



HANCOCK PARK PRESERVATION PLAN

November 8, 2007



Prepared by City of Los Angeles Planning Department • Graphic Services Section



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PART I OVERVIEW

1.0 Mission Statement

The principal purpose of the Hancock Park Preservation Plan is to maintain and enhance the aesthetic appearance of, and preserve the historic architectural character of Hancock Park by:

- Providing clear preservation guidelines for the rehabilitation of the street visible facades;
- Insuring that the height, bulk, massing, lot coverage, and architectural design of both additions and infill development are compatible with the historic fabric of the neighborhood; and
- Preventing tear downs and extensive demolition of Contributing buildings.

2.0 Goals and Objectives

GOAL 1 Preserve the historic character of the community.

- Objective 1.1 Recognize that the maintenance, enhancement, and preservation of the character of the neighborhood as a whole takes precedence over the treatment of individual buildings, structures or sites.
- Objective 1.2 Safeguard the character of Contributing buildings and structures by providing for the review of the street visible facades and large-scale projects.
- Objective 1.3 Ensure new construction within the neighborhood maintains the scale and character of the historic fabric.

GOAL 2 Preserve the historic streetscape of Hancock Park.

- Objective 2.1 Promote the maintenance and enhancement of the traditional streetscape and parkways.

GOAL 3 Preserve the integrity of historic building and structures, particularly the street visible façade(s).

- Objective 3.1 Ensure the retention of historically significant architectural details and features on the visible street façade(s) and roof.
- Objective 3.2 Ensure that maintenance, repair, and rehabilitation are historically appropriate whenever possible.

GOAL 4 Achieve widespread public awareness and involvement in historic preservation throughout the Hancock Park 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 access to this information.
- Objective 4.2 Increase public knowledge about preservation programs and practices and how they may be used to preserve historic properties.
- 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 within the neighborhood.
- Objective 5.2 Educate and inform property owners and residents about achieving District benefits through appropriate historic preservation.

- Objective 5.3 Encourage citizen involvement and participation in the Hancock Park HPOZ review process.
- Objective 5.4 Document issues and ideas that come before the Hancock Park HPOZ Board as a reference for other Hancock Park homeowners.
- Objective 5.5 Work with the City of Los Angeles Department of Building and Safety to improve enforcement of the HPOZ ordinance.
- Objective 5.6 Promote better understanding of the HPOZ ordinance among city agencies, the Neighborhood Council, and local Council Office.

3.0 Function of the Plan

3.1 ROLE OF THE PRESERVATION PLAN

This Preservation Plan is a City Planning Commission approved document that governs the implementation of the Hancock Park Historic Preservation Overlay Zone (HPOZ). Specifically prepared for the Hancock Park HPOZ, the plan, through its design guidelines and goals and objectives, aims to create a clear and predictable set of expectations as to the design and review of proposed projects within the HPOZ. The HPOZ and the Preservation Plan are not retroactive; applying only to projects submitted for review after the Hancock Park HPOZ takes effect.

The Hancock Park Preservation Plan serves as an implementation tool of the Wilshire 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 Community Plans.

The plan provides guidelines for residential maintenance, repair, and rehabilitation, and residential infill. Work defined as "Conforming" in Section 12.20.3 of the Los Angeles Municipal Code (LAMC), unless exempted below, will be reviewed and approved by the Director of Planning in order to streamline the review process, encourage compliance with the guidelines, and save time and money. More extensive work requiring a Certificate of Appropriateness (COA) or Certificate of Compatibility (CCMP) will be evaluated by the HPOZ Board, which will make a recommendation to the Director of Planning or the Area Planning Commission. Ultimately, the Director of Planning or Area Planning Commission issues determinations on all COAs and CCMPs, taking into consideration the recommendations of the HPOZ Board and Cultural Heritage Commission.

More than just a prescribed set of guidelines, the Hancock Park Preservation Plan is also meant to serve as a resource for property owners planning repairs or alterations and as an educational tool for both existing and potential property owners, residents, and investors. The Preservation Plan also provides great detail about the history of Hancock Park and its architectural styles, which can be used by residents and the general public to learn more about the City of Los Angeles and its unique neighborhoods.

3.2 ORGANIZATION OF THE PRESERVATION PLAN

The Preservation Plan is organized into the seven required elements (established by the HPOZ Ordinance), including: the Function of the Plan, Mission Statement, Goals & Objectives, the Historic Resources Survey, the Context Statement (a portion of the Historic Resources Survey), Design Guidelines, and the Preservation incentives/Adaptive reuse policies.

The Hancock Park HPOZ Preservation Plan begins with the Mission Statement and the statement of Goals and Objectives, which state the community's aspirations for their Preservation Plan, what Goals it should accomplish, and specific programs or actions (Objectives) generally describing how the goals will be accomplished.

The Function of the Plan establishes the role, organization, and administrative process associated with the Preservation Plan including a list of exemptions and types of Project where review authority has been delegated to the Director of Planning.

The Context Statement (a portion of the Historic Resources Survey) briefly outlines the history and significance of the community's development.

The Historic Resources Survey (Survey) serves as the foundation for the HPOZ, and identifies all Contributing and Non-Contributing buildings, and vacant lots. Consistent with the HPOZ ordinance, buildings and structures not identified in the Survey, shall be considered Non-Contributing. The Survey also serves as the starting point for the Architectural Style pages and the Design Guidelines found within this Preservation Plan.

The Design Guidelines section of the Plan contains a chapter on Architectural Styles and several chapters of Design Guidelines for specific building elements. The Architectural Styles pages provide an overview of the variety of architectural styles present within the Hancock Park HPOZ area, and identify many of the character defining features of these styles. The Architectural Style pages are intended to work in concert with the applicable sections of the Design Guidelines for proposed projects.

An appendix of other useful information is included in the back of this Plan. This appendix includes a compilation of preservation incentives, process charts, and the HPOZ Ordinance. Unless defined in this Plan, capitalized terms shall have the meaning set forth in the LAMC Section 12.20.3 (The HPOZ Ordinance).

3.3 ROLE OF THE HPOZ BOARD

The primary role of the Hancock Park HPOZ Board is to serve as a resource for the community by providing expertise on maintenance, repair, and rehabilitation of existing structures, and new infill construction. The HPOZ Board with the support of Planning staff facilitates HPOZ Board meetings, which are open to the public and are meant to provide a forum to discuss projects under HPOZ review. The HPOZ Board is also responsible for insuring an open and fair review process and issuing impartial and objective decisions and recommendations. When rendering a recommendation or decision the Board must make findings based upon the HPOZ ordinance and this Preservation Plan.

In addition to facilitating HPOZ Board meetings, the Board members should conduct additional educational and outreach efforts to inform property owners and residents about historic preservation and encourage citizen participation in the HPOZ. Through consultations, the HPOZ Board should also offer guidance on projects requiring a COA or CCMP to help streamline the approval process and save time and money for the applicant.

3.4 REVIEW AUTHORITY

The Hancock Park Preservation Plan, within the section, Function of the Plan section, establishes the type of work exempted from HPOZ review or delegated to the Director of Planning for review. For further clarification, this plan also identifies which projects are reviewed by the HPOZ Board. It should be noted that the intent of the Hancock Park Preservation Plan is to preserve the unique character of the district as an important collection of period revival residences, not to treat each residence individually as a historic monument. As a result, this Plan's review authority is limited to work that would have the most impact on the neighborhood as a whole – street visible facades, large additions, and infill development.

3.5 EXEMPTIONS

As instructed by the City Planning Commission and City Council (notwithstanding LAMC 12.20.3 to the contrary), the following are exempt from HPOZ review In the Hancock Park HPOZ (unless it is located in the Right-of-Way or subject to a Historical Property Contract):

3.5 EXEMPTIONS (CONT.)

- a. Interior improvements or interior remodels;
- b. Paint color;
- c. Landscaping in front yards (except landscaping in public rights-of-ways and landscaping specifically called out in the Historic Resources Survey;
- d. Landscaping in the rear and side yards;
- e. Fences, walls, and hedges in the rear and side yards;
- f. Exterior lighting (except for exterior lighting in the public thoroughfare or exterior lighting that is an architectural feature on the facade);
- g. Natural features, landscaping, pavement, and hardscape materials in the existing footprint of walks and driveways;
- h. Grading and site development;
- i. Awnings and shutters;
- j. Window boxes;
- k. Gutters and downspouts not otherwise regulated as part of re-roofing;
- l. Security grills, so long as no part of the security grill is located on the street visible façade(s), as determined by Planning Department Staff;
- m. Decks located in the rear yard;
- n. Swimming pools located in the rear yard;
- o. Solar collectors, skylights, antennas, satellite dishes, and broadband internet systems not visible from the street or sidewalk as determined by Planning Department Staff;
- p. HVAC equipment not visible from the street or sidewalk as determined by Planning Department Staff;
- q. The construction, alteration, or demolition of detached accessory structures (e.g., garages, gazebos, potting sheds, and greenhouses,) that are not identified in the Historic resources Survey as a Contributing Structure and are not visible from the street or sidewalk, as determined by Planning Department Staff;
- r. Demolition of a Non-contributing building or structure in response to a natural disaster;
- s. Maintenance, repair, and/or rehabilitation of existing foundations;
- t. Maintenance, repair and/or rehabilitation of existing stucco (patching and repair, but not an entire new coat);
- u. Maintenance, repair, reconstruction, and rehabilitation, which does not affect the street visible façade(s), as determined by Planning Department Staff;
- v. Alterations, maintenance, repair, reconstruction and rehabilitation to the rear façade.

3.5 EXEMPTIONS (CONT.)

- w. Demolition, replacement, or alteration that affects less than 30% of the existing square footage and does not affect the street visible facade(s) as determined by Planning Department Staff. To calculate whether the 30% threshold has been triggered all affected square footage attached to the main structure shall be counted, regardless of use (see definition of "Square footage" in Section 12.0 - Definitions); and
- x. Additions that do not affect the street visible facade(s), as determined by Planning Department Staff, and increase square footage by less than 30% of the existing square footage at the time the Hancock Park HPOZ took effect on October 6, 2006. However, additions that would result in the cumulative increase of 30% or greater of the existing square footage at the time of the HPOZ adoption would require a Certificate of Appropriateness for a "Contributor" or Conforming Work for a "Non-Contributor". To calculate whether the 30% threshold has been triggered, all additional square footage attached to the main structure shall be counted, regardless of their use (see definition of "Square footage" in Section 12.0 - Definitions). The Planning Department will maintain records regarding additions to determine whether their cumulative impacts trigger the 30% threshold. This would ensure that projects are not piecemealed over time to avoid more extensive review and minimize potential CEQA impacts by preventing cumulative impacts that are not required to go through environmental review.

3.6 DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

In the Hancock Park HPOZ, the review of the following type of conforming work is delegated to the Director of Planning and will not require HPOZ Board review. However, the HPOZ Board shall receive notice of the Director of Planning's action or decision:

- a. Fences, walls, and hedges in the front yard;
- b. Pavement, and hardscape materials not located in the existing footprint of walks and driveways;

3.6 DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING (CONT.)

- c. HVAC equipment (not exempted above);
- d. Swimming Pools or decks (not exempted above);
- e. Natural features and landscaping within the public right-of-way/easement;
- f. Maintenance, repairs, and restoration of a Contributing building (Conforming Work) on the visible street façade(s) and roof;
- g. Any exterior work undertaken on the visible street façade(s) of a structure that is identified as Non-contributing in the Historic Resources Survey;
- h. The relocation of buildings or structures dating from the Preservation Zone’s period of significance onto a lot designated as Non-Contributing, pursuant to LAMC 12.20.3 J; and
- i. Additions to a Non-Contributor that increase the square footage by 30% or more of the existing square footage at the time the Hancock Park HPOZ took effect. To calculate whether the 30% threshold has been triggered, all additional square footage attached to the main structure shall be counted, regardless of their use (see definition of “Square footage” in Section 12.0 - Definitions).

3.7 THE HANCOCK PARK HPOZ BOARD

The Board will issue its decision or recommendation in accordance with LAMC Section 12.20.3 (as further specified in this Plan) and the applicable sections, Principles and Guidelines of this Plan.

Work that the Director determines requires a Certificate of Appropriateness and/or a Certificate of Compatibility will be referred to the HPOZ Board for a recommendation.

Conforming Work

- 1. Alterations to side elevations, which are visible from the street or sidewalk as determined by Planning Staff; (Alterations to the street visible façade(s) that do not conform to the Preservation Plan guidelines such as the removal of a prominent bay window will likely be denied and can only be appealed through the Certificate of Appropriateness process.)

3.7 THE HANCOCK PARK HPOZ BOARD (CONT.)

Certificate of Appropriateness (Work on Contributing Buildings)

1. Demolition that affects 30% or greater of the existing square footage of a Contributing structure. To calculate whether the 30% threshold has been triggered, all affected square footage shall be counted, regardless of use (see definition of "Square footage" and in Section 12.0 - Definitions);
2. Additions to a Contributing structure that increase square footage by 30% or more of the existing square footage. To calculate whether the 30% threshold has been triggered, all additional square footage attached to the main structure shall be counted, regardless of use (see definition of "Square footage" in Section 12.0 - Definitions);
3. Alterations to the primary façade of a Contributing structure, including the removal of historic features;
4. Alterations to the roofline or roof materials of a Contributing structure (In kind replacement need not be the same color as the existing material. Replacement of wood shake roofing material with comparable roofing materials, i.e. simulated wood shake, will be approved as Conforming Work, because the Building and Safety Code no longer allows in-kind replacement of wood shake.);
5. Construction, alteration, or demolition of accessory structures on a Contributing lot, which are visible from the street or sidewalk as determined by Planning staff; and
6. Any project delegated to that the Director of Planning, which does not comply with these guidelines and has been denied as conforming work. An applicant may choose to apply for a Certificate of Appropriateness in order to appeal the decision.

Certificate of Compatibility (Work on Non-Contributing Buildings or Vacant Lots)

1. Relocation of a structure to a vacant lot not dating from Hancock Park's Period of Significance;
2. Replacement or demolition of a Non-Contributing structure; and
3. New construction on a Non-Contributing lot, including accessory structures that are visible from the street or sidewalk as determined by Planning staff.

3.7 THE HANCOCK PARK HPOZ BOARD (CONT.)

Although HPOZ review authority is limited, Hancock Park residents and homeowners are encouraged to apply strict preservation standards to the entire property with equal rigor in order to protect the historic integrity of the property. Moreover, homeowners who intend to apply for the Mills Act should contact the Planning Department first before engaging in rehabilitation efforts. Because the Hancock Park Preservation Plan exempts many projects from review, a property may lose Mills Act eligibility even if the work is consistent with the Plan's preservation guidelines.

3.8 REVIEW CRITERIA

HPOZ planning staff assigned to Hancock Park acting on behalf of the Director of Planning will determine the appropriate review procedure for each project within the HPOZ and deem project applications complete. Once HPOZ Planning staff has deemed an application complete, the HPOZ Board must make a recommendation within 21 days for Conforming Work and 30 days for Certificate Work of the postmarked date of mailing of the application to the Board members. Unless the applicant agrees to extend this review time, the Certificate Work review process will proceed without a recommendation from the HPOZ Board.

Prior to meeting with the HPOZ Board for Certificate Work, HPOZ Planning staff will meet with the applicant to review the project and application before formally submitting it to the Planning Public Counter. At the applicant's request, HPOZ planning staff or the HPOZ Board may meet with the applicant for an initial consultation on the project prior to application.

The HPOZ Board and Cultural Heritage Commission Staff, and the Director of Planning will review all projects based upon the Preservation Plan and the following standards established in the HPOZ Ordinance.

3.8 REVIEW CRITERIA (CONT.)

1. ***Standards for Issuance of Certificate of Appropriateness for Construction, Addition, Alteration, or Reconstruction of Existing "Contributing" Structures.***

In accordance with LAMC Section 12.20.3, and as further specified by this Plan, the Hancock Park HPOZ Board shall base their recommendation; and the Director shall base a determination whether to approve, conditionally approve or disapprove a Certificate of Appropriateness considering whether the Project complies with the applicable Principles and Guidelines in this Plan and the following factors (applicable to the Project):

- a. Architectural design;
- b. Height, bulk, and massing of buildings and structures;
- c. Lot coverage and orientation of buildings;
- d. Color and texture of surface materials (not exempted in Section 3.5 above);
- e. Changes to natural features;
- f. Antennas, satellite dishes and solar collectors (not exempted in Section 3.5, above);
- g. Off-street parking;
- h. Public light fixtures and street furniture;
- i. Steps, fencing, doors, windows, screens and security grills (not exempted in Section 3.5 above);
- j. Yards and setbacks (but not landscaping); and
- k. Signs if applicable to the project.

2. ***Standards for Issuance of Certificate of Compatibility for New Building Construction or Replacement, and the Relocation of Buildings or Structures not dating from the Preservation Zone's Period of Significance onto a Lot Designated as A Non-Contributing Element.***

In accordance with LAMC Section 12.20.3, and as further specified by this Plan, the Hancock Park HPOZ Board shall base their recommendation; and the Director shall base the determination whether to approve, conditionally approve or disapprove a Certificate of Compatibility considering whether the Project does not impair the essential form and integrity of the Historic character of its surrounding built environment; and whether the Project complies with the applicable Principles and Guidelines in this Plan and the following factors (applicable to the Project):

3.8 REVIEW CRITERIA (CONT.)

- a. Architectural design;
- b. Height, bulk, and massing of buildings and structures;
- c. Lot coverage and orientation of buildings;
- d. Color and texture of surface materials (not exempted in Section 3.5 above);
- e. Changes to natural features;
- f. Antennas, satellite dishes and solar collectors (not exempted in Section 3.5, above);
- g. Off-street parking;
- h. Public light fixtures and street furniture;
- i. Steps, fencing, doors, windows, screens and security grills (not exempted in Section 3.5 above);
- j. Yards and setbacks (but not landscaping); and
- k. Signs if applicable to the project.

3. ***Standards for Sign-off on Conforming Work Contributing Elements.***

In addition to the review criteria in LAMC Section 12.20.3 I 2 (as further specified in this Plan), the HPOZ Board or the Director shall consider the following:

Within the Hancock Park HPOZ, Conforming Work on Contributing Elements includes restoration work, maintenance and repair, and small additions that maintain the existing roofline. For purposes of this Plan, "maintain the existing roofline" means the height of all parts of the addition will be less than or equal to the height of the existing ridgeline of the existing roof of the building or structure (immediately adjacent to the addition), and maintaining all parts of the existing roof visible from the street or sidewalk including but not limited to its slope, pitch, and shape.

For the purposes of this Plan, in kind roof replacement includes the replacement of roofing finish material (i.e. composition shingles, wood shake, tile, or slate) with the same material in texture, composition, size, shape, and design (i.e. tile replaced by tile, wood shake replaced by simulated wood shake, etc.), and the replacement of underlayment/decking materials that will not result in a change to the visible roof structure or associated architectural elements, including gutters integral to the eaves. In kind replacement need not be the same color as the existing material, but should not be white.

3.9 VISIBILITY

A street visible façade 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, as determined by Planning Staff. 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 sideyard 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. It also excludes side and rear facades that may be visible from a non-adjacent street due to steep topography, second stories that are visible over adjacent one story structures, etc.

4.0 Historic Resource Survey

4.1 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. A “Contributing” structure has been built within the historic period of significance of the HPOZ, and retains elements that identify it as belonging to that period. A “Non-contributing” structure either does not date from the historic period of significance or has been so irreversibly altered that it no longer retains the elements that identify it as belonging to that period.

The Hancock Park Historic Resources Survey was completed in September 2001, and was revised in November 2004 by Myra L. Fank and Associates (now, Jones & Stokes). The Department of City Planning revised the Survey again in 2006 before it was certified by the Cultural Heritage Commission on March 2, 2006. The original study area was comprised of sixty-six (66) blocks and 1,282 parcels, bounded by Melrose Avenue on the north, both sides of Rossmore Avenue on the east, Wilshire Boulevard on the south, and both sides of Highland Avenue on the west. The Department of City Planning recommended the removal of commercially zoned lots along Wilshire Boulevard and Melrose Avenue and the R4 multiple-family zoned lots along Rossmore Avenue. Thus, the vast majority of buildings are single-family residential.

The Survey concluded that Hancock Park meets the criteria for HPOZ designation because the majority of the buildings are the original structures from the development of this part of Los Angeles, which largely occurred between 1922 and 1956. Of the 1,282 structures and sites, 1,113 were identified as Contributing resources, constituting an approximately 86% concentration of Contributing structures. The Hancock Park Historic Resources Survey is incorporated herein by reference.

The Hancock Park Historic Resources Survey is at the following location for review:

Los Angeles City Planning Department, Community Planning Bureau
City Hall, 200 N. Spring Street, Room 667
Los Angeles, CA 90012

4.2 OTHER HISTORICAL DOCUMENTS

City of Los Angeles Cultural Heritage Commission list of Historical Monuments is located in the appendix.

5.0 Context Statement

The Context Statement is part of the Hancock Park Historic Resources Survey and was certified by the Cultural Heritage Commission on March 2, 2006. The text below has been excerpted from the Context Statement in the Historic Resources Survey.

5.1 HISTORY OF THE HANCOCK PARK HPOZ AREA

In 1863, Henry Hancock purchased Rancho La Brea, a 4,438 acre parcel of land just outside the original city limits for the price of two dollars and fifty cents an acre. Hancock Park is located in the southeastern portion of the original rancho. Besides the Hancocks, subsequent owners of portions of Rancho La Brea included Jose E. Valdez, Tomas Urquidez, Donna Cecilia Plummer, and John T. Gower. Throughout the 1860s, 1870s and early 1880s, other settlers made their homes in the area. The majority of these settlers were farmers.

Henry Hancock died in 1883 leaving Ida Hancock to manage the affairs of the estate. It was to her determination that led to the rancho's survival. At this time, young G. Allan Hancock started working on the rancho mining tar from the La Brea Tar Pits for which he was paid one dollar and fifty cents per day. He delivered the tar/asphalt to the city and harbor where it was shipped to San Francisco for street paving.

Mrs. Hancock, hoping that oil would be beneath the rancho began the drilling of oil wells, and in 1901, Mrs. Hancock with the Salt Lake Company of Utah, established the Rancho La Brea Oil Company and began full scale oil production on the rancho. The oil wells were extremely productive from 1905 to 1910, and their revenues, which coincided with the increasing popularity of the automobile, provided the base for the Hancock family fortune. In 1907, G. Allan Hancock formed the Hancock Oil Company and began independent drilling, and pioneered the use of steam to increase oil flow. His success provided the means for G. Allan to pay off the mortgage on the Rancho La Brea and pursue his interests and branch out into his numerous business ventures, which included the incorporation of the Hibernian Savings Bank (later United California Bank) and the formation of the Automobile Club of Southern California.

Ida Hancock died in 1913 leaving G. Allan as the head of the rancho. Coincidentally, the City's development was encroaching on the rancho and the oil production was dwindling. About 1915, G. Allan Hancock began making plans for the residential subdivision of the rancho, including street paving, rear utility lines, minimum fifty foot set backs

from the streets and the extension of the Los Angeles Railway Company tracks to La Brea Boulevard. For his subdivision, Hancock insisted on 5-inch thick concrete streets, which were the first in Los Angeles, and remain largely extant.

Hancock's subdivision real estate office was located on the corner of Wilshire and La Brea, where salesmen sat under sun umbrellas on Wilshire Boulevard selling lots to passers by. The development was approximately 80% sold by 1930. Palatial residences were designed by the outstanding architects of the era for the influential citizens of Los Angeles. Hancock leased the oil fields of the Rancho La Brea Oil Company to the Wilshire Country Club in 1919, and the golf course and clubhouse were constructed the following year. The building was estimated to cost \$120,000.00, an extraordinary sum in 1920.

Commercial Development

The success of Hancock's residential subdivision fueled the rapid growth of Hancock's commercial subdivision along Wilshire Boulevard in the 1930s, known as the Miracle Mile. The Miracle Mile district (listed in the National Register) was an outgrowth of G. Allan Hancock's subdivisions of the Rancho La Brea. The Miracle Mile features an incredible array of Art Deco and Deco Moderne architecture from the 1920s and 1930s. Larchmont Village, as the short strip of shops between First Street and Beverly Boulevard along Larchmont Boulevard is called, was developed in 1921 by a wealthy real estate speculator and "prominent local capitalist," Julius J. La Bonte. Prior to the development of these commercial strips, the surrounding land primarily consisted of barley fields, save for a few houses to the west that were constructed from adobe scooped up from the creek that still runs through what is now the Wilshire Country Club.

Residential Development

Development in the Hancock Park HPOZ Survey area began on Rossmore Avenue in 1920, and moved westerly to Highland Avenue. The earliest homes still extant in the area include those constructed in 1920 for D.M Baker at 400 South Rossmore, Mrs. Gertrude Davis

at 500 South Rossmore, and Arthur Letts Jr. (owner of the Broadway Department Store) at 356 South Rossmore. The lots which fronted on major east-west streets, such as Melrose, Beverly, and 3rd, were not as desirable as the residential lots on the north-south streets, and, as a result, many of these residential lots remained undeveloped until the 1950s and 1960s.

The vast majority of the homes in the Hancock Park Survey area were built during the 1920s in one of the several Period Revival styles prevalent in the second and third decades of the twentieth century. The Tudor Revival, English Revival, Spanish Colonial Revival, and Mediterranean Revival style were the most common for Hancock Park; however, Monterey Revival, American Colonial Revival, and even the French Revival are well represented in the area. While other examples of these styles are commonly found throughout Los Angeles in other neighborhoods developed in the 1920s and 1930s, what sets Hancock Park apart is the quality of their architecture, materials, and craftsmanship, all executed on a grand scale but still retaining a picturesque quality.

The district is generally composed of two-story, single family residences, on spacious lots, constructed in the various revival styles. Streetscape continuity was, and still is, based upon well-landscaped, raised front yards, with gentle manicured slopes, often with brick or concrete steps, landings, and walkways that lead to a formal entrance. Side driveways generally lead through a porte cochere to a rear garage. The vast majority of residences are set back from the street, as G. Allan Hancock insisted they be 50 foot deep in the lot. Mature landscaping, consisting of lawns and mature trees, is found in the parking strips, most often varieties of Sycamore or Elm in keeping with the general English Picturesque character of the early development. The north-south streets to the west of Wilshire Country Club, follow the curvilinear contour of the golf course, and form a rare departure from the grid pattern of Los Angeles' streets. These streets include Hudson Avenue, Hudson Place, June Street, Las Palmas Avenue, and McCadden Place.

5.2 HANCOCK PARK PERIOD OF SIGNIFICANCE

On March 2, 2006, the Cultural Heritage Commission certified the Historic Resources Survey, but changed the designation of post-1956 structures and those constructed in the Ranch, International, or Contemporary architectural styles to Non-Contributors. The Cultural Heritage Commission agreed with staff and concluded that the period of significance identified by the consultant - from the 1920s

to 1972 - was too broad since the vast majority of the homes in the Hancock Park Survey area were built during the 1920s and 1930s in one of the various period revival styles popular at the time (1,053 out of 1,171 Contributors). Thus, the Period of Significance for Hancock Park is 1920-1956.

Development in the Hancock Park HPOZ Survey area began on Rossmore Avenue in 1920, and moved westerly to Highland Avenue. The beginning of the period of significance coincides with the earliest homes still extant in the area, including those constructed in 1920 for D.M Baker at 400 South Rossmore, Mrs. Gertrude Davis at 500 South Rossmore, and Arthur Letts Jr. (owner of the Broadway Department Store) at 356 South Rossmore. The Contributing buildings retain their historic design and features depicting the array of period revival styles common during these decades, predominantly Tudor Revival, English Revival, Spanish Colonial Revival, and Mediterranean Revival. Most of these buildings were designed by important local architects and were built for prominent families at a much higher original construction cost relative to other contemporary residential buildings in Los Angeles. Prominent deceased residents of Hancock Park included such highly recognizable names as: reclusive millionaire Howard Hughes and entertainers Mae West and Nat King Cole. Consequently, the Hancock Park HPOZ area contains a high concentration of exemplary period revival designs created by some of Los Angeles' greatest residential architects of the early twentieth century: Stiles Clements, Roland Coate, Elmer Grey, Hunt & Burns, Gordon Kaufmann, Clarence J. Smale, Gene Verge, Edith Wharton, and Paul Revere Williams.

Hancock Park has two architectural periods of significance. They are they are the Eclectic Revival Styles and Early Modern Styles.

Eclectic Revival Styles (1920- 1940)

Chateausque
Colonial Revival
English Revival
French Eclectic
Hispano-Moresque
Italian Renaissance Revival
Mediterranean Revival
Mission Revival
Monterey Revival
Spanish Colonial Revival
Tudor Revival

Early Modern Styles (1920- 1945)

Art Deco/Moderne

Minimal Traditional

Prairie

As concluded in the Historic Resources Survey, "Hancock Park meets the criteria for HPOZ designation because the majority of individual buildings and the neighborhood as a whole retain their association with the historic development of this part of Los Angeles."

¹ Swire, Sidney. "G. Allan Hancock's Interest Laid Groundwork for Wilshire Country Club." *Larchmont Chronicle*, June 1992, p. 20.

² "New Business Center Grows: Thirty Stores Will Soon be Ready for Occupancy." *Los Angeles Times* (September 25, 1921), pt. V, p. 1.

³ Robert Buhrman. "Larchmont: Bygone Village That's Still Going Strong," *Los Angeles Magazine* (September 1971), 54-5.

6.0 Architectural Styles

6.1 ARCHITECTURAL STYLES HISTORY

19th CENTURY STYLES (1860 - 1910)

Eastlake/Stick
Folk Victorian
Italianate
Queen Anne

The 19th century architectural styles popular in Los Angeles included the Italianate, Queen Anne, Folk Victorian, and Eastlake/Stick styles. Most of these styles were transmitted to Los Angeles by means of pattern books or the experience of builders from the eastern United States, who brought these styles to Los Angeles. The prominent architects in Los Angeles in this period included Ezra Kysar, Morgan & Walls, Bradbeer & Ferris, Frederick Roehrig and Carroll Brown.

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 are most commonly found in Los Angeles in the Angelino Heights, University Park, Boyle Heights, Lincoln Heights, and Highland Park areas. 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.

TURN OF THE CENTURY STYLES (1890 - 1920)

Beaux Arts
Colonial Revival
Craftsman
Craftsman Bungalow
Foursquare
Hipped Roof Cottage
Mission Revival
Neoclassical Revival
Prairie
Spanish Colonial
Revival
Shingle

Architectural styles popular in Los Angeles from the late 1890s through the 1910s included the Shingle style, early Colonial and Neoclassical Revival styles, the Transitional Arts and Crafts style, the early Craftsman and Craftsman/Ultimate Bungalow styles, the Foursquare and Hipped Roof Cottage styles, very early Mission and Spanish Colonial Revival styles, the Prairie Style, and the Beaux Arts style. 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.

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 West Adams area (Pico-Union, University Park, Kinney Heights, Harvard Heights, Western Heights, West Adams-Normandie, Jefferson Park), in Angelino Heights, and in Highland Park. Some early examples of the Craftsman and Beaux Arts styles can be found in the Hancock Park area. 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 (1920-1940)

Chateauesque
Colonial Revival
Craftsman
Craftsman Bungalow
Dutch Colonial Revival
Egyptian Revival
English and Tudor Revival
French Eclectic
Foursquare
Hipped Roof Cottage
Hispano-Moresque
Italian Renaissance Revival
Mediterranean Revival
Mission Revival
Monterey
Neoclassical Revival
Prairie
Spanish Colonial Revival
Shingle

The period between the World Wars was one of intense building activity in Los Angeles, and a wide range of revival styles were built in the area during this period. The Eclectic Revival styles popular in Los Angeles between the First and Second World Wars include the Colonial Revival, Dutch Colonial Revival, Spanish Colonial Revival, Mission Revival, French Eclectic, Chateauesque, English and Tudor Revival, Italian Renaissance Revival, Mediterranean Revival, Neoclassical Revival, Egyptian Revival, Monterey and Hispano-Moresque styles. The Craftsman and Craftsman Bungalow styles continued to develop as popular styles through this period. Many of these styles were popular both as residential and commercial styles, with a few, particularly the Egyptian Revival and Chateauesque styles, 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 Hancock Park, Windsor Square, Lafayette Park, Spaulding Square, Larchmont Heights, Whitley Heights, Carthay Circle, South Carthay, Miracle Mile North, and Los Feliz areas.

THE EARLY MODERN STYLES (1900-1945)

Art Deco
Minimal Traditional
Modern
Moderne
Prairie

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 Art Deco, Moderne, and Modern styles all took root and flourished in the Los Angeles area during this period. The Prairie style and the work of Frank Lloyd Wright could also probably be included in this category. The influence of the clean lines of these styles also gave birth to another style, the Minimal Traditional style, that combined the spareness and clean lines of the Modern and Moderne styles with a thin veneer of the colonial or historic revival styles. Prominent architects in the Los Angeles region working in these styles included Richard Neutra, Paul R. Williams, R.M. Schindler, Stiles O. Clements, Robert Derrah, Milton Black, Lloyd Wright, and Irving Gill.

POST-WORLD WAR II (1945 - 1965)

Contemporary
Dingbat
Googie
Minimal Traditional
Post and Beam
Post War Commercial Strip
Ranch

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, Ranch, Post and Beam, Contemporary, and Dingbat styles. This architectural guide also includes some examples of Post World War II commercial styles, such as the Googie style and the commercial strip development.

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. Areas where these styles may be found in Los Angeles include Westchester, West Los Angeles, and the San Fernando Valley.

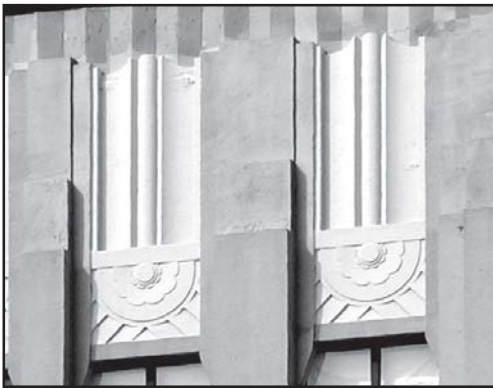
SECTION 6.2 INTRODUCTION TO HANCOCK PARK HPOZ ARCHITECTURAL STYLES

The Architectural Styles Chapter of this Plan is intended to give an overview of the predominant styles that may exist in the Hancock Park 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 section of this Preservation Plan, or are illustrated in the corresponding section of the Residential Rehabilitation Guidelines.

ART DECO/MODERNE



The Art Deco/Moderne style enjoyed popularity in Los Angeles in the late 1920s to the early 1940s.

The Art Deco style was introduced at the Paris Exposition in 1925. The term “Art Deco” comes from the French phrase “Arts Decoratifs”. The style reflects the modernity of science and industry from this time period and was influenced by the Bauhaus in Europe. More high-style variants are sometimes referred to as “Zig Zag Moderne”, because of the geometric patterns used as decoration in the style.

Art Deco/Moderne structures are symmetrical and stylized, with recessed, vertical or horizontal rows of windows, “wedding cake” setbacks, and sometimes stylized ornamentation of animals, water, and sunbursts. Residential structures are typically one or two stories, while commercial structures are sometimes multi-storied.

Features of the Art Deco/Moderne style are often mixed with the Prairie style and the Spanish Colonial Revival Style.

Art Deco/Moderne - **Common character defining features**

Windows (pg. 49)	Porches and Balconies (pg. 55)	Doorways (pg. 52)
<ul style="list-style-type: none"> ▪ One-over-one or single pane ▪ Glass block ▪ Rectangular or round ▪ Arranged in vertical or horizontal bands ▪ Decorative crowns and spandrel panels 	<ul style="list-style-type: none"> ▪ Relatively restrained ▪ Cantilevered awnings 	<ul style="list-style-type: none"> ▪ Paired or single ▪ Large pane glazing ▪ Rectangular ▪ Decorative crowns
Roofs (pg. 58)	Wall surfaces (pg. 63)	
<ul style="list-style-type: none"> ▪ Flat ▪ Symmetrical ▪ Central tower with receding stepped lower floors (wedding cake setbacks) ▪ Parapets (most often curved) 	<ul style="list-style-type: none"> ▪ Stucco ▪ Concrete ▪ Glass Block ▪ Stainless Steel ▪ Aluminum 	

Chateausque



The Chateausque style in the United States dates from 1880 to 1910. This style is predominantly seen in apartment architecture in Los Angeles through the 1930s.

The Chateausque style is one of the Revival or Romantic styles that were in vogue at the end of the 19th century. These styles were a reaction to the more classical styles of Georgian architecture, and the increasing influence of the industrial revolution. The Chateausque style is based on the hunting lodges and castles of sixteenth century France.

A Chateausque structure is typically three or more stories, with a steeply pitched, busy roofline, dormer windows, and masonry walls. The structures are monumental and can be very elaborate in detailing.

Chateausque features can be mixed with Second Empire, Queen Anne and English Tudor.



Chateausque - *Common character defining features*

Windows (pg. 49)	Porches and Balconies (pg. 55)	Doorways (pg. 52)
<ul style="list-style-type: none"> ▪ Tall and Narrow ▪ Diamond-paned windows ▪ Multiple groups ▪ Rectangular tops ▪ Curved top three-bay 	<ul style="list-style-type: none"> ▪ Relatively restrained ▪ Arched 	<ul style="list-style-type: none"> ▪ Paired or single ▪ Rectangular ▪ Arched
Roofs (pg. 58)	Building Materials (pg. 63)	Arch. Detail (pg. 61)
<ul style="list-style-type: none"> ▪ Hipped ▪ Steeply pitched ▪ Turrets ▪ Asymmetrical 	<ul style="list-style-type: none"> ▪ Brick ▪ Stone ▪ Stucco 	<ul style="list-style-type: none"> ▪ French Gothic

Colonial Revival



The Colonial Revival style dates from 1890 to 1955. The style became popular in Los Angeles around the turn of the last century.

The Colonial Revival style resulted from a rejection of the Queen Anne Revival style, and a desire to return to a more “traditional” American building type. The style took on added popularity with the restoration of Colonial Williamsburg in the 1920s. This style draws from the simple building forms typical of early American colonial structures, and elements of classical or Georgian architecture. It is closely related to the Neoclassical Revival and Georgian Revival styles.



Colonial Revival residential structures are typically one or two stories, with hipped or gabled roofs and symmetrical facades. 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.



Colonial Revival - *Common character defining features*

Windows (pg. 49)

- Four-over-four, Six-over-six
- Rectangular tops
- Arranged in pairs or threes
- Shutters

Porches & Balconies (pg. 55)

- Relatively restrained
- Small in size
- Square or round columns

Doorways (pg. 52)

- Single
- Rectangular

Roofs (pg. 58)

- Side gabled

Building Materials (pg. 63)

- Shingles
- Clapboard

Contemporary



The Contemporary style first emerged in the United States and Los Angeles after WW II and was popular in Los Angeles into the mid-1970s. Although not from Hancock Park's Period of Significance, there are several notable Contemporary homes in the district.

The Contemporary Style evolved from European Modernism and the International Style of the 1920s and 30s. In the post WWII years new architects re-invented Modern architecture creating a "contemporary" style, integrating ideas of the International Style with American domestic influences such as the organic architecture of Frank Lloyd Wright. They also utilized off the shelf industrial parts and experimented with new materials recently made available from the war effort, such as plate glass, concrete, stainless steel, plastic laminates, alloys, plywood and composites.

Contemporary structures generally have broad and extended overhanging flat or low pitched roofs with generous amounts of plate glass on exterior walls sometimes with steel or aluminum framing and mullions, solid wall panels, weathered or stained flush mounted or tongue in groove wood siding, clean building profiles, and exposed wood or steel support posts.

Features of the Contemporary style are often mixed with the Ranch style.

Contemporary - *Common character defining features*

Windows	Porches	Doorways
<ul style="list-style-type: none"> ▪ Large fixed pane ▪ Floor to ceiling fixed "walls of glass" ▪ Sliding glass with aluminum framing ▪ Casement ▪ Louvered ▪ Clerestory ▪ No decorative moldings or framing 	<ul style="list-style-type: none"> ▪ Broad extended roof plane or canopy ▪ Sometimes no porch at all 	<ul style="list-style-type: none"> ▪ Solid with no detailing ▪ Sliding glass ▪ Rectangular
Roofs	Accessory Structures	Building Materials
<ul style="list-style-type: none"> ▪ Flat ▪ Gently pitched ▪ Exposed wood and steel beams 	<ul style="list-style-type: none"> ▪ Attached two car or attached car port 	<ul style="list-style-type: none"> ▪ Glass ▪ Concrete ▪ Stucco ▪ Brick ▪ Wood Laminate ▪ Wood

French Eclectic



The French Eclectic style was popular in both the United States and Los Angeles beginning in the 1920s and continuing through the 1940s.

The French Eclectic style is characterized by tall, steeply pitched, hipped or cross gabled roofs, stucco or stone wall surfaces with minimal trim details, and often is elaborated with flared eaves, conical towers, and occasionally half-timbering.

The French Eclectic style became popular as one of the Eclectic Revival styles of the 1920s, and was intended to mimic the design of small manor houses and farmhouses of northwest France. It is likely that part of the popularity of this design is attributable to the many American servicemen stationed in France during World War I.



The French Eclectic style can often be found mixed with the English Cottage, English Revival, or Tudor Revival styles.



French Eclectic - *Common character defining features*

Windows (pg. 49)	Porches (pg. 55)	Doorways (pg. 52)
<ul style="list-style-type: none"> ▪ Tall and Narrow ▪ Diamond-paned windows ▪ Multiple groups ▪ Rectangular tops ▪ Curved top three-bay 	<ul style="list-style-type: none"> ▪ Relatively restrained ▪ Arched 	<ul style="list-style-type: none"> ▪ Paired or single ▪ Rectangular ▪ Arched

Roofs (pg. 58)

- Hipped
- Clipped Gables
- Steeply pitched
- Built-up roofing imitating thatch
- Side gables
- Turrets
- Asymmetrical

Building Materials (pg. 63)

- Brick
- Stone
- Stucco

Gothic Revival



The Gothic Revival began in England with a heyday in the mid-19th century. Gothic Revival buildings did not appear in the Los Angeles area until the late 1800s, with few buildings being built and few surviving.

The popularity of the Gothic Revival style in England was encouraged by the Aesthetic and Romantic movements, which were a reaction to the increasing industrialization of production and mass-produced design. Proponents of the Gothic Revival style included William Morris and John Ruskin, who were influential in the English Arts and Crafts movement, and the Gothic Revival style is connected through them to the beginnings of the Craftsman movement.

Gothic Revival structures are characterized by vertically pointed arches, steeply pitched gable roofs, finials and medieval decorative motifs. Gothic Revival structures in Southern California tend to be bereft of the usual defining elements and are typically structures in other styles with Gothic elements added on.

Gothic Revival style features are often mixed with Italianate, Stick, Transitional Arts and Crafts and Classical Revival styles.



Gothic Revival - *Common character defining features*

Windows (pg. 49)

- Arched or curved tops
- Rectangular tops
- Decorative crowns
- Projecting bay windows

Porches (pg. 55)

- Relatively restrained
- Decorative brackets
- Small or large in size
- Turned posts

Doorways (pg. 52)

- Paired and single
- Arched or rectangular
- Decorative crowns

Roofs (pg. 58)

- Steep pitched
- Gabled
- Symmetrical
- Finials
- Pinnacles
- Cresting Balustrades
- Large decorative eave braces
- Elaborately carved trusses

Building Materials (pg. 63)

- Wooden cladding
- Textured shingles

Greek Revival



The first Greek Revival buildings in the United States were built in the mid 1820s. The style is still popular in civic and institutional buildings. In Los Angeles, the first Greek Revival style buildings were built from about 1840 to 1860.

The Greek Revival style began as the world took interest in Greece as the mother of civilization due to archeological exploration and the Greek civil war. The features of this style recall the proportions and styles of the ancient Greek temples and structures. This style was particularly popular in the United States, because the new American Republic was intellectually and metaphorically thought to be an inheritor of the traditions of Athens and Rome.



Greek Revival structures are square or rectangular, one or two stories, with low-pitched roofs, symmetrical proportions, a central triangular pediment, dental moldings, and classical columns.

Greek Revival style features can often be found mixed with Italianate and Federal styles.



Greek Revival - *Common character defining features*

Windows (pg. 49)

- Four-over-four, and six-over-six
- Double-hung
- Rectangular
- Triangular pediment
- Arranged in groups or three or five

Porches & Balconies (pg. 55)

- Shallow and wide
- Classical columns

Doorways (pg. 52)

- Transom lights
- Side lights
- Rectangular, often with a triangular pediment and columns

Roofs (pg. 58)

- Flat
- Gabled-front or side
- Hipped
- Triangular pediment over entryway

Building Materials (pg. 63)

- Brick
- Stone
- Stucco
- Clapboard

Mediterranean/Italian Renaissance Revival



The first Mediterranean/Italian Renaissance Revival buildings were built in the United States starting in the early 1900s. These styles became popular in Los Angeles in the nineteen-teens.

The Mediterranean Revival style is loosely based on Italian seaside villas from the sixteenth century. The style was particularly prevalent in Southern California, because of a popular association of the California coast with Mediterranean resorts.

The Renaissance Revival style is loosely based on Italian palazzos of the sixteenth century. It was usually used in particularly grand homes where an imposing style was required. Part of the popularity of the Renaissance Revival style grew out of the vogue at the turn of the last century for the distinction and “polish” of familiarity with European architectural and artistic styles. These styles were usually mixed together, creating a hybrid style.



Mediterranean/Italian Renaissance Revival structures tend to be relatively massive, with symmetrical primary facades, a rectangular floorplan, Classical, Spanish or Beaux Arts details, and gardens.

Elements of the Mediterranean/Italian Renaissance Revival style can be found mixed with the Beaux Arts and Spanish Colonial Revival styles.



Mediterranean Revival - *Common character defining features*

Windows (pg. 49)

- One-over-one, or two-over-two
- Rectangular tops

Porches & Balconies (pg. 55)

- Relatively restrained porticos
- Piazzas
- Arcades

Doorways (pg. 52)

- Paired or single
- Large pane glazing
- Arched or rectangular

Roofs (pg. 58)

- Tile
- Flat
- Very low-pitched
- Hipped
- Carved brackets

Building Materials (pg. 63)

- Stucco
- Iron details

Minimal Traditional



The Minimal Traditional style began in the United States during the mid 1930s and lasted until the early 1950's. In Los Angeles, this style emerged in the 1930s but was most prevalent immediately following WWII, from 1946 to 1951.

The Minimal Traditional style was a response to the economic Depression of the 1930s, conceived and developed by agencies and associations including the Federal Housing Administration (FHA) and the National Association of Real-estate Boards, and by manufacturers and modern community builders who promoted and financed the construction of efficient, mass-produced and affordable houses.



Minimal Traditional structures are boxy, with relatively flat wall surfaces, a central block with slightly recessed or stepped room wings, attached or detached one and two car garages, intermediate hipped, gabled or gabled on hipped roofs. The style was loosely based on the Tudor Revival and Eclectic revival styles of the 1920s and 30s, but with much less ornamentation and decorative detailing.

Minimal Traditional features are sometimes mixed with Ranch styles.



Minimal Traditional - *Common character defining features*

Windows (pg. 49)	Porches & Balconies (pg. 55)	Doorways (pg. 52)
<ul style="list-style-type: none"> ▪ Front facing picture ▪ Double hung wood sash ▪ Diamond-Paned ▪ Projecting bays ▪ Decorative shutters 	<ul style="list-style-type: none"> ▪ Minimal ▪ Recessed ▪ Extended ▪ Wood support posts 	<ul style="list-style-type: none"> ▪ Single ▪ Rectangular ▪ Solid and partial glazed single pane

Roofs (pg. 58)	Building Materials (pg. 63)
<ul style="list-style-type: none"> ▪ Hipped ▪ Gabled on hipped ▪ Front or side gabled ▪ Closed eaves 	<ul style="list-style-type: none"> ▪ Smooth ▪ Stucco ▪ Clapboard ▪ Board & Batten ▪ Shingle

Mission Revival



The Mission Revival style was born in California in the 1890s. It has been an enduring architectural style, and examples of the style continue to be constructed into the present day, although in much smaller numbers than in its heyday in the nineteen teens and twenties.

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.

Mission Revival style residential structures are typically one to two-stories (commercial structures typically are no more than four), have low pitched roofs with gables and wide eaves, arched arcades enclosing large, front porches, a mixture of small square windows, and long, rectangular windows, quatrefoils, Moorish detailing and often towers.

The features of the Mission Revival style are often mixed with the Spanish Eclectic, Craftsman and Prairie styles.

Mission Revival - *Common character defining features*

Windows (pg. 49)

- Arched or curved tops
- Rectangular tops
- Single
- Islamic ornament
- Quatrefoils
- Decorative crowns

Porches & Balconies (pg. 55)

- Large in size
- Arcaded entry
- Large, square piers

Doorways (pg. 52)

- Single
- Wooden
- Arched or rectangular
- Decorative crowns

Roofs (pg. 58)

- Hipped
- Flat
- Red tile
- Tower
- Mission-shaped roof parapet or dormer

Building Materials (Pg. 63)

- Stucco

MONTEREY



The first Monterey style houses were built in the 1920s, with California as the birthplace of the style.

The Monterey style is a revival of the American-influenced Spanish Colonial houses of Northern California. The structures are a blend of Spanish Adobe construction fused with English massing.

Monterey style structures are two stories with different cladding material for each floor, an 'L'-shaped plan, a low-pitched gabled roof, and a cantilevered second floor balcony. Earlier versions exhibit more Spanish Colonial detailing, while later versions contain more Anglo-colonial references.

The Monterey style features can be mixed with the Spanish Colonial, Hispano-Moorish, American Colonial, and Tudor Revival styles.

Monterey - *Common character defining features*

Windows (pg. 49)	Porches & Balconies (pg. 55)	Doorways (pg. 52)
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- | | | |
|--|---|---|
| <ul style="list-style-type: none"> ▪ Double-hung wood with mullions arranged in pairs or single ▪ Paired windows with shutters ▪ Rectangular tops | <ul style="list-style-type: none"> ▪ Relatively restrained ▪ Second floor ▪ Square or turned posts | <ul style="list-style-type: none"> ▪ Paired or single ▪ Wooden ▪ Rectangular |
|--|---|---|

Roofs (pg. 58)	Building Materials (pg. 63)
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- | | |
|---|--|
| <ul style="list-style-type: none"> ▪ Low-pitched ▪ Gabled ▪ Occasionally-hipped ▪ Wooden shingles ▪ Tile | <ul style="list-style-type: none"> ▪ Stucco ▪ Brick ▪ Clapboard ▪ Shingle ▪ Vertical Board-and-Batten |
|---|--|

Neoclassical Revival



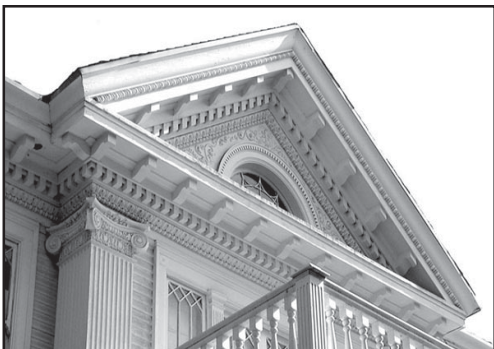
The Neoclassical Revival style originated in the United States in 1895 and continued in popularity until 1950. In the Los Angeles area it was predominantly popular from 1895 through World War II.

The Neoclassical Revival style is closely related to both the Greek Revival and Colonial Revival styles. Hallmarks of the style are a rectangular building form, marked by a double height front portico with Ionic or Corinthian columns, and a symmetrically balanced facade. The Neoclassical Revival style is primarily distinguished from the Greek Revival or Colonial Revival styles by its ornate detail.



The style was popularized as a result of the Columbian Exposition of 1893, which took a classical theme in its architecture. The exposition received wide publicity, and its "classical" pavillions, which in reality mixed classical and colonial revival architectural elements, created a national interest in the style.

The Neoclassical Revival style can often be found mixed with Colonial Revival elements.



Neoclassical Revival - **Common character defining features**

Windows (pg. 49)

- Multi-over one
- Rectangular tops
- Arched tops
- Specialty/decorative

Porches & Balconies (pg. 55)

- Double-height porticos
- Elaborate Columns

Doorways (pg. 52)

- Paired or single
- Large pane glazing
- Arched or rectangular



Roofs (pg. 58)

- Gabled
- Hipped
- Carved brackets

Building Materials (pg. 63)

- Quoins
- Clapboard
- Masonry
- Decorative Shingles

Ranch



The Ranch style began in the United States during the late 1920s and early 1930s, with designs inspired by the early adobe houses of the ranchos and pueblos built during the Spanish and Mexican periods in California 1824-48.

The style was originally associated with, and popularized through, the designs of architect Cliff May and the “California Living” lifestyle promoted through Sunset Magazine in California and the west.



Ranch style structures are usually one story, rectangular in plan with broad tiled or wood or composition shingled roofs often with a side gable or gable on hipped roof extension, and also broad hipped roofs with overhanging eaves and exposed rafters. There are various subtypes with more decorative theming: the Farm House and Chalet theme with decorative Rick-Rack wood work on eaves, fascia boards, window frames, bird house cupolas and faux dove cotes, and the Asian, Hawaiian or Polynesian-influenced, usually with broad hipped or gable on hipped wood shingled roofs with lifted shingles at the hip rafter ends, and sometimes extended outrigger style ridge beams.



Ranch features are sometimes found mixed with Minimal Traditional and contemporary styles. Many of the Ranch styles found in Hancock Park were built after the Period of Significance.

Ranch - Common character defining features

Windows	Porches	Doorways
<ul style="list-style-type: none"> ▪ Front facing picture window often with rusticated or rick-rack frame ▪ One-over-one, two-over-two, and four-over-four ▪ Double hung wood sash ▪ Diamond-paned ▪ Projecting bays ▪ Fixed decorative shutters 	<ul style="list-style-type: none"> ▪ Recessed ▪ Extended ▪ Rusticated decorative wood support posts 	<ul style="list-style-type: none"> ▪ Single ▪ Rectangular ▪ Solid and partial glazed single pane
Roofs	Building Materials	
<ul style="list-style-type: none"> ▪ Hipped ▪ Gabled on hipped ▪ Front or side gabled ▪ Broad eaves 	<ul style="list-style-type: none"> ▪ Stucco ▪ Clapboard ▪ Board & Batten ▪ Shingle ▪ Concrete block, adobe, slump stone 	

Spanish Colonial Revival



The Spanish Colonial Revival style dates from 1915 to the present. In Los Angeles, the style dates from the late nineteen-teens, and continues in popularity today.

The Spanish Colonial Revival grew out of a renewed interest in the Spanish Missions in the Southwest and the Monterey Revival. The architectural features of this style are intended to reflect traditional Spanish architecture with local building materials, such as Adobe brick or stucco.

Spanish Colonial structures are typically one or two stories, and rectangular in floor plan. The buildings have low-pitched, tiled roofs, recessed openings, decorative ironwork and gardens.

The features of the Spanish Colonial Revival are often mixed with provincial northern Italian, Plateresque, Neo-Classical, and Moorish architecture.



Spanish Colonial Revival- **Common character defining features**

Windows (pg. 49)

- Rectangular
- Casement
- Fixed
- Stained or leaded glass
- Arranged singularly
- Arched or rectangular tops
- Decorative bars

Porches & Balconies (pg. 55)

- Small in size
- Square posts

Doorways (pg. 52)

- Single
- Arched or rectangular
- Decorative ironwork

Roofs (pg. 58)

- Low pitched
- Tiled

Building Materials (pg. 63)

- Stucco
- Decorative ironwork

Tudor/English Revival



The first Tudor Revival buildings in the United States were built in the late 1890s. In Los Angeles, the first Tudor style buildings were built in the early 1900s, and the style was popular through the 1920s.

The Tudor style is another architectural style that grew out of the 19th century movement away from the “modern” industrial revolution and towards a more “romantic” historicism. The style is based on late Medieval English cottage styles. The English Revival Cottage is a smaller version of the Tudor with brick walls instead of stucco and less half-timbering.



Tudor style structures are typically two or three stories, with a steeply pitched hipped roof with side gables, stucco, half-timbered, tall, narrow, diamond-paned windows, and a massive chimney. The English Cottage is usually one to two stories, steeply-pitched hip roof, brick with some half-timbering, and diamond-paned windows. Both can be found in low scale commercial buildings.

The Tudor and English Revival styles features can be found mixed with Shingle, Queen Anne Revival, and Stick and Eastlake styles.



Tudor/English Revival - **Common character defining features**

Windows (pg. 49)

- Tall and Narrow
- Diamond-paned windows
- Multiple groups
- Rectangular tops

Porches & Balconies (pg. 55)

- Relatively restrained
- Decorative brackets

Doorways (pg. 52)

- Paired or single
- Rectangular



Roofs (pg. 58)

- Hipped
- Steeply pitched
- Built-up roofing imitating thatch
- Side gables
- Asymmetrical

Building Materials (pg. 63)

- Brick
- Stone
- Stucco
- Clapboard
- Shingle