

**CITY OF
LOS ANGELES**

**CULTURAL
HERITAGE
COMMISSION**

**DIRECTIONS FOR
COMPLETING A HISTORIC-CULTURAL
MONUMENT APPLICATION**



BEFORE YOU GET STARTED

Before you begin the research and application process, it is a good idea to find out if the building you plan on nominating is already a Monument, has some type of official designation, or has been identified in a historic resource survey. To determine if the subject is already designated as a city Monument visit

<http://zimas.lacity.org/> .

Federal and state governments also maintain registers of historic resources. Hundreds of buildings in Los Angeles are listed in the National Register either individually or as contributors to historic districts. Although a comprehensive survey of historic resources has not been conducted of the City of Los Angeles, many older neighborhoods have been or are currently being studied. Many historic resources surveys are included in the California Historic Resources Inventory. Contact The California Historical Resources Information System at (714) 278-5395 or email *scsic@fullerton.edu* to determine if the subject building is already listed in the National Register or is included in the California Historic Resources Inventory.

Many other historic resources surveys have been conducted in Los Angeles but are not included in the California Historic Resources Inventory. For example, all Community Redevelopment Agency project areas have been surveyed for historic resources. The Los Angeles Conservancy has copies of many of these documents in a library that is open to the public by appointment. Call (213) 623-CITY.

STEP BY STEP

1. Name of the Proposed Monument

The historical name of the building is most often used as the name of the proposed Monument. If the building does not have a historical name, the name of the original owner is appropriate.

2. Street Address

Provide all Addresses of the property where the subject structure is situated. This information is also available at

<http://zimas.lacity.org/> .

3. Assessor's Parcel Number

This is available at: <http://zimas.lacity.org>

4. Legal Description

A legal description generally consists of a tract name, block number or letter, and lot number. In more complicated cases, legal descriptions can consist of portions of blocks and lots.

Legal descriptions can be obtained at: <http://zimas.lacity.org>

5. Range of Addresses on Property

<http://zimas.lacity.org>

6. Present Owner

The name and address of the present owner can be obtained at <http://zimas.lacity.org>.

7. Present Use/Original Use

The present use of the building should be simply stated as single family residence, apartment building, hotel, museum, commercial office building, church, etc. The original use may be the same or different.

8. Architectural Style

See the style guide on the Monument application form and the books listed below in physical description (#9). Not all buildings are pure examples of a particular style. Many architects and designers in the past, as well as today, draw upon various sources for inspiration. If this is the case with your building, feel free to describe it as a combination of styles.

9. Physical Description

Following the description worksheet application form, write a concise, factual, and well organized description. Consult one of the standard books on architectural styles for additional terminology. The following is a list of those books written for people outside the architecture profession. Most of these are still in print, and can be purchased at bookstores specializing in art and architecture or borrowed from a public library.

- ◆ *What Style Is It?* National Trust for Historic Preservation, 1983.
- ◆ *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945*, John Blumenson, 1977.
- ◆ *American Architecture Since 1780: A Guide to the Styles* by Marcus Whiffen, 1969.
- ◆ *A Field Guide to American Houses*, Virginia and Lee McAlester, 1984.
- ◆ *Old House Dictionary: An Illustrated Guide to American Domestic Architecture (1600-1940)*, Steven Phillips, 1989.

10. Construction Date

The date of construction can be factual or estimated. Factual dates are those based upon official records or other reliable sources such as building permits, tax assessor's records, deeds, etc. If you have been unsuccessful in using these sources, Sanborn Maps, oral histories, construction methods, and architectural style can be used to estimate the date of construction. See <http://zimas.lacity.org>

11. Architect, Designer, or Engineer

The names of architects, designers, or engineers are often on building permits, and are sometimes mentioned in publications such as *Southwest Builder and Contractor*. If there is no name on the building permit, write "unknown" in this space. If the name on the building permit is also that of the owner, this does not necessarily mean that the owner designed the building. Rather, it usually means the owner acted as the general contractor, and may have purchased the design from a catalog. In this case, also write "unknown" in this space and explain your findings in the significance statement (#18).

12. Contractor or Other Builder

The names of contractors or other builders are often on building permits, and are sometimes mentioned in publications such as *Southwest Builder and Contractor*. If there is no name on the building permit, write “unknown” in this space. If the name on the building permit is also that of the owner, that means they acted as their own general contractor. If this is the case, write the owner’s name in this space and explain your findings in the significance statement. (#18).

13. Visual Documentation of Property

It is important to include enough visual documentation to adequately describe the property as visual documentation may be used in lieu of on-site inspection (structure of structures and site). All photographic documentation shall be submitted on 8x10 black and white prints. At least one image of the primary facade shall be transmitted via digital format with the application.

An image key plan (including site plan and floor plans as needed) shall be part of the visual documentation (8 1/2 x 11 format). All photographic prints shall be labeled on the back with proposed monument name, date of exposure, photographer name, and key plan reference number. Use self-adhesive labels with word processing generated text. Prints shall be on Archiveably stable paper. All images shall also be submitted electronically to CHC@lacity.org.

14. Condition

Check the appropriate category.

15. Alterations

While researching the building, make note of major changes. Describe and date major alterations such as additions or changes to the materials – doors, windows, siding, roofing, and other features that determine the historic character of the building. Building permits may help determine the alteration history of the building.

16. Threats To Site

Check the appropriate category.

17. Is the Structure on Its Original Site?

You may assume that the structure is on its original site, especially if you obtain an original building permit and other documentary evidence. If you have evidence that the building has been moved, state it here.

18. Significance

The statement of significance is basically a summary of your research results. Begin with a brief sentence stating why the building is important and how it meets the criteria in the Cultural Heritage Ordinance.

1. If the building is notable as an outstanding example of an architectural style, discuss how the style developed, its characteristics, other examples and their condition, and how the building you are nominating compares to others.
2. If the building is notable as the work of a gifted architect or craftsperson, give a brief biography of the person; describe how they influenced the architecture of Los Angeles; give other examples of their work and their condition; and tell how the building fits into their career.
3. If the building is identified with historic persons, present a brief biography of the person, the role that person played in the history of Los Angeles, other buildings associated with the person and their condition, and why the building you are nominating best represents his or her life.
4. If the building is historically significant, avoid making statements like first, last, only, unique, unusual, etc., as these statements are usually difficult to prove. The statement of significance should be based upon documentary evidence. If you have proof that a building was the “first” of its type, by all means state it. If you suspect that something is true, but are not sure, qualify your statements with language such as “it is likely,” “apparently,” “attributed to,” “appears to be,” “probably,” etc.

19. Sources

List the books, photographs, oral history informants, etc. that you utilized to gather information on your building.

20. Name and Date

Fill out your name, street and e-mail address, date, and organization (if any) with which you are working.

Upon completion of your application, please mail it to the Cultural Heritage Commission at:

**200 North Spring St.
Room 667
Los Angeles, CA 90012**

SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE _____ IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT

ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

A N D / O R

HISTORICAL SIGNIFICANCE

THE _____ WAS BUILT IN _____
NAME OF PROPOSED MONUMENT YEAR BUILT

NAME OF FIRST OR SIGNIFICANT OTHER WAS IMPORTANT TO THE

DEVELOPMENT OF LOS ANGELES BECAUSE _____

HISTORIC-CULTURAL MONUMENT APPLICATION

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT _____
2. STREET ADDRESS _____
CITY _____ ZIP CODE _____ COUNCIL DISTRICT _____
3. ASSESSOR'S PARCEL NO. _____
4. COMPLETE LEGAL DESCRIPTION: TRACT _____
BLOCK _____ LOT(S) _____ ARB. NO. _____
5. RANGE OF ADDRESSES ON PROPERTY _____

6. PRESENT OWNER _____
STREET ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____ PHONE (____) _____
OWNERSHIP: PRIVATE _____ PUBLIC _____
7. PRESENT USE _____ ORIGINAL USE _____

DESCRIPTION

8. ARCHITECTURAL STYLE _____
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET. 1 PAGE MAXIMUM)

HISTORIC-CULTURAL MONUMENT APPLICATION

NAME OF PROPOSED MONUMENT _____

10. CONSTRUCTION DATE: _____

11. ARCHITECT, DESIGNER, OR ENGINEER _____

12. CONTRACTOR OR OTHER BUILDER _____

13. DATES OF ENCLOSED PHOTOGRAPHS _____

(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG)

14. CONDITION: EXCELLENT GOOD FAIR DETERIORATED NO LONGER IN EXISTENCE

15. ALTERATIONS _____

16. THREATS TO SITE: NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT

ZONING OTHER _____

17. IS THE STRUCTURE: ON ITS ORIGINAL SITE MOVED UNKNOWN

SIGNIFICANCE

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED

WITH THE SITE (SEE ALSO SIGNIFICANCE WORK SHEET. 750 WORDS MAXIMUM IF USING ADDITIONAL SHEETS)

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) _____

20. DATE FORM PREPARED _____ PREPARER'S NAME _____

ORGANIZATION _____ STREET ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____ PHONE (____) _____

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE _____ IS A _____-STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

_____, _____ PLAN _____
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (SEE CHART) STRUCTURE USE (RESIDENCE, ETC.)

WITH A _____ FINISH AND _____ TRIM.
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

IT'S _____ ROOF IS _____,
ROOF SHAPE (SEE CHART) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

_____, _____ WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE [DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.]

THE ENTRY FEATURES A _____,
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

_____, _____ DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (SEE CHART)

OF THE STRUCTURE ARE _____
IDENTIFY **ORIGINAL FEATURES** SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (SEE CHART);

NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A _____
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE _____
IDENTIFY **ORIGINAL FEATURES** SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

IMPORTANT LANDSCAPING INCLUDES _____
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

STYLE GUIDE



CLASSICAL REVIVAL
1840-1870

- Pedimented gable roof
- Wood siding
- Transomed windows
- Fan-lighted entry door
- Two-story
- Balconies/porches
- Square columns
- Symmetry



EASTLAKE REVIVAL
1870-1890

- Multi-planed roof
- Panelized siding
- Bay windows
- Projecting brackets
- Fish scale shingles
- Panel divided walls
- Exposed structure
- Fragile woodwork



ITALIANATE
1870-1890

- Low hip/flat roof
- Wood siding
- Double-hung windows
- Ornate eave brackets
- Door/window headers
- Long porches
- Quoined corners
- Spindled balustrades



QUEEN ANNE
1880-1900

- Multi-planed roof
- Horizontal siding
- Double-hung windows
- Round corner tower
- Classical detailing
- Corner porch/balcony
- Tactile decoration
- Asymmetry



CHATEAUFESQUE
1890-1915

- High-pitched roof
- Plaster walls
- Gothic doors/windows
- Round corner turrets
- Pedimented parapets
- Arched entryway
- Dormers
- Asymmetry



COLONIAL REVIVAL
1890-1915

- Gable or hip roof
- Clapboard walls
- Double-hung windows
- Small-paned glazing
- Classical detailing
- Rectangular volumes
- Pedimented dormers
- Symmetry



MISSION REVIVAL
1890-1915

- Low-pitched tile roof
- Plain plaster walls
- Arched doors/windows
- White surfaces
- Scalloped parapets
- Small balconies
- Islamic ornamentation
- Occasional dome



CRAFTSMAN
1900-1925

- Gable or hip roof
- Plaster or wood walls
- Double-hung windows
- Simple boxlike shapes
- Informality
- Brick porch/chimney
- Exposed rafters
- Asymmetry



FRENCH NORMAN
1915-1940

- High hip roof
- Plaster/brick walls
- Narrow windows
- Round corner tower
- Half-timbering
- El shaped plan
- Dormers
- Farmhouse inspired



MONTEREY REVIVAL
1915-1940

- Low gable roof
- Plaster walls
- Large paned windows
- Rectilinear volumes
- Shingle or tile roofing
- Projecting balcony
- Wood railings
- Shutters



SPANISH COLONIAL REVIVAL
1915-1940

- Low-pitched tile roof
- Plaster walls
- Recessed windows
- Few openings
- Decorative iron work
- Indoor/outdoor tie
- Glazed tile decoration
- Formal gardens



ENGLISH TUDOR REVIVAL
1915-1940

- High intersecting gables
- Plaster/brick walls
- Multi-paned casements
- Arched entryway
- Half-timbering
- Porch/balcony
- Tall chimney
- Informal gardens



ART DECO
1920-1940

- Flat roof
- Smooth volumes
- Recessed windows
- Receding center tower
- Monumentality
- Verticality
- Zig-Zag ornamentation
- Symmetry



INTERNATIONAL
1925-1940







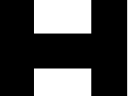



- Flat roof
- Smooth plaster walls
- Expansive glass
- Closed eaves
- Cantilevers/lightness
- Walls/glass in plane
- Machine image
- Horizontality



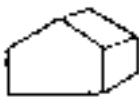









STREAMLINE MODERNE
1935-1945

- Flat roof
- Smooth plaster walls
- Banded windows
- Rounded corners
- Glass block
- Curving steel railings
- No ornamentation
- Horizontality



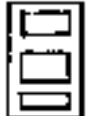

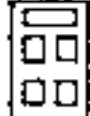


PLAN – The basic shape of the building (including wings and additions) as seen from above. List the closest one – don't worry about minor projections such as bay windows or email porches.

									
1. SQUARE	2. RECTANGULAR	3. CENTER SPACE	4. L SHAPE	5. T SHAPE	6. U SHAPE	7. H SHAPE	8. CROSS-AXIAL	9. IRREGULAR	10. POLYGONAL



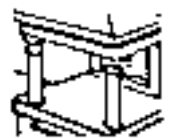




ROOF SHAPE – Multiple Choice Mark the shape which most closely resembles the building's roof. If several types are combined on the building, treat this as multiple choice.

									
4. MEDIUM GABLE	6. CENTER GABLE	7. OFFSET GABLE	8. CROSS GABLE	13. MEDIUM GABLE	17. GABLET	18. GAMBREL	21. MANSARD	26. SHED	27. SALTBOX











MAIN DOOR TYPE – Multiple Choice Indicate the type of doors within the main doorway opening. The panels in the illustration may be blind (no glass) or may be glass panels. Do not be limited by the drawing; panels can be used in a variety of arrangements. Select the example which is most similar to the main door of the building.

						
6. SINGLE PANEL	7. TWO PANEL	8. THREE PANEL	9. FOUR PANEL	10. FIVE PANEL	11. SIX OR MORE PANELS	13. DOOR WITH GLASS OVAL OR CIRCLE

MAIN PORCH – May cover one or more stories in height.

						
3. STOOP	4. RECESSED INTO WALL OR INTO CORNER	5. OPEN PORCH WITH SQUARE POSTS OR ROUND COLUMNS	6. PORCH WITH STICKWORK	8. OPEN VERANDA (EXTENDS ACROSS FRONT, SOMETIMES AROUND SIDES)	9. CLOSED VERANDA	10. GUYED (SUPPORTED BY CABLES FROM ABOVE)

DORMER SHAPE – A dormer is a window or a louvered vent section which projects above the slope of the roof.

									
3. GABLE, NO OVERHANG	4. GABLE, WITH OVERHAND	5. GABLE, WITH RETURN	6. GABLE, WITH PEDIMENT	11. SWEPT	12. HOODED	13. HIPPED	14. HIPPED GABLE	15. GABLET	16. SHED