides of a door and are found on many historic doors



The components of a Craftsman style porch are shown



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



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



A detail showing where balustr, balustrade and column converge on a Craftsman porch is shown..



The porch, porte-cochere and balcony are a prominent feature on this Tudor-Craftsman house.

3. If porch elements are damaged, they should be repaired in place wherever possible, instead of being removed and replaced.
4. If elements of the porch, such as decorative brackets or columns, must be replaced, replacement materials should exactly match the originals in design and materials.
5. When original details have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
6. Additional porch elements should not be added if they did not exist historically. For instance, the addition of decorative "gingerbread" brackets to a Craftsman-style porch is inappropriate.
7. In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically.
8. The addition of a porch that would not have existed on a house historically, such as an elaborate, highly detailed porch to the rear of an historic structure, is strongly discouraged.
9. Enclosure of part or all of an historic porch is inappropriate.
10. Enclosure of a porch at the side or rear of the house, for instance a sleeping porch, may be appropriate if the porch form is preserved and the porch openings are fitted with windows using reversible construction techniques.
11. Alterations for handicapped access should be done at a side or rear entrance whenever feasible, and should be designed and built in the least intrusive manner possible using reversible construction techniques.
12. Addition of a handrail on the front steps of a house for safety or handicapped access reasons may be appropriate, if the handrail is very simple in design.

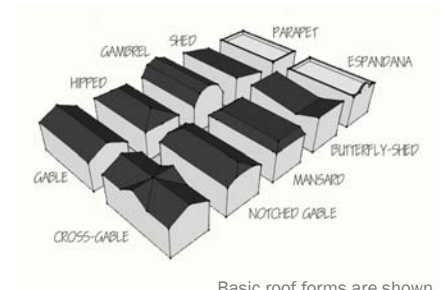
## 7.5 Roofs

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

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

### Guidelines

1. Preserve the historic roof form. For instance, a complex roof plan with many gables should not be simplified.
2. Preserve the historic eave depth and configuration.
3. Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features should be preserved. If these elements have deteriorated, they should be repaired in place if possible. If these elements cannot be repaired in place, match the originals in design, materials, and details.
4. When original details have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
5. Historic specialty roofing materials, such as tile, slate, gravel or built-up shingles, should be preserved in place or replaced in kind. Wood roof shingles are no longer permissible in Los Angeles, and where possible, special care should be taken to make minimal repairs to wood shingle roofs rather than replace the roof outright.
6. Replacement roof materials, where in-kind replacement is not possible, should convey a scale, texture, and color similar to those used originally.
7. Light colored asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, and browns, are generally appropriate for asphalt shingle roofs.



Basic roof forms are shown.



Details such as these decorative brackets are an important part of the roof.



Altering the basic form of a visible roof is inappropriate.



Roof details may vary greatly depending upon the architectural style.



Clay tile is an inappropriate material for this Craftsman style home.



Ionic column details are shown on this Classical Revival building.



The intricate woodwork on this house requires careful maintenance.

8. Skylights or solar panels should be designed and placed in such a way as to minimize their impact. Locations on the side and rear facades are preferred for skylights. Where skylights are found appropriate, they should be flat and relatively flush to the roof surface.
9. Existing chimney massing, details, and finishes should be retained. Modern spark-arrestors or other similar devices should be hidden within the chimney to the best extent feasible.
10. Existing roof dormers should not be removed on visible facades. New roof dormers should not be added to visible facades.

## 7.6 Architectural Details

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

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

## Guidelines

1. Preserve original architectural features. Deteriorated materials or features should be repaired in place, if possible. For instance, deteriorated wood details can be repaired with wood filler or epoxy in many cases.
2. When it is necessary to replace materials or features due to deterioration, replacement should be in kind, matching materials, texture and design.
3. When original details have been lost and must be replaced, designs should be based on historic photographic evidence. If no such

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

4. Materials, such as masonry, which were not originally painted or sealed, should remain unpainted.
5. Original building materials and details should not be covered with inappropriate materials such as stucco, vinyl siding, or other materials.
6. Architectural detail that did not originally appear on a structure should not be added to a structure. For example, decorative spindle work should not be added to a Craftsman-style balcony.
7. Decorative detail that is expressed through the pattern of materials used in the construction of the house, such as decorative shingles or masonry patterns, should be preserved or replaced in kind. Covering or painting these details in a manner that obscures these patterns is inappropriate.

## 7.7 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. In a similar way, the color and finish of historic stucco is an important feature of Mission Revival homes.

Before you replace exterior building materials, make sure that replacement is necessary. In many cases, patching in with repair materials is all that is needed. For instance, warped wooden clapboards or shingles can be removed, and new materials can be pieced in. Sometimes, epoxy or similar filler can be used to repair small areas of damage. Replacement of deteriorated building materials requires careful attention to the scale, texture, pattern, and detail of the original material. The three-dimensionality of wood moldings and trim, the distinctive texture of weatherboards, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. When repairing or refreshing stucco finishes, it is important to understand the role the texture of the stucco finish plays in the design of the structure. Different architectural styles were characterized by different finishes, and care should be taken to replicate the original finish when stucco work is needed. Replacing or concealing exterior wall materials with substitute materials is not appropriate. For example, placing synthetic siding or stucco over original materials results in a



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



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



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



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



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



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

loss of original fabric, texture, and detail. In addition, such surfaces may conceal moisture or termite damage or other causes of structural deterioration from view.

## Guidelines

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

## 7.8 Mechanicals

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

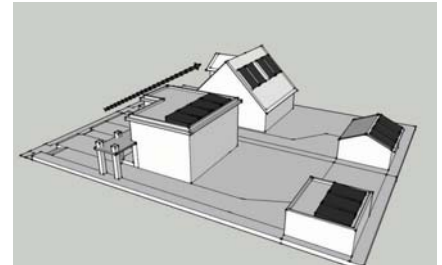
With careful planning, many mechanical appurtenances can be located where they cannot be seen from the public way. Air conditioning units can be placed in the rear yard or through rear windows. Attic vents can be placed on the rear elevations of a roof, or in a rear dormer. Satellite television dishes can usually be placed in the rear yard or on a rear elevation of the roof. Junction boxes can be placed on rear

facades. Wiring for cable or telephone equipment or electrical lines can be run through the interior walls of a structure instead of along visible facades.

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

## Guidelines

1. Satellite television dishes and other mechanical appurtenances should be located in the rear yard, in a location not visible from the public way, whenever possible. Small dishes or other appurtenances (under 2' in diameter) may be located on lower rear roof surfaces, on rear yard accessory structures, on rear facades, or in the rear yard.
2. Mechanical appurtenances that are physically mounted on an historic structure must be attached using the least invasive method, without damaging significant architectural features.
3. Mechanical apparatus not mounted on the structure should be located in rear or side yard areas not visible from the public way whenever possible. In addition, consider placing such apparatus out of sight and sound of neighboring homes, if at all possible.
4. Mechanical apparatus not mounted on the structure may be installed in areas visible from the public way if there is no other technically and economically feasible location for installation and if appropriate landscape screening is proposed and installed as a part of the project.
5. Mechanical apparatus that must be placed in a location potentially visible from the public way should be obscured from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.
6. Utilities should be placed underground where feasible.
7. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.
8. Solar panels should not be placed upon rooftops that are visible to the general public. Location upon detached garages in many instances will be appropriate, or upon rear-facing roofs that are minimally visible from a public street. Solar panels should be low in profile, and should not overhang or alter existing rooflines.



Solar panels are best located outside of the line of sight



Devices such as satellite dishes are best kept out of sight.



# Chapter 8 Residential Additions

## 8.1 Introduction

Nothing can alter the appearance of a historic structure more quickly than an ill-planned addition. Additions can not only radically change the appearance of a structure to passersby, but can also result in the destruction of much of the significant historic material in the original structure. New additions within an HPOZ are appropriate, as long as they do not destroy significant historic features, or materials, and are compatible with both the neighborhood and the building to which they are attached.

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

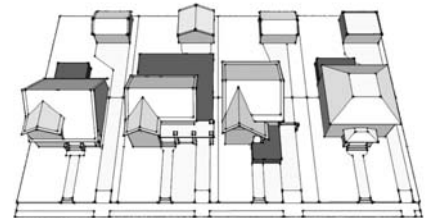
The purpose of this is to ensure that the scale, height, bulk and massing of attached additions on main and secondary structures is compatible with the existing context of the historic structure and compatible with the other “contributing structures in the neighborhood”, as viewed from the street.

## 8.2 Additions to Primary Structures

While additions to primary structures may be appropriate, special care should be taken to ensure that the addition does not disrupt the prevailing architectural character of the district or of the structure itself. Additions that are small in size, located to the rear of existing structures, and that replicate existing building patterns such as roof forms and fenestration, tend to be more successful than those that do not. Great care should be taken with additions so as not to communicate a false sense of history within the district with respect to the size and arrangement of structures. For example, a massive second-story addition that maximizes buildable floor area on a single story Craftsman bungalow in a district comprised of similarly sized single-story Craftsman bungalows would be inappropriate regardless of whether or not the addition is adorned with historic appearing architectural features.

### Guidelines

1. Additions should be located at the rear of the structure, away from the street-facing architectural façade.
2. Additions that break the plane established by the existing roofline or side facades of the house are discouraged.
3. Additions that comprise a new floor (for instance a new second floor on a single-story house) are discouraged. Where additions that comprise a new floor can be found appropriate, such additions should be located to the rear of the structure.



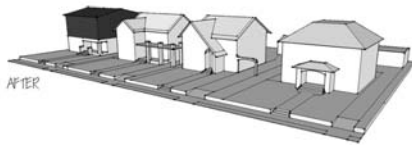
Appropriate locations for additions will generally not disrupt the front visible facades, or the overall mass and character of the original structure.



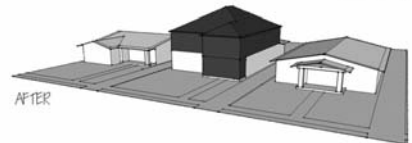
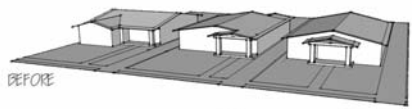
This second-story addition is set-back and preserves the look and scale of the original bungalow.



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



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



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



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

4. Additions should use similar finish materials and fenestration patterns as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
5. Additions should utilize roof forms that are consistent with the existing house to the greatest extent possible, but should be differentiated by virtue of scale and volume. Attention should be paid to eave depth and roof pitch replicating these to the greatest extent possible.
6. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition.
7. Additions should distinguish themselves from the original structure through the simplified use of architectural detail, or through building massing or subtle variations of exterior finishes to communicate that the addition is new construction.
8. The enclosure of rear porches, when found to be appropriate, should preserve the overall look of the porch to the greatest extent possible with respect to railings, balusters, openings and roofs.
9. Additions should utilize fenestration patterns that are consistent with the existing house to the greatest extent possible, though simplified window types may be an appropriate means to differentiate the addition from the original structure. For instance, if windows on the original structure are multi-pane 8-over-1 light windows, simple 1-over-1 light windows may be appropriate.
10. Additions should be subordinate in scale and volume to the existing house. Additions that involve more than a 50% increase in the ground floor plate are generally inappropriate.
11. Additions that extend the existing side facades rearward are discouraged. Additions should be stepped-in from the side facade.
12. Decorative architectural features established on the existing house should be repeated with less detail on the addition. Exact replicas of features such as corbels, pilasters, decorative windows etc. are inappropriate.
13. Additions that would necessitate the elimination of significant architectural features such as chimneys, decorative windows, architectural symmetry or other impacts to the existing house are not appropriate.
14. Additions that would involve the removal or diminishment of open areas on Multi-family properties, such as the infill of a courtyard to be used for floor area, are inappropriate.
15. Additions that would require the location of designated parking areas within the front yard area are inappropriate.

### 8.3 New Accessory Structures and Additions to Existing Secondary Structures

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

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

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

#### Guidelines

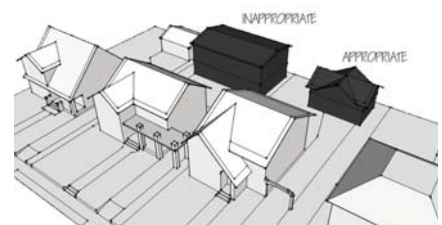
1. New accessory structures and garages should be similar in character to those which historically existed in the area.
2. Basic rectangular roof forms, such as hipped or gabled roofs, are appropriate for most garages.
3. New garages or accessory structures should be designed not to compete visually with the historic residence.
4. Detached garages are preferred. Attached garages, when found to be appropriate should be located to the rear of the house unless the HPOZ consists of homes that have a preponderance of street-facing garages.
5. New garages should be located behind the line of the rear wall of the house whenever possible.
6. New accessory structures, such as greenhouses, porches or gazebos should not take up more than 50% of the available back yard area.
7. Single-bay garage doors are more appropriate than double-bay garage doors on most historic properties.



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



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



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

8. Second floor additions to garages or carriage houses, when found to be appropriate, should not be larger than the length and width of a standard three-car garage.
9. Accessory structures should always be diminutive in height width and area in comparison to the existing primary structure.
10. 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.
11. Modifications to existing garages, carriage houses or accessory structures that would involve a loss of significant architectural details pursuant to the Rehabilitation Guidelines should be avoided. Special attention should be paid to preserving existing historic garage doors where they exist.

## Chapter 9 Residential Infill

### 9.1 Introduction

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

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

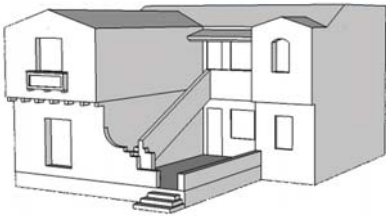
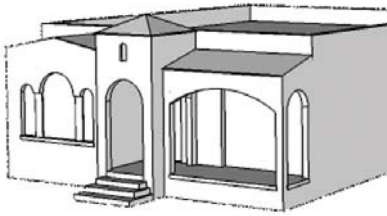
Non-Contributing structures are those structures, landscapes, natural features, or sites identified as Non-Contributing in the Historic Resources Survey for this HPOZ. Generally, Non-Contributing structures are those that have been built outside of the historic period of significance of the HPOZ, or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

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

### 9.2 The Design Approach

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

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



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

## Single Family Housing

Different architectural styles or types generally exhibit common architectural design elements. Therefore, if you are considering a project that involves new construction on a vacant lot, the first step in designing a new building is to determine what style elements are present in other building on the block. If the existing buildings are all of the same or similar styles, common design themes should emerge. Do the majority of structures on your street have large front porches? Parapet roofs? Wood cladding? The Residential Infill Guidelines that follow point out various design elements that need special attention to insure that new construction is compatible with the historic streetscape.

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

## Multi-family Housing

Many HPOZs contain multi-family structures that were constructed during their Period of Significance. These may include a variety of building types, including large apartment buildings, garden-style apartment buildings, bungalow courts, or secondary dwelling units in a rear yard. In some instances, single family homes were divided into boarding houses or apartments during the Period of Significance, and those modifications may have historical significance. Other HPOZs would have originally consisted of single family homes, but beyond the Period of Significance, land use patterns and zoning regulations may 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 an HPOZ the project should follow the Residential Infill Guidelines contained in this section. The In-Fill 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 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.

These multi-family structures were usually developed with the same setbacks, height, and often the same roof-forms as their neighbors. In some cases, individual entryways were concealed in a foyer or lobby beyond a common entry door, rendering these structures indistinguishable from single-family residences in the same neighborhood. In historic residential neighborhoods comprised primarily of two-story single-family structures, this architectural style may be a useful model for low-density multi-family development.

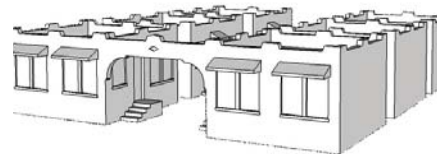
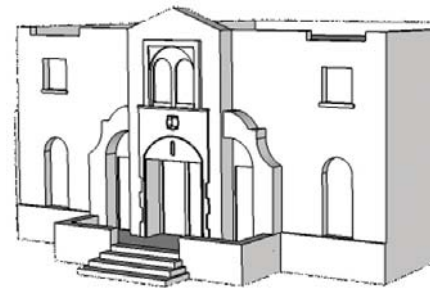
### Guidelines for building in the Duplex/Triplex/Fourplex form:

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 facades 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.

The defining feature of these complexes is the central courtyard, which was typically the central entryway to individual apartments. Complexes with an L-shaped plan were generally designed in a smaller scale, with individual exterior entryways for each unit. Typically, in these structures second-story entryways were designed as romantic balconies or loggias. Quite often, the street-facing end of the L was marked with large, elaborate windows.

In the U shaped variant of this style, the central courtyard typically led to a central entryway, and each unit was accessed from an interior

hallway. These U shaped structures sometimes rose to three stories or higher.

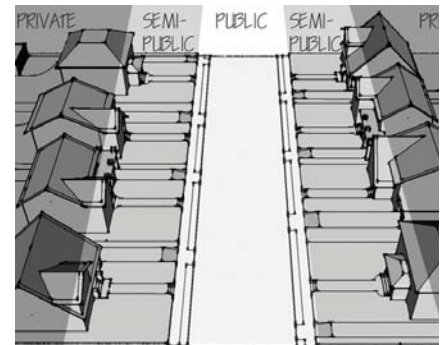
### Guidelines for building in the Courtyard Apartment form:

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 its 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.

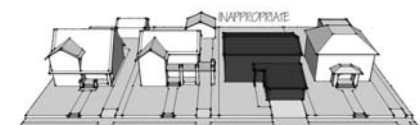
## 9.3 Setting, Location and Site Design

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

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



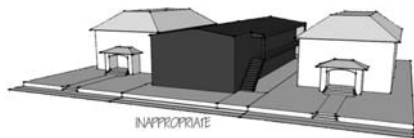
The setting is characterized by a transition from public to private space.



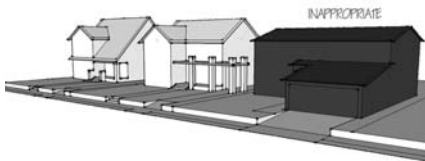
New houses should replicate the basic orientation and arrangement of uses on the lot. Garages located in the front are inappropriate.



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



The in-fill example shown here ignores the setback and entrance orientation of its neighbors.



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

ensure these orderly progressions. Preservation of these progressions is essential to the preservation of the historic residential character of structures and neighborhoods.

## Guidelines

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

## 9.4 Massing and Orientation

The height and massing of historic structures in an intact historic neighborhood is most often fairly uniform along a block face. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. The purpose of this 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 facades 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 facades 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 section is to encourage traditional roof forms on infill houses in order to help maintain a common character for the area.

### Guidelines

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

## 9.6 Openings

The pattern of windows, doors, and other openings on the facades of an historic structure strongly define the character of the structure's



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



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



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

design. These openings define character through their shape, size, construction, façade arrangement, materials, and profile. Repetition of these patterns in the many historic structures of an historic district helps to define the distinctive historic character of the area. It is important, therefore, that new construction in these areas reflect these basic historic design patterns.

## Guidelines

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

## 9.7 Materials and Details

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

## Guidelines

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

## 9.8 Relocating Historic Structures

### Purpose And Intent

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

### Guidelines

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



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



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



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

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

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

Preservation Plan

## 10.1 Introduction

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

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

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

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

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

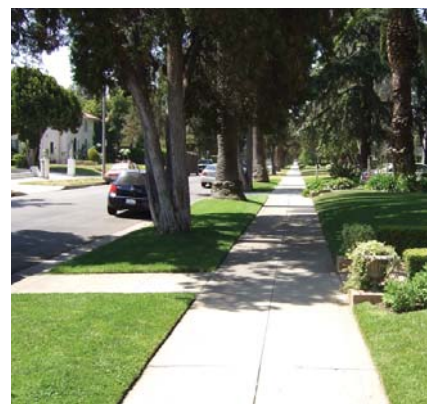
## Guidelines

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

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



Many neighborhoods include landscaped medians and parks.



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



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

- 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.

### **Signage**

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

### **Street Furniture**

6. 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**

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

### **Street Lights**

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

### **Sidewalks**

10. Preserve historic sidewalks.
11. Replace only those portions of sidewalks that have deteriorated. When portions of a sidewalk are replaced special attention should be paid to replicating score lines, texture, coloration and swirl-patterns.

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

### **Alley scapes**

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

### **Public Buildings**

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

### **Parks**

23. Preserve and maintain any existing historic elements such as walkway materials, mature trees, plantings, park benches and lighting.
24. Replace in-kind elements that cannot be repaired.
25. 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.

**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 fishscales, 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.