

# Windsor Square HPOZ



# Preservation Plan



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## WINDSOR SQUARE HPOZ PRESERVATION PLAN

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The Preservation Plan incorporates the required elements as established by the Historic Preservation Overlay Zone (HPOZ) Ordinance (LAMC Section 12.20.3), including: a Mission Statement, Goals & Objectives, the Function of the Plan, the Historic Resources Survey, the Context Statement (a portion of the Historic Resources Survey), the Secretary of the Interior's Standards for Rehabilitation, design guidelines, and the Preservation Incentives/Adaptive Reuse policies.

The Windsor Square HPOZ Preservation Plan begins with a Mission Statement and Plan Goals and Objectives, followed by the Role of the Preservation Plan, all of which address the community's aspirations for its Preservation Plan, what it should accomplish (Goals), and specific programs or actions (Objectives) generally describing how the goals will be accomplished.

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 structures, as well as vacant lots. Consistent with LAMC Section 12.20.3, 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 chapter provides an overview of the variety of architectural styles present within the Windsor Square HPOZ, and identifies many of the character-defining features of these styles. The Architectural Style pages are intended to work in concert with the applicable chapters of the design guidelines for proposed projects.



## Chapter 1: Mission Statement, Goals, and Objectives

### 1.1 MISSION STATEMENT

The principal purpose of the Windsor Square Preservation Plan is to maintain and enhance the historic integrity, sense of place, and quality of life in the Windsor Square HPOZ, and to preserve and stabilize the neighborhood for future generations. The Plan aims to maintain and enhance the aesthetic appearance of, and to preserve the historic architectural character of Windsor Square, as viewed from the public streets and sidewalks. The Preservation Plan is intended to assist in maintaining and enhancing the district by ensuring that irreversible or historically inappropriate changes are not made to the Street Visible Areas of Contributing buildings and structures in the district, and that new infill buildings and structures are compatible with the historic fabric of the district in terms of architectural context, setting, and environment. Further, this Plan intends to balance historic preservation with the promotion of individual property rights. The Windsor Square HPOZ and Preservation Plan shall:

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

### 1.2 GOALS

#### Goal 1 Preserve the historic character of the Windsor Square community

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

*Objective 1.2* - Recognize and protect historic streetscape and development patterns.

*Objective 1.3* - Ensure that rehabilitation and new construction within the district complement the historic fabric.

*Objective 1.4* - Recognize that the preservation of the character of the district as a whole is accomplished through the treatment of individual structures and sites.

*Objective 1.5* - Encourage new design and construction that is differentiated from the old, responds to its surrounding context, and is



compatible with historic materials, features, details, size, scale, proportion, and massing.

### **Goal 2 Preserve the integrity of historic buildings and structures**

*Objective 2.1* - Ensure that maintenance, repair, and rehabilitation work is historically appropriate.

*Objective 2.2* - Ensure the retention of original, historically significant architectural details and features of buildings and structures.

*Objective 2.3* - Recognize the importance of consistency in architectural detailing, and the use of materials appropriate to the style of house.

### **Goal 3 Preserve the historic streetscape of Windsor Square**

*Objective 3.1* - Promote the maintenance and enhancement of the traditional streetscape and parkways. Ensure that new and replacement parkway tree plantings are consistent with the most current version of the Windsor Square Master Tree Plan.

*Objective 3.2* - Preserve and revitalize the pedestrian-oriented development patterns within the residential neighborhoods.

*Objective 3.3* - Retain historic trees and landscape features.

*Objective 3.4* - Maintain and encourage the use of front yards as open, semi-private space with landscaping and shade trees.

### **Goal 4 Ensure that new building construction or replacement, and infill buildings and/or structures, will be compatible with the existing character of the district**

*Objective 4.1* - Ensure that the siting of new building construction or replacement, and infill buildings and/or structures respects and complements the existing historic streetscape/landscape.

*Objective 4.2* - Ensure that the scale, height, bulk, and massing of new building construction or replacement, and infill buildings and/or structures are compatible with the existing context of the district.

*Objective 4.3* - Ensure that new building construction or replacement, and infill buildings and/or structures will be compatible with the other Contributing structures in the neighborhood.

### **Goal 5 Achieve widespread public awareness and involvement in historic preservation throughout the HPOZ**

*Objective 5.1* - 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 5.2* - Promote public participation in the HPOZ review process.

*Objective 5.3* - Inform the public and preservation community about effective preservation techniques and resources.



*Objective 5.4* - Educate and inform the Windsor Square community about the benefits of historic preservation.

### **Goal 6 Assist in the effective implementation of LAMC Section 12.20.3**

*Objective 6.1* - Serve as an easy-to-understand resource of information, including information about architectural styles found within the neighborhood, which can be used to assist in the maintenance, repair, and rehabilitation of historic buildings and structures.

*Objective 6.2* - Promote education by encouraging interest in the cultural, social, economic, political, and architectural history of Windsor Square.

*Objective 6.3* - Facilitate fair and impartial decisions regarding proposed projects.

*Objective 6.4* - Document issues and ideas that come before the Windsor Square HPOZ Board as a reference for other Windsor Square homeowners.

*Objective 6.5* - Work with the City of Los Angeles Department of Building and Safety (LADBS) and the City of Los Angeles Housing and Community Investment Department (LAHCID) in enforcing LAMC Section 12.20.3.

*Objective 6.6* - Promote better understanding of the HPOZ program among City agencies, the Greater Wilshire Neighborhood Council, Windsor Square Association, stakeholders in the Windsor Square neighborhood, and the local City Council offices.

### **1.3 ROLE OF THE PRESERVATION PLAN**

This Preservation Plan is a City Planning Commission approved document that governs the Windsor Square 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 the Windsor Square HPOZ to clarify and elaborate upon the review criteria established under LAMC Section 12.20.3. The HPOZ and the Preservation Plan are not retroactive; they apply only to projects submitted for review after the Windsor Square HPOZ took effect.

The Windsor Square 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 the Community Plan.

The Windsor Square 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 will serve as a resource for property owners planning repairs or alterations. The Preservation Plan also serves as an educational tool for residents, existing and potential property owners, and investors, and will be used by the general public to learn more about the HPOZ and, more broadly, about the City of Los Angeles and its unique neighborhoods.



The Preservation Plan is to be made available to property owners and residents within the HPOZ, and should be reviewed by the Board every five years or as needed.

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 Windsor Square HPOZ Board will make recommendations and decisions based on this document. Similarly, the Department of City Planning will use this document, as well as LAMC Section 12.20.3, as the basis for its determinations.

### **1.4 ROLE OF THE HPOZ BOARD**

Each HPOZ in the City is administered by a local board comprised of at least 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/or construction. LAMC Section 12.20.3 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 for projects involving new construction, large additions, and major alterations or rehabilitation. In addition to its 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 has been delegated by the HPOZ Board to the Director of Planning. For many types of minor work, applicants can contact Department of City Planning staff to have their projects reviewed, once the appropriate application materials have been received, instead of going before HPOZ Board. However, most types of work on a property that involve a discernible 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 Sections 5.3 through 5.6 of Chapter 5.



## Chapter 2: History and Context

### 2.1 INTRODUCTION

The Historic Resources Survey is a document which identifies all Contributing and Non-Contributing structures and all Contributing landscaping, natural features, and sites, individually or collectively, including street features, furniture, or fixtures, and which is certified as to its accuracy and completeness by the Cultural Heritage Commission. The revised Windsor Square Historic Resources Survey, certified by the Cultural Heritage Commission on March 1, 2007, is incorporated herein by reference.

The Windsor Square Historic Resources Survey was completed in August 2003, and revised in February 2007, by Jones & Stokes (formerly Myra L. Frank & Associates, Inc.). The original study area comprised 1,239 parcels, bounded by Beverly Boulevard to the north, Wilshire Boulevard to the south, Van Ness Avenue to the east, and Arden Boulevard to the west. When the Windsor Square Historic Resources Survey was revised in 2007, the study area was reduced to a total of 1,169 properties.

The 2007 Survey concluded that the Windsor Square study area met 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 during the 1910s and 1920s. Of the 1,169 parcels within the Windsor Square HPOZ, 1,045 were found to be Contributing (89%) and 124 were found to be Non-Contributing (11%).

### 2.2 CONTEXT STATEMENT

#### **Windsor Square History, Background, and Boundaries**

In 1868, Canadian Captain John C. Plummer and his wife, Cecelia, obtained 640 acres of homestead land from the City of Los Angeles. The boundaries were Temple Street (now Beverly Boulevard), Western Avenue, Wilshire Boulevard and Rancho La Brea (approximately Larchmont Boulevard). The City of Los Angeles experienced tremendous growth during the 1880s when the railroads offered cheap fares and people arrived ready to purchase land. In 1885, a group of men formed a syndicate called the Windsor Square Land Company, and bought 200 acres of the Plummer Homestead, bounded today by Plymouth Boulevard, Bronson Boulevard, Wilshire Boulevard, and Beverly Boulevard. In 1911, the Windsor Square Investment Company, led by Robert A. Rowan, surveyed and recorded the tracts which now make up Windsor Square. Initially, the "Square" began north from Wilshire Boulevard to 3<sup>rd</sup> Street, and east from Irving Boulevard to Plymouth Boulevard. This area was marketed as a successor to the older Victorian era neighborhoods close to downtown.

Windsor Square was the first area in the city to have power lines below ground, an extraordinary innovation for 1911. During the next several years, over \$200,000 was spent on improvements including streets (featuring unusual concrete surfaces, some of which remain today), sidewalks, and elaborate



electroliers. The ornamental light standards were erected with the trademark “WS” at the base. These standards have been restored in cooperation with the City of Los Angeles. Several of the street names have an English heritage, such as Windsor and Plymouth Boulevards. Lorraine Boulevard, however, took its name from the developer’s daughter, Lorraine Rowan. Irving Boulevard was named after a prominent local banker who agreed to move to Windsor Square if a street was named after him.

At the time there were dense groves of bamboo in the area that had to be removed before trees and gardens could be cultivated. Intervening walls or fences were discouraged so that one garden ran into another, creating a park-like setting. Paul J. Howard, a well-known nurseryman, designed and planted most of the magnificent gardens of Windsor Square and supervised the planting of parkway trees. The trees in Windsor Square are predominantly sycamores, Canary Island Palms, Camphor, Elm, Magnolia, Cypress, and Deodar Cedar. The Windsor Square Association continues Paul J. Howard’s vision with the “Tree Canopy” project that has involved the planting of over 400 trees throughout Windsor Square.

Large homes with generous setbacks and lots were constructed in period revival architectural styles such as Spanish Colonial Revival, Tudor Revival, English Revival, Mediterranean Revival, and American Colonial Revival. Potential homeowners were advised to spend a minimum of \$10,000 on the construction of their new homes to ensure quality design and construction.

Windsor Square was home to many prominent Los Angeles residents of the time, such as comedian Harold Lloyd, actress Dolores Costello, developers Edwin and Peter Janss, Herman W. Frank of the clothing firm Harris and Frank, San Fernando Valley heir Isaac Van Nuys and interior designer Howard Verbeck. Consequently, Windsor Square contains homes designed by some of the greatest residential architects working in Los Angeles in the early twentieth century, including: John C. Austin; Theodore Eisen; Robert D. Farquhar; Feil & Verge; Elmer Grey; Arthur S. Heineman; Hunt & Burns; Johnson, Kaufmann & Coate; R.D. Jones; Arthur Kelly; Albert C. Martin; Frank Meline; Meyer & Holler (Milwaukee Building Company); Morgan, Walls & Clements; Charles Plummer; Ruoff & Munson; Clarence J. Smale; Sumner Spaulding; Walker & Eisen; H.H. Whiteley; and Paul Revere Williams.

### **Subdivision of Windsor Square**

Prior to 1909, the northwest boundary of the City of Los Angeles included one row of parcels north of Wilshire Boulevard, and extended to just west of Bronson Avenue. The eastern portion of former Rancho La Brea land was annexed to the City of Los Angeles on October 27, 1909, as a portion of the Colegrove Addition that was 5,579 acres in size and the tenth addition to the city. As a result, the western boundary of the City of Los Angeles shifted west and lay between what is now Hudson Avenue and June Street from 1909 into the 1920s. In real estate advertisements of the 1910s, Windsor Square was commonly referred to as “The West End.”

The former Rancho La Brea lands were subdivided into Tract Nos. 1476 and 2136, from the east side of Lucerne Boulevard to the west side of Arden Boulevard



(between 3rd Street and Wilshire Boulevard), and Tract No. 3501, between Arden Boulevard, 3rd Street, Larchmont Boulevard, and Beverly Boulevard.

### *Tract No. 1390*

Tract No. 1390, also known as Windsor Square, was surveyed and recorded in 1911. The boundaries of Tract No. 1390 are Bronson Avenue to the east, Wilshire Boulevard to the south, the east line of the Rancho La Brea to the west and 3rd Street to the north. The tract originally contained 413 lots, and is easily identifiable on a parcel map by the relatively large size of its residential lots.

The original tract map did not graphically indicate street locations with the exception of 4th Street (later 3rd Street), Bronson Avenue and Wilshire Boulevard, nor did it include street names. The Tract Recordation does include a detailed description of the right-of-way for a double track street railway along and over a strip of land 25 feet wide which falls along today's 6th Street.

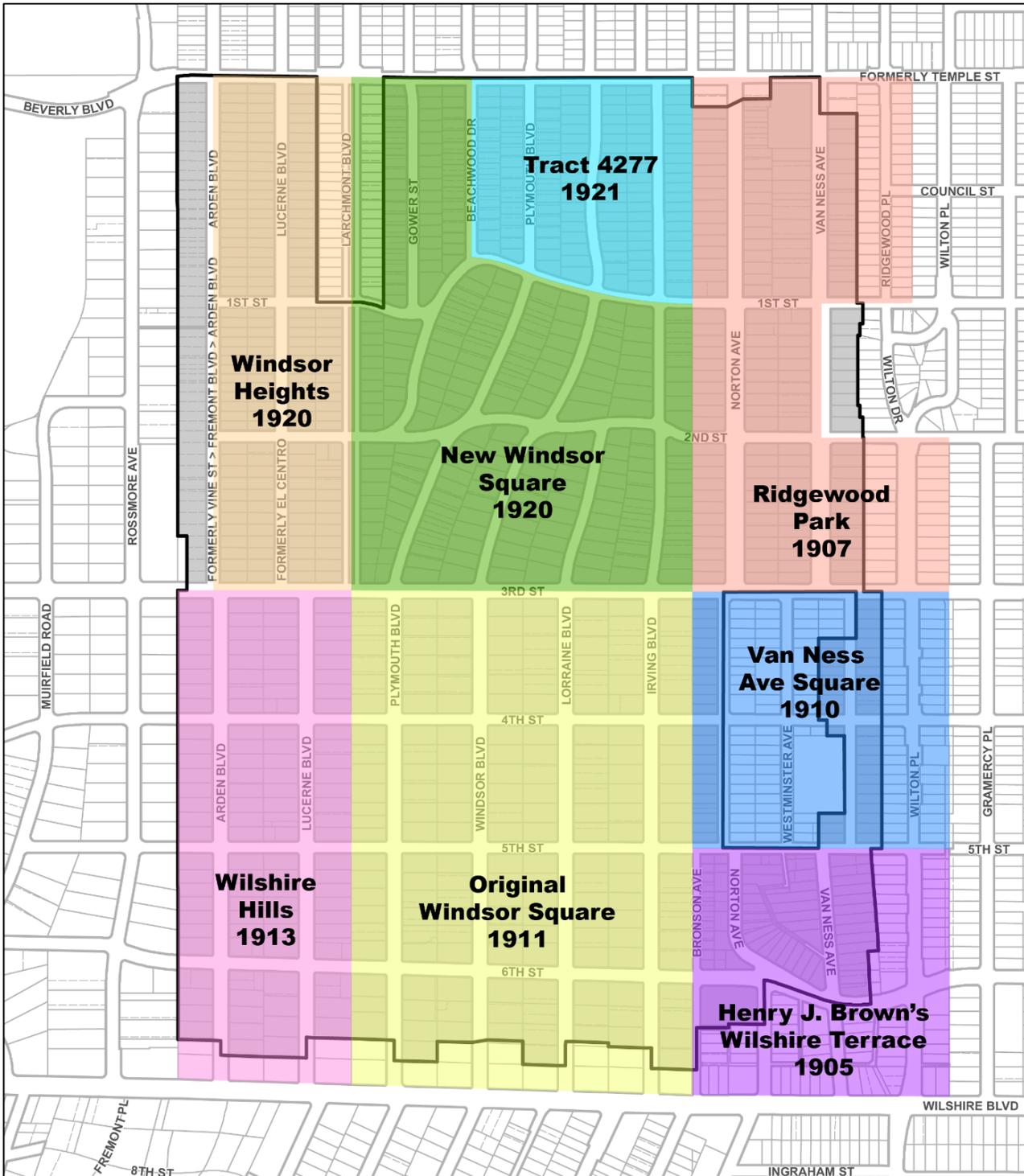
The right to erect and maintain poles for "the carriage of Light, Heat and Power and telephone wires" was also described in detail for north-south alignment along designated easterly and westerly parcel lines, and the right to lay and maintain telephone and electric conduits and wires therein was reserved to the Windsor Square Investment Company together with a perpetual right of entry thereon. A one-foot wide vestige of the telephone line right-of-way is still evident today, along the west side of Bronson Avenue, between 5th and 6th Streets.

### *Tract No. 3743*

Tract No. 3743, also known as New Windsor Square, is the second largest tract in the Windsor Square Survey area, and contains the largest number of buildings. It is bounded to the west by Larchmont Boulevard; to the south by 3rd Street; to the east by the east side of Irving Boulevard (between 1st Street and 3rd Street) and by the east side of Plymouth Boulevard (between Beverly Boulevard and 1st Street); and to the north by Beverly Boulevard and 1st Street. This tract is easily identifiable because it is the only tract in the Windsor Square Survey area which has a curvilinear street pattern. It is a ninety-acre tract and had 50-year building restrictions. The Tracy E. Shoults Company, whose office was at Larchmont Boulevard and 3rd Street in Larchmont Village, served as the real estate agent for Tract No. 3743.

### *Other Tracts*

East of Tract No. 3743 are Tract No. 499 (subdivided in 1911), and Tracts No. 704, 2604, 4277, 9906, and Ridgewood Park (subdivided in 1907). South of 3rd Street in the eastern portion of the Survey area are: the Van Ness Avenue Square tract; Tract No. 3854; Tract No. 27829; and Henry J. Brown's Wilshire Terrace.



**Legend**

- Original Developments
- Lots within HPOZ
- HPOZ Boundary

**ORIGINAL SUBDIVISIONS & NEIGHBORHOODS OF WINDSOR SQUARE HPOZ**

Developed by Office of Historic Resources Staff  
 based on original work by Matthew Artukovich\*  
*\*for informational purposes only*

**\*NOTE:** This map of the Windsor Square subdivisions and neighborhoods is for informational purposes only.



### **Residential Development and Suburbanization of Windsor Square**

Development in the Windsor Square HPOZ Survey area began in about 1907, essentially starting along the south and east edges along Wilshire Boulevard, Van Ness Avenue, and Norton Avenue, and then dispersing throughout the area within the next two decades. The earliest homes still extant in the area, excluding those moved here, were constructed in 1906-1908, including the Gless/Bullock Residence at 605 South Plymouth Boulevard, the Samuel Rees Residence at 627 South Plymouth Boulevard, the Residence for W. H. Daum, 546 South Norton Avenue, the Residence for J. McKim, 545 South Norton Avenue, the Residence for Father Ford, 407 South Norton Avenue, and the Residence for J. W. Righter, 562 South Norton Avenue. The two oldest homes in the area were moved here: the Van Nuys/Stuppy Home at 357 Lorraine Boulevard (built 1898) and the Hiram Higgins/Howard Verbeck Mansion at 637 South Lucerne Boulevard (built 1902).

The vast majority of the homes in the Windsor Square area were built during the 1910s and 1920s. The district is generally composed of one- and 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. In the Windsor Square area south of 3rd and west of Bronson, the vast majority of residences are on spacious lots, set back 40 feet from the street with 25-foot separations between houses, as set forth in the building restrictions of Tract 1390, which were in effect until 1965. Parking strips (commonly referred to as parkways, and located within the public right-of-way) are landscaped with lawns and mature trees, most often varieties of Sycamore, Birch, or Elm in keeping with the English Picturesque character, or Canary Island Palm, Queen Palm, Mexican Fan Palm, or Magnolia in keeping with the Spanish Colonial Revival or Mediterranean Revival character, depending on the predominance. The north-south streets originally associated with Tract No. 3743, between Larchmont, Irving, 3rd, and 1st, follow an irregular curvilinear plan, and form a rare departure from the grid pattern of Los Angeles' streets. These streets include 1st and 2nd Streets, Beachwood Drive and Plymouth, Windsor, Lorraine, and Irving Boulevards, north of 3rd Street.

An unusual attribute of the Windsor Square streetscape is the extent of concrete street surfaces. Because of the material's durability and contractor's skill, the north-south streets that comprise Tract No. 1390, save for their intersections with 6<sup>th</sup> Street, still retain their original concrete surfaces. These streets are Plymouth, Windsor, Lorraine, and Irving Boulevards, between 3rd Street and Wilshire Boulevard. This is even more remarkable given the abundant local supply of asphalt originating from the La Brea Tar Pits.

### **Street Lights**

Windsor Square has very distinctive street light standards in order to preserve the character of the neighborhood. Ordinances 164008 (9-7-1988) and 164208 (12-2-1988) were adopted by the Los Angeles City Council to establish the Windsor Square Historic Street Light Preservation District, which includes approximately



112 incandescent lamps.<sup>1</sup> This neighborhood is the only place where the City has established a Historic Street Light Preservation District.<sup>2</sup>

The street lighting designs for the Windsor Square area of Los Angeles date back to the early decades of the twentieth century, when plans were prepared by the City's Bureau of Street Lighting for the very distinctive street lighting systems that are found in Windsor Square. The styles and types of poles and globes that were proposed for the area reflect the design characteristics of the era when period revival styles dominated the streetscape.

An advertisement for lots in Windsor Square, which appeared in the Los Angeles Times on July 26, 1914, stated that Windsor Square would become "the finest residence home site in Los Angeles," and mentioned "\$500,000.00 Spent on Improvements with Upkeep Guaranteed," and stated that a definite sum was set aside for the purpose of caring for the streets and "parkings." The advertisement was illustrated with the elaborate lighting post with a cross bar supporting three rectangular lamps.<sup>3</sup> That pole remains as a street lighting element today, now with only one lamp (refurbished in the late 1980s), and is found on the north-south streets that comprise Tract No. 1390: Plymouth, Windsor, Lorraine, and Irving Boulevards. Each base is emblazoned with the letters "WS" on a shield.

In 1920, plans were prepared for the location of "Ornamental Lighting Posts for the lighting with electricity of Norton Avenue between 1<sup>st</sup> Street and 3<sup>rd</sup> Street."<sup>4</sup> For this project, posts known as "UM S-406" were selected. The lighting posts were to be located along the center line of the parkways. Metal posts are topped with a single, translucent acorn-type light. Post design reflects classical architectural detailing and the post is a tripartite column with an elongated base composed of an unembellished, circular baseplate, torus molding, and a fluted shaft topped by a halfround molding. The lighting post continues with a plain shaft to its capital and a single acorn-style globe. These lights can be found in Windsor Square along Norton and Van Ness Avenues.

In August of 1923, plans were prepared for the Type No. 1100 ornamental reinforced concrete lighting post with a one-light, Meridian Senior Top for use in Windsor Square. This post was also a tripartite design with an unembellished, octagonal baseplate surmounted by the column base which consists of torus and fillet moldings, a fluted column, and a simple capital. Made by Marbelite, this post was to be eleven feet- five inches from the base of the column to the base of the glass globe.<sup>5</sup> This light can be found in the Windsor Square area north of 3rd Street and west of Bronson Avenue.

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<sup>1</sup> [http://clkrep.lacity.org/onlinedocs/1985/85-1573\\_ORD\\_164008\\_11-23-1988.pdf](http://clkrep.lacity.org/onlinedocs/1985/85-1573_ORD_164008_11-23-1988.pdf), and [http://clkrep.lacity.org/onlinedocs/1985/85-1573\\_ORD\\_164208\\_11-15-1988.pdf](http://clkrep.lacity.org/onlinedocs/1985/85-1573_ORD_164208_11-15-1988.pdf)

<sup>2</sup> Telephone interview with Stan Horwitz, March 18, 2002.

<sup>3</sup> "Windsor Square." Los Angeles Times, 26 July 1914, p.5.

<sup>4</sup> Plan #28260, City of Los Angeles Bureau of Street Lighting, Records Section, March 1920.

<sup>5</sup> Plan No.10788, City of Los Angeles Bureau of Street Lighting, Records Section, Aug. 1923.

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In April of 1925, drawings were prepared for the ornamental street lighting of Larchmont Boulevard. Again, the design was classical in composition, consisting of an ornamental reinforced concrete post which supports an elaborate arm and twin globes.<sup>6</sup> The column is tripartite and is composed of a circular base plate and base with a torus molding and the beginning of the column fluting, a fluted shaft, and a capital. The capital is decorated with the termini of the column shafting, volutes and other classical ornamentation such as a small central bronze plate emblazoned with the letters “LB” for Larchmont Boulevard, stylized rosettes, embellished pendants and a cross bar decorated with swan’s neck detailing filled with a finial. Globes are also ornamental in design and they are decorated with scroll bands, stylized foliage and they terminate with a bell-shaped finial and foliage cap. The lighting post is a Marbelite Post type #2500 and the lights are “Lalux”1001.<sup>7</sup>

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<sup>6</sup> Eddy S. Feldman, *The Art of Street Lighting in Los Angeles* (Los Angeles: Dawson’s Book Shop, 1972, photograph)

<sup>7</sup> Plan #11424, City of Los Angeles Bureau of Street Lighting, Records Section, Apr.1925.



### 2.3 WINDSOR SQUARE HPOZ PERIOD OF SIGNIFICANCE

The first residential structures built in Windsor Square date to 1906 with the last Contributing historic structures built in 1965. The majority of resources relating to the contexts and themes identified as significant in the historic Context Statement were constructed during this time. Although the majority of construction in Windsor Square dates to roughly the first half of the 20<sup>th</sup> Century, two houses dating to 1898 and 1902 were relocated into the neighborhood.

Windsor Square has a diverse developmental history. Consequently, the Windsor Square HPOZ Survey Area per the Myra F. Frank and Associates Historic Resources Survey is an exemplary representation of several phases of the architectural growth of Los Angeles. The earliest homes constructed in the area are predominately along Norton and Van Ness Avenues. These homes were for the most part designed in the Craftsman style and constructed in the teens. The next wave of construction appeared in the original “Square” which was subdivided in 1911. These homes include many grand examples of Beaux Arts or Classical Revival, Italian Renaissance Revival and Tudor Revival. When this older section of Windsor Square opened in 1913, it was decided that the area north of 3<sup>rd</sup> Street would be subdivided by 1915. However, World War I intervened, the opening was postponed, and the New Windsor Square opened in April of 1920. The vast majority of the single-family residences in Windsor Square were constructed in one of the several Period Revival styles prevalent in the second or third decades of the twentieth century.

The area north of 3<sup>rd</sup> Street was marketed by Tracy E. Shoults and Company. “New Windsor Square” consisted of land bounded by 3rd Street, Larchmont Boulevard, Beverly Boulevard, Plymouth Boulevard down to 1st Street and over to Irving and then back to 3rd Street. This tract was laid out on contour with meandering streets and irregular lots, as opposed to the grid pattern of the “original” Windsor Square south of 3rd Street.

The Windsor Square of today extends from Wilshire Boulevard to Beverly Boulevard and is bordered by Arden Boulevard on the west and Van Ness Avenue on the east. Windsor Square consists of two distinct tracts: Pre- and Post-World War I residences south of 3rd Street which reflect the end of the Edwardian era with formal architecture, and the less formal architecture of the Roaring Twenties north of 3rd Street. Post-World War II development within Windsor Square, while rare, encompasses a distinct set of architectural styles. The most predominant of these styles are the Minimal Traditional, Ranch, and Split Level styles as applied to single family residences. Some multi-family development also falls into the Post-World War II period. The large majority of post-World War II construction is located south of 3<sup>rd</sup> Street.

As concluded in the Historic Resources Survey, “Windsor Square 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.”

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As validated by the Cultural Heritage Commission at its meeting on June 20, 2019, based on the certified Historic Resources Survey, the functional Period of Significance for the Windsor Square HPOZ, for the purpose of implementation and project review by Department of City Planning staff, will be 1906 to 1965.

The Windsor Square Historic Resources Survey can be reviewed at:

Figueroa Plaza  
Department of City Planning, Office of Historic Resources  
221 N Figueroa Street, Suite 1350  
Los Angeles, CA 90012



### Chapter 3: Architectural Styles

#### 3.1 OVERVIEW OF ARCHITECTURAL STYLES IN LOS ANGELES

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

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

The 19th Century architectural styles popular in Los Angeles included the Italianate, Queen Anne, Folk Victorian, and Eastlake/Stick styles; styles that many lay-people might refer to simply as “Victorian.” Most of these styles were transmitted to Los Angeles by means of pattern books or the experience of builders from the eastern United States. Later in the period, builders began to embrace more simplified home plans and the Foursquare, Shingle, and Victorian Vernacular styles began to emerge (Victorian Vernacular styles generally include the Hipped-roof Cottage and the Gabled-roof Cottage). Neoclassical styles were also popular during this period. While there are residential examples of Neoclassical architecture, the style 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 Kysor, Morgan & Walls, Bradbeer & Ferris, Frederick Roehrig and Carroll Brown.

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

The late 1800s and early 1900s saw a substantial change in design philosophy nation-wide. The Arts and Crafts Movement, born in England, 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, including 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.

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.

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.

### **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 were particularly popular for use in small and large scale apartment buildings.

All of these styles were based on a 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 (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, Streamline Moderne, and the International Style—all took root and flourished in the Los Angeles area during this period. The Prairie style and the work of Frank Lloyd Wright may also 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 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 R. Williams; R.M. Schindler; Stiles O. Clements; Robert Derrah; Milton Black; Lloyd Wright; and Irving Gill.

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

The period dating from 1945-1965 saw an enormous explosion in the development of single-family housing in the Los Angeles area. Much of this development took the architectural vocabulary of the pre-war years and combined it into simplified styles suitable for mass developments and small-scale apartments. Residential architectural styles popular in Los Angeles in this period included the Minimal Traditional; the various Ranch styles; Mid-Century Modern styles such as Post and Beam, and Contemporary; and the Stucco Box (most popularly expressed in the Dingbat type). A popular commercial style was the Google style, often used for commercial strip development.

## **WINDSOR SQUARE HPOZ PRESERVATION PLAN**

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Though these styles may be found as infill development throughout the City, areas where complete districts of these styles may be found in Los Angeles include Westchester, West Los Angeles, the Santa Monica Mountains, and the San Fernando Valley. Prominent architects working in these styles in Los Angeles included Gregory Ain; A. Quincy Jones; J. R. Davidson; Cliff May; John Lautner; William Pereira; Raphael Soriano; and H. Hamilton Harris, although many of these styles were builder-developed.



### 3.2 BUILDING TYPES

The diversity of building periods and architectural styles in Los Angeles is matched only by the diversity of building types. The cityscape is marked by single family homes, big and small; multi-family structures of varying sizes and densities; and a breadth of commercial and institutional buildings varying in scale and function. An understanding of building types can be especially helpful in planning and evaluating an infill project in a historical context. Some architectural styles in Los Angeles, such as the Spanish Colonial Revival style, have been gracefully adapted to a wide range of residential, commercial, and institutional building types. Other styles tend to only have been applied to particular building types; for example, the Art Deco style tends to be found most often on commercial and institutional building types, and the predominantly residential Craftsman 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 type of two-story home oriented lengthwise along the street, may be popularly found in affluent pre-war suburbs throughout the Mid-City and Mid-Wilshire areas. While there are always exceptions, attention should be paid to which architectural styles are applied to which single-family home types. For example, the English Tudor Revival style has usually been applied to large single-family homes, while the simpler English Revival style has usually been applied to bungalows and cottages. The various design guidelines in this document are intended to ensure that additions to single-family homes, as well as infill projects, do not defy established building types or 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 fourplexes, one-over-one duplexes, or large scale apartment buildings, define neighborhoods in their own right. When planning a multi-family project, special attention should be paid to predominant building types, and to what styles are most often applied to those types, to ensure that the project is compatible with the surrounding neighborhood. For example, there tend not to be Craftsman style large-scale apartment buildings, though the style is readily applied to duplexes and fourplexes. The multi-family infill design guidelines in Chapter 10 provide a clear understanding of the specific multi-family building types.

## WINDSOR SQUARE HPOZ PRESERVATION PLAN

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### Commercial and Institutional Uses

While the majority of parcels within Los Angeles HPOZs tend to be residential, there is a significant number of commercial and institutional buildings and commercial and institutional uses within HPOZ purview. Most commercial buildings in HPOZs tend to be simple one-story and two-story buildings built along the street frontage with traditional store-fronts and offices or apartments above. Institutional building types tend to be defined by their use: churches, schools, libraries, etc. Successful infill projects will adhere both to prevailing architectural styles and building types.



### 3.3 INTRODUCTION TO THE WINDSOR SQUARE ARCHITECTURAL STYLES

The Architectural Styles Chapter of this Plan is intended to give an overview of the predominant styles that exist in the Windsor Square 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.



### 19<sup>th</sup> Century Styles: Queen Anne

The Queen Anne Style, popularized in England in the mid-1800s and later in the United States, 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 to create complex floor plans, which resulted in equally complex elevations. Industrial innovations, such as mass production, facilitated the use of complex house components like doors, windows, roofing, and decorative details. In the U.S., craftsmen added their own touches with intricate spindles and other stylized wooden details.

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 three 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. 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 three to nine paint color schemes that use vibrant, deep, or rich colors to highlight ornate wood-work



### Arts & Crafts/Turn of the Century Styles: Airplane Bungalow

The Airplane Bungalow style dates from the early 1900s and became very popular in Los Angeles in the mid-teens.

The Airplane Bungalow is a residential style that grew out of the Craftsman movement. The Craftsman movement grew out of the English Arts and Crafts Movement, which emphasized natural materials, hand-craftsmanship, and honesty of design, often typified by the exposure of structural building elements. In California, this movement often incorporated elements of Oriental design. The Bungalow building type met the need to create a smaller, easy to maintain structure for the turn of the century middle class.

The Airplane Bungalow is similar to the Craftsman Bungalow, but the Airplane Bungalow is characterized by a “pop up” second floor, usually of one or two rooms. Both have a low-pitched, gabled roof, oversized eaves with exposed rafters, and bands of windows.

The Airplane Bungalow is typically found with Craftsman or Prairie style elements.

#### General Characteristics

- Hipped and/or gabled roofs with oversized eaves and exposed rafters
- Dormers
- Low pitched balustrades
- Entry porches that are large or small in size with square posts
- Sleeping porches
- Wood windows with three-over-one or one-over-one divided lites
- Leaded glass windows
- Windows arranged in bands or singularly
- Single rectangular shaped doorways with large pane glazing
- Clapboard, shingle, and stone materials



### 19<sup>th</sup> Century Styles: Classical Revival (Beaux Arts)

The various Classical Revival architectural styles (including Neoclassical Revival, Beaux Arts and Greek Revival, among others) were popularly used in Los Angeles from the mid-1800s through the 1930s, though the style remained in vogue with institutional structures through World War II. The Beaux Arts style is a combination of the Classical styles with Neo-Baroque and Renaissance elements. Residences in this style tend to be grandiose and ornately decorated, and exhibit several classical elements such as lateral symmetry and classical columns, though less rigorous in their adherence to classical forms. The term “Beaux Arts” comes from “L’Ecole des Beaux Arts,” the Parisian school of architecture where many American architects studied at the turn of the last century.

Beaux Arts structures are purposefully monumental in size, two or three stories, and symmetrical, with masonry walls, columns, quoins, and spandrel panels that are typically decorated with garlands, floral patterns or shields. Elements of the style can be mixed with the Italianate, Neoclassical, and Renaissance Revival styles. Windsor Square has some of the best examples of Beaux Arts style residences, which were built in the 1920s.

#### General Characteristics

- Massive symmetrical and rectilinear form
- Low pitched hipped or gabled roofs with carved brackets
- Decorative brackets
- Decorative dentils along eaves
- Triangular pediments supported by classical columns
- Porches with elaborate columns
- Porches with piazzas and/or arcades
- Large rectangular windows, usually arranged singularly
- Windows with multi-over-one true divided lites, rectangular or arched tops, and decorative details
- Doorways that are single or paired with large pane glazing, arched or rectangular, and elaborate entablatures
- Decorative plaster elements
- Masonry walls
- Earth-toned colors often used with the body being lighter and the trim highlighted in a darker color
- Quoins



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

Early use of the Colonial Revival style dates from 1890. The style remained popular through the 1950s--consequently, the style 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 Neoclassical building forms. 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 with gables nearly always oriented to the sides of the structure, and symmetrical façades. 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 Neoclassical 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 façades, 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 and three-color paint schemes with house body often in light or white tones



### Arts & Crafts/Turn of the Century Styles: Craftsman Bungalow

The Craftsman Bungalow dates from the early 1900s. Some of the earliest examples of the type are found in Los Angeles. The Craftsman Bungalow is often referred to as the California Bungalow in other areas of the country because of its popularity in this region.

The Craftsman Bungalow grew out of the Craftsman movement's desire to use traditional building materials and techniques, and to create smaller, easy to maintain structures for the turn-of-the-century middle class. The Craftsman movement evolved from the English Arts and Crafts movement, which emphasized natural materials, hand-craftsmanship, and honesty of design, often typified by the exposure of structural building elements. In California, this movement often incorporated elements of Oriental design.

The Craftsman Bungalow is typically one to one-and-a-half stories tall, with a low-pitched gable roof, oversized eaves with exposed rafters, and windows placed in groups or bands. The Ultimate Bungalow is a high style variation of the Craftsman aesthetic incorporating many design elements pioneered by California architects Charles and Henry Greene, usually exhibiting strong horizontal lines. The Ultimate Bungalow may be as tall as two stories, and often features massive exposed rafter tails.

Elements of the Craftsman Bungalow are often mixed with the Prairie and Shingle styles. Early examples often exhibit characteristics of the Transitional Arts and Crafts style.

#### General Characteristics

- Low pitched hipped or gabled roof forms
- Oversized eaves and decorative rafters
- Large sized porches with square or battered columns
- Windows with multi-over-one or one-over-one true divided lites with rectangular tops
- Leaded glass windows
- Windows arranged in bands or singularly
- Single rectangular doorways with decorative glazing and sidelights
- Clapboard, shingles, stone, brick, clinker brick



### Arts & Crafts/Turn of the Century Styles: Prairie

The first Prairie style houses were built in the United States in the late 1890s. The first Prairie style buildings in Los Angeles were built in the early 1900s, and the movement was most popular between 1900 and 1920. The Prairie style originated in the Chicagoland area, growing from the work of Louis Sullivan and Frank Lloyd Wright, and was an intentional break from traditional Victorian Era styles. The style was an attempt at developing indigenous North American architecture that did not share design elements and aesthetic vocabulary with earlier styles of European classical architecture. The style reflects the Midwestern prairie with an emphasis on horizontal lines, natural materials, and a subdued color palette.

The Prairie style structure is often box-shaped with an emphasis on horizontal lines and symmetry, wide over-hanging eaves, flat or hipped roofs, and windows with multi-paned leaded art glass. Features of the Prairie style can be found mixed into other turn-of-the-century styles such as Foursquare, Craftsman and Mission Revival, and later as the style evolved, Early Modern period styles such as Art Deco and Moderne.

#### General Characteristics

- One or two-story
- One-story projections
- Low-pitched roof with broad, overhanging eaves
- Strong horizontal lines
- Ribbons of windows, often casements, emphasize horizontality of overall design
- Prominent, central chimney
- Wide use of natural materials especially stone and wood
- Use of earth tone colors in two or three-color palettes



### 19<sup>th</sup> Century Styles: Shingle

The Shingle style was popular in Los Angeles from the 1880s through the 1900s. It appealed to homebuilders who desired homes less decorative and opulent than those built in 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. 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.

The Shingle style features walls and roofs clad in shingles, with asymmetrical façades. 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. Shingle style features are found mixed in with Queen Anne, Classical Revival, Stick, and Arts and Crafts styles.

#### General Characteristics

- Asymmetrical façades 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 in an earth tone hue



### 19<sup>th</sup> Century Styles: Transitional Arts and Crafts

The Transitional Arts and Crafts style was popular from 1895-1915, primarily in Los Angeles and the surrounding area. The Transitional Arts and Crafts style, as the name suggests, is a transitional style between late 19th century Shingle and Queen Anne styles, and the 20th century Craftsman and Colonial Revival styles. This style owes much to the English Arts and Crafts movement, with its insistence on organic color palettes and materials and handcraftsmanship, and the contributions of the California architects Charles and Henry Greene, who popularized the use of Oriental decorative elements.

The Transitional Arts and Crafts style often features walls and roofs clad in wood shingles, with asymmetrical façades. Structures are typically two stories, with steeply pitched roofs, gables, deep eaves with decorative brackets, corbels, rafter tails, leaded or stained glass windows, and large porches.

The Transitional Arts and Crafts style is a mixed style, and can be found with elements of most revival styles popular around the end of the 19th century.

#### General Characteristics

- Asymmetrical hipped and/or gabled roof forms
- Deep eaves with corbels
- Decorative rafter tails and vergeboards
- Dormers
- Large porches with battered posts, square stone piers, and massive arches
- Windows with multi-pane over single-pane and rectangular tops
- Leaded or stained glass
- Windows arranged in groups or singularly
- Massive rectangular doorways with decorative glazing
- Shingles, stone, clapboard, and clinker brick



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

Dutch Colonial Revival emerged as an architectural style in the United States in the early 1900s. In Los Angeles, structures in this style 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 tenets 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 popular in the United States during the early 20th Century.

Dutch Colonial Revival structures are typically two-story, with a gambrel roof and 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**

- One-and-a-half to two 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
- Two to three color scheme in which a darker trim is often used to highlight architectural details



### Eclectic Revival Styles: American Foursquare

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 of that era, the style lent itself to low-cost design that maximized square footage on small lots while presenting a sober and 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.

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, often asymmetrical, front porch. Columns suggestive of the classical orders, dentils, and traditional moldings are also commonly found on Foursquare houses. 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 style are often found mixed with the early Colonial Revival and Prairie 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

- Two to two-and-a-half stories
- Simple floor plan
- Two-story rectangular massing
- Boxy, cubic shape
- Full width or off-set front porch with columnar supports and wide stairs
- Offset front entry in an otherwise symmetrical façade
- Pyramidal, hipped roof, often with wide overhanging eaves
- Large central dormer
- Large single lite windows in front, otherwise double hung
- Windows with one-over-one or multi-over-one true divided lites with rectangular tops
- Single rectangular doorways with large pane glazing and/or leaded art glass
- Brick, stucco, and wood clapboard cladding
- Incorporates 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
- Earth-toned colors often used, with the body being lighter and the trim highlighted in a darker color



### **Eclectic Revival Styles: French Eclectic (Also French Norman)**

A variety of architectural styles inspired by various periods of French architecture emerged in the United States during the 1910s through 1930s. The various French styles, popularly referred to as French Eclectic, French Norman, Chateausque, and Second Empire Revival mimic various French building types, from country houses to urban mansions. The styles found popularity in the United States and, in particular, in Los Angeles during the Eclectic Revival period where designers and homebuilders embraced romanticized notions of early European architecture. The French styles, Norman and Eclectic in particular, also found popularity as many U.S. servicemen encountered the architectural styles in their native setting and were inspired to recreate their appearance at home.

The French Eclectic or French Norman style is characterized by tall, steeply pitched, hipped or cross gabled roofs (gable ends are quite often notched), and stucco or stone wall surfaces with minimal trim details. It is often elaborated with flared eaves and rounded towers with conical roofs. French Revival buildings often have arched entrance openings, wood casement windows, and quoins. The French Eclectic style can often be found mixed with the English Tudor Revival styles, though the English varieties tend to utilize more substantial ornamentation especially in comparison to the very rustic French Norman style. Furthermore, the French styles tend not to use dramatic front-facing gable ends.

#### **General Characteristics**

- Tall, steeply pitched, hipped roof
- Eaves commonly flared upward
- Masonry wall cladding of stone or brick; often stuccoed
- Rounded Norman towers are common
- Massive chimneys
- Range of architectural detail including quoins, pediments, pilasters
- Windows may be casement or double hung and French doors are used
- Typically painted in a three-color scheme with a light body color and darker trim and accent



### **Eclectic Revival Styles: 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 Western 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, dentil moldings, and classical columns. Greek Revival style features can often be found mixed with Italianate and Federal styles.

### **General Characteristics**

- Gabled front or side, hipped, and/or flat roof forms
- Triangular pediment over the front entryway
- Shallow and wide porches with classical columns
- Double-hung rectangular windows with four-over-four or six-over-six true divided lites
- Triangular pediments above windows
- Windows arranged in groups of three or five
- Rectangular doorways often with a triangular pediment and columns, transom lights and side lights
- brick, stone, stucco, and clapboard



### **Eclectic Revival Styles: Hispano-Moorish Revival**

The Moorish Revival style is a secular reinterpretation of the traditional Moorish style inspired by the ornate architecture, often mosques, of the Moorish regions of Spain and northern Africa. Though the first Moorish buildings in the United States were built in the 1770s, in Los Angeles the style is most commonly associated with the Eclectic Revival movement as buildings built in the style date from the mid-1920s to the 1930s. The Spanish Missions were the first structures in North America to use elements of the Moorish style, though these structures also integrated locally indigenous building materials and methods, hence the close resemblance of Moorish Revival buildings to both Mission Revival, Spanish Colonial Revival and the rarer Pueblo Revival style.

Moorish Revival structures are two or three story stucco buildings, usually with flat roofs, arched arcades, bell towers, mosaic tile work, deeply set arched windows and, in some instances, decorative domes. The Pueblo Revival style, on the other hand, is usually a much simpler iteration of this aesthetic and may not possess the decorative details, archways, and other extravagant details present in its more complex relative.

#### **General Characteristics**

- Adobe or stucco façades, usually shades of white
- Flat parapet roofs with occasional sheds
- Arcades and low round or ogee arches
- Deeply recessed doors and windows, arranged singularly
- Use of clay tile coping and vents
- Decorative iron and tile features
- Tower and dome features
- Two to three color paint scheme where the body is typically painted a light color with darker and sometimes brighter accent colors



### **Eclectic Revival Styles: Mediterranean Revival**

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 and because the original Mediterranean structures were adapted to a climate not unlike California's. Though often used in massive and imposing structures, the style is somewhat free-flowing, bereft of many of the classical elements that adorn Italian Renaissance Revival counterparts. 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 1910s.

Structures may be either symmetrical or asymmetrical, often incorporating courtyards and garden walls, archways, arcades, and mosaic tile work. Roofs may be low-pitched gabled or hipped, but are nearly always adorned with clay tile or pantile with boxed eaves and carved brackets. Windows are often deeply recessed and may be grouped or singular and often use casements. Many houses have entrance porches and arched entryways. Some Mediterranean Revival houses boast decorative ironwork. Elements of the Mediterranean Revival style can often be found mixed with Italian Renaissance Revival, Beaux Arts, and Spanish Colonial Revival styles.

#### **General Characteristics**

- Rectangular or irregular plans
- Varied, irregular roofs with simple eaves
- Arched and rectangular windows and doors
- Windows may be grouped or singular
- Balconies, patios, and courtyards integrated into the plan
- Entry often accentuated with decorative columns
- Clay tile roofs
- Vibrant two- and three-color schemes with walls in shades reminiscent of adobe



### **Eclectic Revival Styles: Italian Renaissance Revival**

Italian Renaissance Revival buildings were popular in the United States from the early 1900s and surged in popularity in Los Angeles in the 1910s. Along with the rest of the Period Revival movement, Italian Renaissance Revival draws upon romanticized notions of historic architectural motifs. The Italian Renaissance Revival style is loosely based on Italian palazzos of the sixteenth century. The style was usually used in particularly grand homes and public buildings where an imposing presence was desired. The style gained particular popularity in Los Angeles because it could easily be integrated with other popular styles, both within the Arts and Crafts movement and the Eclectic Revival Movement. There are Italian Renaissance Revival homes in Los Angeles that exhibit characteristics of the Mission Revival and Craftsman styles as well as Mediterranean Revival and Spanish Colonial Revival styles.

Italian Renaissance Revival homes usually have a low-pitched hipped roof adorned with clay pantile and decorative edge features, elaborate windows on the first floor, with a more simplified window pattern on the second, wide roof overhangs with decorative brackets, an emphasis on arches, especially on the first floor and are most often symmetrical. Italian Renaissance Revival structures bear a close resemblance to their Mediterranean Revival counterparts but can usually be distinguished by a higher level of decorative detail, a stronger adherence to order and symmetry and a full second floor. One must understand that while Italian Renaissance Revival homes are inspired by Italian palazzos, Mediterranean Revival homes are inspired by more rustic seaside villas found throughout the Mediterranean region.

#### **General Characteristics**

- Low pitched, hipped tile roof
- Pantiles in reds, greens and blues
- Moderate to wide eaves with decorative bracket supports
- Recessed porches with arched openings
- Classical detailing in use of columns, quoins, pediments, arches, and pilasters
- Most often symmetrical
- Balanced wings
- Use of three-color pallet with subdued and formal tones



### **Eclectic Revival Styles: 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 1910s and 1920s.

The Mission Revival style owes its popularity in large part to the publication of the novel 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. The Mission Inn in downtown Riverside, California, is often cited as the archetypical Mission Revival structure.

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.

### **General Characteristics**

- Hipped, and/or flat roof forms with red clay tiles
- A tower element
- Mission-shaped roof parapets or dormers
- Large porches with large square piers and arched entries
- Classical detailing in use of columns, quoins, pediments, arches, and pilasters
- Most often symmetrical
- Balanced wings
- Use of three-color palette with subdued and formal tones



### **Eclectic Revival Styles: Monterey Revival**

The Monterey Revival style is a recreation of the rustic American-influenced Spanish Colonial houses of the Central Coast region of California during the California colonial period of the 1840s. Monterey buildings are a blend of Spanish Adobe construction fused with American Colonial massing and ornamentation. The style emerged in popularity along with various other Spanish and Mediterranean inspired styles in the 1920s and in many ways is a precursor to the rustic ranch styles that would find popularity in the 1940s and 1950s.

Monterey Revival style structures are two stories with different cladding material for each floor, an L-shaped plan, a low-pitched side-facing gabled roof with open overhanging eaves and a cantilevered second floor balcony with a simple, wood post balustrade. Earlier versions exhibit more Spanish Colonial detailing, while later versions contain more colonial references such as wood clapboard, shuttered windows and wood siding on the upper or both floors. The Monterey Revival style is often combined with Spanish Colonial Revival, American Colonial Revival, Mediterranean Revival, and Minimal Traditional styles.

#### **General Characteristics**

- Cantilevered second-floor balcony at front elevation with simple X-pattern posts and railings
- Always two-stories with disparate building materials between first and second floor
- Low pitched side-gabled roof with clay tile or wood shingle
- Entrance adorned with pediments or crown, no porch
- Windows often adorned with shutters
- Rustic natural colors used on body with vibrant accent colors



### **Eclectic Revival Styles: 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 façade. 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” pavilions, 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.

### **General Characteristics**

- Gabled and/or hipped roof forms with carved brackets
- Porches with double height porticos and elaborate columns
- Windows with multi-over-one true divided lites
- Windows with rectangular and/or arched tops
- Specialty/decorative window details
- Arched or rectangular doorways with large pane glazing, and are paired or single
- Quoins, clapboard, masonry, and decorative shingles



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

The Spanish Colonial Revival style grew out of a renewed interest in the architecture of the early Spanish colonies of North and South America in the 1920s and 1930s. 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.

Spanish Colonial structures are typically one or two stories and rectangular in floor plan. The buildings have low-pitched gabled roofs, stepped or sloped 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. Some have partial-width porches, often recessed with arched entries. Spanish Colonial buildings are often mixed with Mission Revival, Mediterranean Revival, Moorish Revival, Monterey Revival, and Moderne styles.

#### **General Characteristics**

- 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
- Two or three color scheme with a light tonal base and darker trim



### **Eclectic Revival Styles: English Tudor Revival (Also English Cottage, English Revival)**

A romanticized recreation of medieval English architecture, the English Tudor Revival style found popularity in the United States in the 1890s through the 1930s. In Los Angeles, the first Tudor style buildings were built in the early 1900s during the Arts and Crafts Period, though the style continued in popularity through the 1930s. A higher concentration of English Tudor Revival structures were built during the Eclectic Revival Period, though the style could also be considered an Arts and Crafts Period style. Variations of this style include the English Cottage, which typically includes an asymmetrical floor plan but without the half timbering and heavy ornamentation, and the playful Storybook Style, which usually over-emphasizes features such as faux-thatched roofs, roof pitch, and whimsical ornamentation.

English Tudor Revival structures are typically two or three stories, with steeply pitched roofs, cross gables, and often have shingle or slate roofs that attempt to replicate the look of medieval thatching. English cottage structures will replicate this pattern, though they are often found in single-story versions. English Tudor Revival structures nearly always use half-timbering, stucco, and masonry (often arranged in a herring bone pattern or using clinker bricks) while English Cottage structures may simply be stucco. Windows tend to be arranged singularly, may be casement or use hung sashes, and often utilize artful leaded glass patterns. Chimneys tend to be massive and integral to the overall look of the house. Porches are minimal, consisting of simple archways and recesses. Doors are usually singular and may be rectangular or arched.

#### **General Characteristics**

- One-and-one-half to two stories with asymmetrical and irregular plan
- Cross-gabled, medium to steeply pitched roof, sometimes with clipped gables
- Use of half-timbering, patterned masonry, stone and stucco
- Arrangements of tall, narrow windows in bands; small window panes, either double-hung or casement
- Over scaled chimneys with decorative brickwork and chimney pots
- Rectangular or arched doorways, often recessed or found within tower features
- Masonry, brick, and timberwork is left unpainted while the stucco is typically painted an off-white color



### Post World War II Styles: Contemporary

The Contemporary Style evolved from European Modernism and the International Style of the 1920s and 1930s. New architects re-invented Modern architecture in the years after World War II, creating a contemporary style that integrated the ideas and advancements 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 which aided in the mass production of most Contemporary homes. The Contemporary style first emerged in the United States and Los Angeles after World War II and was popular in Los Angeles into the mid-1970s.

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. High-style versions of the style may use materials popular in the 1950s and 1960s such as Palos Verdes stone, white gravel roofs, and geometric flourishes inspired by the "Space Age."

The Contemporary home was most often constructed as a Ranch house, though other types exist throughout the City. Contemporary Style homes may also borrow features from the Minimal Traditional style, the International Style and the Mid-Century Modern styles, such as Post & Beam and Googie.

### General Characteristics

- Simple plan with basic rectilinear forms
- Low-pitched, flat or shed roof with simple eaves
- Metal casement or sliding windows
- Fixed pane picture windows
- Porch as extension of roof or no porch
- Double or single rectangular doors
- Basic geometric design flourishes
- Stucco, clapboard, and glass exterior walls
- Subdued two-color scheme in natural or light colors



### **Post World War II Styles: Ranch**

The Ranch house, defined by its sprawling single story or split-level plan and its simple, mass-produced construction, exists primarily as a type rather than a style. Any number of design styles or motifs have been successfully applied to the Ranch type. However, some style innovations of the Ranch house make it worthy of consideration as a style unto itself. The style is most closely associated with the Post World War II building periods of the 1950s through today.

Ranch style structures are usually one story, rectangular in plan with broad tiled or wood or composition shingle 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 faux dove cotes, and the Asian, 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.

#### **Traditional Ranch**

Uses elements of historical hacienda architecture in California including a shingled roof and a low brick foundation wall with integral planters. Material combinations include board-and-batten; stucco; stone and brick. Dovecotes; shutters; diamond- or square-shaped window mullions; Dutch doors; French doors; Sliding glass doors; garage doors with barn door cross bracing; exposed post-and-beam construction are all common.

#### **Contemporary Ranch**

Identifying features include a low-pitched gabled roofline; plain fascia board trim; wall materials include: stucco, vertical, or horizontal wood boards, or board-and-batten. Windows and doors are treated as void elements composed to balance the solid walls. Porches or carports may be screened with concrete block or wood screens in an abstract design; garage doors may be adorned with geometric designs; gable ends are filled with clerestory windows.

#### **General Characteristics**

- Hipped or gabled on hipped roof forms with broad eaves
- Front or side gables
- Recessed or extended porches with rusticated decorative wood support posts
- Front-facing picture window, often with rusticated or rick-rack frame
- Double-hung wood sash windows with one-over-one, two-over two, and four-over-four true divided lites
- Diamond-pane windows
- Projecting bays, fixed decorative shutters
- Single rectangular doorways with doors that are solid or partial glazed single pane
- Stucco, clapboard, board & batten, and/or shingles
- Concrete block, adobe, and/or slump stone



### Early Modern Styles: Minimal Traditional

The Minimal Traditional style began in the United States during the mid-1930s and lasted until the early 1950s. In Los Angeles, the style was most prevalent immediately following World War II. The Minimal Traditional style was a response to the Great 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, 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 may be perceived as a simplified version of the Colonial Revival styles of the 1920s and 1930s, but with much less ornamentation and decorative detailing. Minimal Traditional structures are most often single-family homes (often adapted to the Ranch type) or small-scale apartment buildings.

### General Characteristics

- Shallow to medium pitched, gabled, or hipped roof usually with no eaves
- Small entry porch with simple pillars or columns
- Simple floor plan, rectangular shape, often with small ells
- Garages often attached
- Minimal ornamentation, often inspired by Colonial styles
- Two or three-color schemes featuring cream colors for the body and light pastel colors for the accent



## Chapter 4: Review Process

### 4.1 HPOZ PROCESS OVERVIEW

Any work that involves the exterior of a property in an HPOZ, including both the building(s) and the site, requires review—even though the work may not require other approvals, such as a building permit. The Historic Preservation Overlay Zone has different review processes for different types of projects within the HPOZ. For more information on which review process may be appropriate for a certain project, consult the chart at the end of this chapter and contact staff at the Department of City Planning’s Office of Historic Resources. Contact information can be found at <http://preservation.lacity.org/about/staff>.

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

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

**Conforming Work** (CWC for Contributors or CWNC for Non-Contributors) is work that generally consists of maintenance, repair, obvious restoration, and other similar activity (projects can include, but are not limited to: landscape/hardscape, window maintenance, stucco maintenance, re-roof, etc.). Conforming Work projects do not require the filing of a formal application. Conforming Work is given a prompt review process, taking from 1-21 days. Some Conforming Work projects can be reviewed administratively by Department of City Planning staff (which is often referred to as delegated to staff), while other projects require review by the HPOZ Board. To help streamline the review of Conforming Work projects, Conforming Work is further broken down in the HPOZ Ordinance (LAMC Section 12.20.3 I and J) into Minor and Major Conforming Work.

A **Certificate of Appropriateness** (COA) is required when significant work is proposed for a Contributing Element in the HPOZ. COA projects often involve additions, removal or alteration of architecturally significant features, or substantial work to visible portions of a building or site. Large additions, second-story additions, or construction of new structures require a COA.



A **Certificate of Compatibility** (CCMP) is required for the review of new construction on vacant lots or on lots where a Non-Contributor is proposed for demolition or replacement. A CCMP can also be required when a significant amount of work is proposed for a Non-Contributing Element, changing the architectural style of an existing structure, etc. where the project may no longer meet the threshold for Conforming Work.

All Certificates (COAs and CCMPs) require that a formal application be filed with the Department of City Planning and that application fees be paid. After the filing of a formal application, the HPOZ Board will conduct a public hearing and submit a recommendation to the Director of Planning, who will also consider input from the Cultural Heritage Commission regarding the project when making his/her decision. The review of Certificate projects, once the Planner has deemed the application complete, may take up to 75 days.



### 4.2 CONTRIBUTING OR NON-CONTRIBUTING?

To find out if a particular structure, landscape feature, natural feature, or site is Contributing, consult the Historic Resources Survey. The Historic Resources Survey is a document that identifies all Contributing and Non-Contributing buildings and structures within the HPOZ. Depending on the Contributing/Non-Contributing status of a structure, feature, or site, different sections of the design guidelines will be used in the planning and review of projects.

#### **Contributing Elements**

Contributing Elements are those structures, landscape features, natural features, or sites identified as Contributing in the Historic Resources Survey for the HPOZ. There are two types of Contributing Structures: those that have not been altered and those that have minor reversible alterations.

##### ***Contributing***

Contributing structures were built within the historic Period of Significance of the HPOZ, and retain elements 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. 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 dating from the Period of Significance that have retained their historic character despite subsequent alterations or additions, which are deemed to be reversible. Therefore, for the purposes of HPOZ review, Contributing Altered structures are considered to be Contributing structures.

#### **Non-Contributing Elements**

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

There are two types of Non-Contributing Structures: those that date from the Period of Significance and those that do not.

##### ***Non-Contributing – from Period of Significance***

Non-Contributing buildings and/or structures that date from the Period of Significance are structures that were built in the same time period as Contributing structures, but have not retained their historic character through subsequent alterations or additions. As such, both the rehabilitation guidelines chapter and the infill guidelines chapter can apply to these buildings and structures, where appropriate.



### ***Non-Contributing – not from Period of Significance, or vacant lots***

Non-Contributing buildings and/or structures not dating from the Period of Significance are those buildings that were constructed too recently to contribute to the historic nature of the district. An example might be a more recent apartment block or an infill house constructed much later than its neighbors in a different style. The infill guidelines will apply to these structures, as well as to new infill construction on vacant lots.

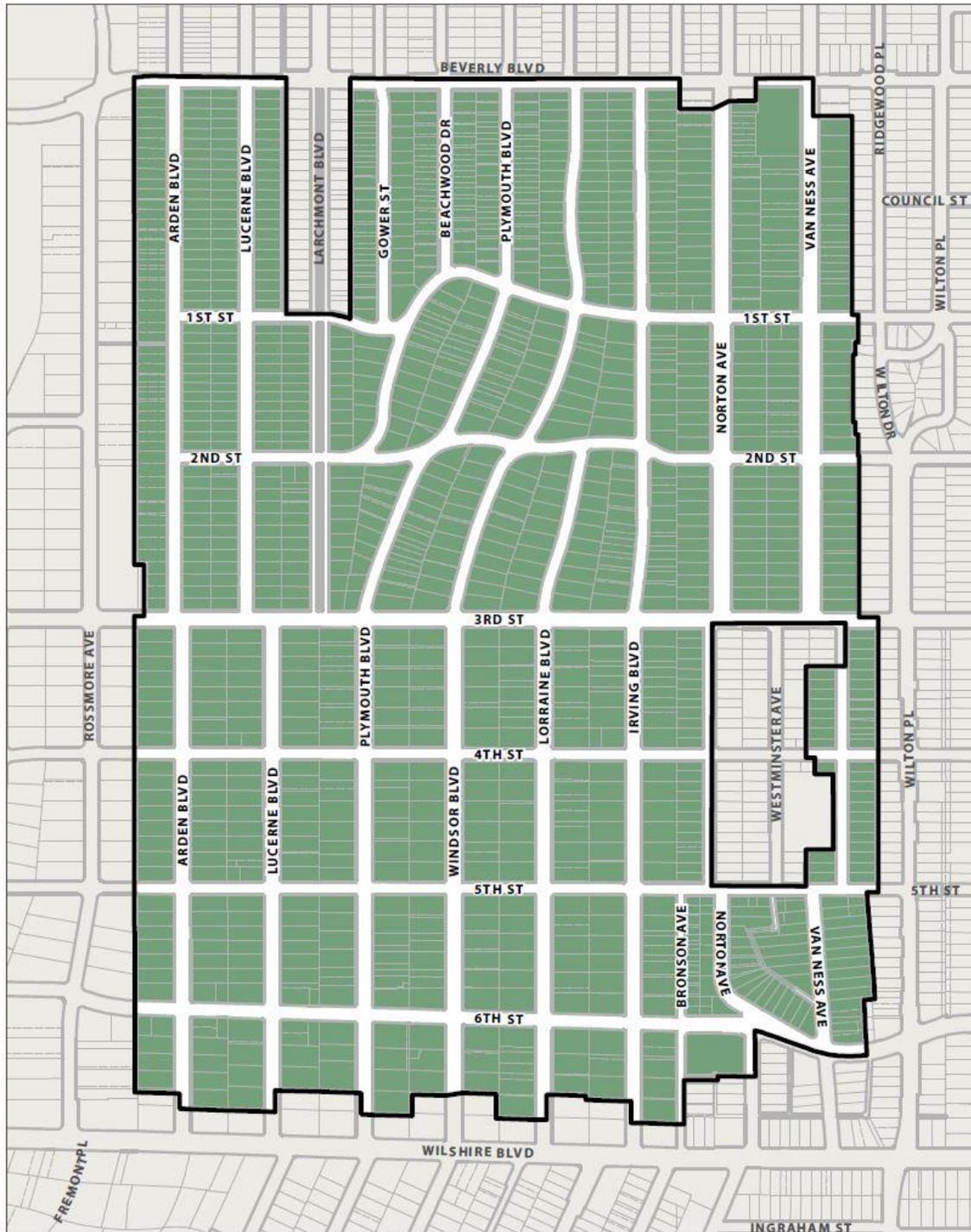
Information about properties within the HPOZ is also available online through the City's Zoning Information and Map Access System (ZIMAS) at <http://zimas.lacity.org>.



# WINDSOR SQUARE HPOZ



Los Angeles Department of City Planning



\*NOTE: This map of the Windsor Square HPOZ is for informational purposes only.



## Chapter 5: Exemptions and Delegations

### 5.1 INTRODUCTION

The level of review for a project is determined by the property's status as a Contributing Element or Non-Contributing Element and the project's visibility from the public right-of-way. As discussed in the previous chapter, Contributing structures are subject to a higher level of review. All projects are reviewed to determine compliance with the guidelines listed in the following chapters.

Certain work is not subject to review under the Conforming Work or Certificate review processes, and thus is "Exempt" from review. Work that qualifies for an Exemption must be brought to Planning Department staff to verify the Exemption is being met.

Some projects may be reviewed and approved by Planning Department staff, thus the project is "delegated" to staff. Delegated projects shall be brought to Planning Department staff to determine consistency with Preservation Plan guidelines.

Note: Projects must be brought before the HPOZ Board for review and consideration as Conforming Work, or as a Certificate when:

- they are not listed in the below Exemptions or Delegations;
- do not comply with the design guidelines;
- involve an existing enforcement case with the Department of Building and Safety, the Housing and Community Investment Department, or other enforcement agency;
- or otherwise involve a request for approval of work that was performed without appropriate approval.



### 5.2 GENERAL EXEMPTIONS

- A. As instructed by City Planning Commission and City Council (notwithstanding LAMC Section 12.20.3 to the contrary), the following types of work are Exempt from HPOZ review, unless work is located in the public right-of-way.
1. The correction of Emergency or Hazardous conditions where a City enforcement agency has determined that such conditions currently exist and that 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.
  2. 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 California Environmental Quality Act (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, and given a Project description and an opportunity to comment).
  3. Alteration to Historic-Cultural Monument (HCM) and Mills Act properties under an approved Historical Property (Mills Act) Contract.
  4. Maintenance and repair of existing foundations with no physical change to the exterior.
  5. Installation of underground utilities in the public right-of-way, where the work does not affect a historic element and does not involve a new above-ground structure.
  6. Interior alterations that do not result in a change to the exterior of a structure.
- B. The following are Exempt from HPOZ review in the Windsor Square HPOZ (unless located in the public right-of-way or subject to a Historical Property Contract):
1. Natural Features, landscaping (including pruning, normal maintenance, and new landscaping) where at least 60% of the yard is planted landscape, and pavement and hardscape materials in the existing footprint of walks and driveways. Exempt work does not include: installation of new hardscape features outside the existing footprint; installation of artificial turf; installation of fences, walls, or gates; removal of visible mature trees; or work on any feature(s) identified in the Historic Resources Survey;
  2. Window boxes;



3. Maintenance, Repair, and/or Rehabilitation of existing stucco (not including replacement of stucco/plaster or similar exterior material/finish);
4. Decks, so long as no part of the deck is street visible;
5. Swimming pools and/or spas, so long as no part of the swimming pool/spa or swimming pool/spa equipment is street visible;
6. Skylights, antennas, satellite dishes, and broadband internet systems (located outside of the Street Visible Areas), and solar collectors;
7. HVAC equipment (not located on a roof or within the Street Visible Areas);
8. The alteration, demolition, or new construction of detached one-story accessory structures (e.g., garages, gazebos, potting sheds, and greenhouses) that are not located within the Street Visible Areas;
9. Alteration, Maintenance and Repair, Reconstruction, Rehabilitation, or Restoration of a Contributing building or structure where the work is located wholly outside of the Street Visible Areas;
10. Demolition of a Non-Contributing Building or structure in response to a natural disaster;
11. Security grills, so long as no part of the security grill is visible from the public right-of-way.



**5.4 VISIBILITY**

Projects are subject to different levels of review, determined by how visible the project will be from the public right-of-way. All questions of visibility are to be determined by Department of City Planning staff. For the purposes of this plan, the Street Visible Area, as defined in LAMC Section 12.20.3, may also be referred to as “visibility.” Visibility includes all portions of the front and side elevations that can be seen from any adjacent street, alley, or sidewalk, or that would be visible but are currently obstructed by landscaping, fencing, and walls. It also includes undeveloped portions of the lot where new construction would be visible from the adjacent street or sidewalk. A street visible façade may also include side and rear façades that are generally visible from non-adjacent streets due to steep topography, or second stories visible over adjacent one story structures.

The following classifications of visibility determine the level of review required for your project:

**A: Visible sections of all structures and overall façade/material/roof surfaces**

Projects located on façades visible from the adjacent street or sidewalk and/or projects located on the overall structure that may be visible from the street.

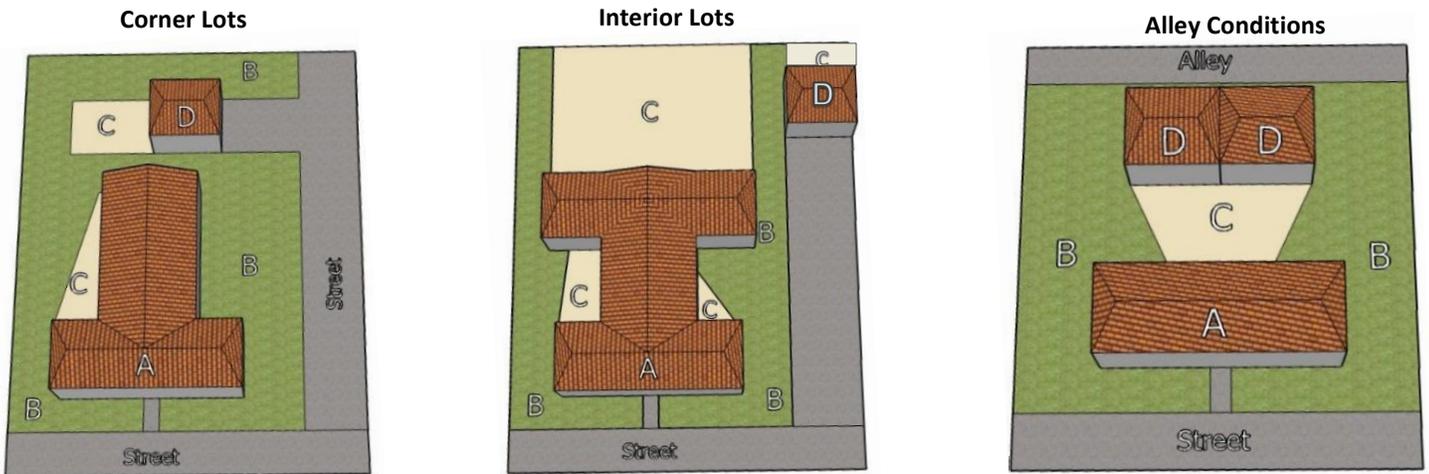
**B: Setting: front yard and visible side yard**

Projects located in portions of the front yard, side yard, public realm, and parkway on Contributing and Non-Contributing Elements.

**C: Non street visible portions of structures and lot**

Projects located in portions of the rear yard, side yards, and/or on façades that are not visible from the street or are of minimal visual impact.

**D: Projects involving accessory structures**



These graphics are intended for illustrative purposes only and do not reference any specific property or properties in the Windsor Square HPOZ.



### 5.5 CONTRIBUTING ELEMENTS

#### A: Visible Sections of all Structures and Overall Façade/Material/Roof Surfaces

##### *Exempt*

1. Installation of solar modules.
2. Exterior painting or staining involving new colors, not including paint that involves patterns, fluorescent colors, or paint applied to previously unpainted surfaces such as brick, concrete, stone, masonry, or stained wood.
3. Removal of fences, gates, garden walls and security grills/grates installed outside of the Period of Significance.
4. Re-roofing of flat roofs within parapets (where coping will not be affected).

##### *Delegated*

1. Maintenance and Repairs (using in-kind materials) and Restoration of a Contributing building or structure visible from the public right-of-way;
2. Ordinary maintenance and repair (including in-kind replacement) to correct deterioration or decay that does not involve a change in the existing design or materials.
3. In-kind replacement of windows or doors, excluding non-original windows or doors.
4. Replacement of non-original windows with windows that match the originals, when examples of original windows still exist on the structure. Where evidence of original form is unclear, work shall be referred to the HPOZ Board for review.
5. Installation of screen doors or windows that do not obscure the actual door or window.
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 referred to the HPOZ Board for review.
7. Roof repairs including repairs to roof decking where existing tile or shingles will be re-used, or in-kind replacement of roofing materials such as asphalt shingles or clay tiles. Work must not result in the removal or destruction of roof details such as fascia, eaves, brackets, rafter tails, etc.

For the purposes of this Plan, *in kind roof replacement* includes (but is not limited to) the replacement of roofing finish materials (i.e. composition shingles, wood, shake, tile, slate, etc.) with the same material in texture, composition, size, shape, and design (i.e. tile replaced by tile, wood shake replaced by 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 (that are not visible from the public right-of-way). Refer to the Architectural Styles Chapters of this plan for appropriate roof material colors.

8. Installation, repair, or removal of awnings, shutters, lighting features, or rain gutters and downspouts.
9. Lighting installed on the façade of a structure or building, and any structures within the front yard area (i.e. fences, walls, pillars, etc.).
10. HVAC equipment (not exempted in Section 5.2, above).

### **B: Setting: Front Yard and Visible Side Yard**

#### ***Exempt***

Refer to *General Exemptions*, Section 5.2B.

#### ***Delegated***

1. The installation of new trees and hedges in the parkway. Refer to the most current version of the Windsor Square Master Tree Plan for appropriate and compatible tree types/species planted in the parkway.
2. Removal of mature trees when it can be demonstrated that the tree:
  - a. Was installed outside of the Period of Significance, or;
  - b. May potentially harm the foundation or home
3. Installation of fences, walls, or gates in the front yard areas, when the fence, wall, or gate is set back from the front property line.
4. Installation of fences, walls, or gates in the side yard areas, when the fence, wall, or gate is located behind the primary façade.
5. Grading and site development.
6. Natural Features and landscaping within the public right-of-way.

### **C: Non Visible Portions of the Structure(s) and Lot**

#### ***Exempt***

1. Landscape/hardscape work that does not involve the removal of a mature tree or a feature identified in the Historic Resources Survey.
2. Construction or installation of ramps, railings, lifts, etc., intended to allow for accessibility.
3. Installation or repair of fences, walls, gates, etc. that does not require a Zoning Administrator's approval for height or location.
4. Installation, repair, or removal of trellises; gazebos; decks; window boxes; window security bars or grills; awnings; shutters; lighting



features; rain gutters and downspouts; skylights; antennas; satellite dishes and broadband internet systems; ground level mechanical equipment; or in-ground swimming pools.

### ***Delegated***

1. Addition(s) and new construction that satisfy all of the following:
  - a. The Addition(s) and new construction result(s) in an increase of less than twenty (20) percent of the Building Coverage legally existing on the effective date of the Historic Preservation Overlay Zone;
  - b. The Addition(s) and new construction is/are not visible from the front yard or street-side yard;
  - c. No increase in height is proposed, and;
  - d. The Addition(s) does/do not involve more than one structure
2. Creation of and/or alterations to façade openings, such as door and window repair, replacement, and installation.
3. Installation and expansion of balconies and roof structures.

### **D: Accessory Structures**

#### ***Exempt***

1. All work on street visible façades of a one-story accessory or non-habitable structure is subject to the Exemptions in Section 5.5.A: Visible Sections of all Structures and Overall Façade/Material/Roof Surfaces.
2. All work, excluding additions, on portions of a one-story accessory structure that are located outside of the Street Visible Area.

#### ***Delegated***

1. All work on street visible façades of one-story accessory or non-habitable structures is subject to the Delegations in Section 5.5.A: Visible Sections of all Structures and Overall Façade/Material/Roof Surfaces.
2. One-story additions to accessory structures that are located outside of the Street Visible Area.

## **5.6 NON-CONTRIBUTING ELEMENTS**

### ***Exempt***

1. All work considered to be Exempt for Contributing Elements is also Exempt for Non-Contributing Elements (see Section 5.5.A), except for installation of new hardscape.

### ***Delegated***

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1. All work in the parkway, front yard, and public realm is subject to the Delegations in Section 5.5.B Setting: Front Yard and Visible Side Yard. Refer to the most current version of the Windsor Square Master Tree Plan for appropriate and compatible tree types/species planted in the parkway.
2. Conforming Work on Non-Contributing Elements.



**5.7 PROJECT REVIEW GUIDES**

<b>Project Review Definition Guide</b>	
<b>Term</b>	<b>Definition</b>
Conforming Work on a Contributor (CWC)	Maintenance, repair, obvious restoration, small additions, construction of small structures, and other similar activity to a Contributing Element.
Conforming Work on a Non-Contributor (CWNC)	Maintenance, repair, additions, construction of small structures, and other similar activity to a Non-Contributing Element.
Certificate of Appropriateness (COA)	Significant work on a Contributing Element including large additions (over 20% of Building Coverage), second-story additions, removal of historic features, construction of new structures, or substantial work to visible portions of a building or site. Applications are processed/reviewed within 75 days of the assigned planner deeming the application complete.
Certificate of Appropriateness for Demolition (COA-DEM)	Demolition, removal, or relocation of a Contributing Element or structure. Considered by the local Area Planning Commission based on evidence of economic hardship.
Certificate of Compatibility (CCMP)	Significant work on Non-Contributing Elements limited to new construction on vacant lots or demolition and replacement of a Non-Contributing structure. Also used for relocation of historic structures from outside the HPOZ, into the HPOZ. Applications are processed/reviewed within 75 days of the assigned planner deeming the application complete.
Board Review	Department of City Planning staff will refer the project to the HPOZ Board. For Conforming Work Cases, the Board will vote on the project at a public board meeting within 21 days of the assigned planner deeming the application complete. For Certificate Cases, the Board will make a recommendation to Staff at a scheduled public hearing.
Staff/Delegated Review	Department of City Planning staff will review the project without an HPOZ Board meeting, recommendation, or review. The project may go before the Board for consultation.
Exempt from HPOZ Review	Department of City Planning staff will confirm project is exempt from HPOZ review.
Building Coverage	The area of a lot covered by roofed buildings and structures measured from the outside of the exterior wall at the ground floor, including covered porches and patios and detached and attached accessory structures over 6 feet in height. Building coverage does not include uncovered paved parking area, driveways, walkways, roof overhangs, uncovered steps, terraces, decks, porches, and architectural projections not intended for shelter or occupancy.
Hardscape	Any feature utilizing materials (including but not limited to: concrete, bricks, gravel, pebbles, rocks, pavers, etc.) to create elements or features.
In-Kind Replacement	The replacement of finish materials (i.e., asphalt composition shingles, wood shake, tile, slate, stucco, plaster, etc.) with the same materials in texture, composition, construction, size, shape, design, and finish that will not result in a change to the visible structure(s) or architectural elements.
Period of Significance	This is the period during which the majority of resources relating to the contexts and themes identified as significant in the historic context statement were constructed.



Project Review Process Reference Guide				
Project Type		Contributor	Non-Contributor	Reviewed By
<b>New Construction and Additions</b>				
	Construction of a structure in the visible area (excluding garages)	COA	CCMP	Staff/Board
	Non-Visible New Construction less than 20% of BC at adoption (excluding garages)	CWC	CWNC	Staff
	Non-Visible New Construction more than 20% of BC at adoption (excluding garages)	COA	CWNC	Staff/Board
	Non- Visible Additions less than 20% of BC at adoption	CWC	CWNC	Staff
	Visible or Non Visible additions more than 20% of BC at adoption	COA	CWNC	Staff/Board
<b>Exterior</b>				
	Façade alteration (street visible)	CWC/COA	CWNC	Staff/Board
	Door/window alteration (not street visible)	CWC	CWNC	Staff
	Window replace (non-original windows with historically appropriate windows)	CWC	CWNC	Staff
	Foundation repair/maintenance (if no change)	Exempt	Exempt	
	Paint (change in color)	CWC	CWNC	Staff
	Paint (no color change)	Exempt	Exempt	
	Porch or Deck alterations (in rear)	CWC	CWNC	Staff
	Removal of non-historic materials or features	CWC	CWNC	Staff
	Removal of security bars installed outside of POS	Exempt	Exempt	
	Repair/maintenance to fix decay (no change in materials, design, or paint)	CWC	CWNC	Staff
	Roof line alterations (street visible)	COA	CWNC	Board
	Roof repair /maintenance	CWC	CWNC	Staff
	Re-roofing a flat roof with no change to parapet	Exempt	Exempt	
	Code enforcement cases	CWC/COA	CWNC/CCMP	Board
	Work that does not require a building permit	CWC	CWNC	Staff
<b>Interior</b>				
	Interior alteration (with no change to exterior)	Exempt	Exempt	
<b>Hardscape</b>				
	Hardscape added or expanded in front yard	CWC	CWNC	Board
	Hardscape or landscape work in rear yard (non corner lots)	Exempt	Exempt	
	Hardscape replacement (in-kind) in front yard	Exempt	CWNC	Staff
<b>Landscape</b>				
	Grading/earthwork	CWNC	CWNC	Staff
	Landscape work in front or side yard where at least 60% of the yard is planted landscape.(Not including paving, installation of artificial turf, installation of fences or hedges, planting of new trees.)	Exempt	Exempt	
	Tree installation in front yard	CWC	CWNC	Staff
	Tree pruning	Exempt	Exempt	
	Tree removal in front yard	CWC	CWNC	Board
<b>Mechanical</b>				
	Mechanical equipment replacement, installation, or repair (non visible)	Exempt	Exempt	
	Solar/skylights/antennas/satellite dishes/internet (non visible)	Exempt	Exempt	
<b>Yard</b>				
	Deck installation in rear (not street visible)	CWC	CWNC	Staff
	Fence addition in front or side yard	CWC	CWNC	Staff/Board
	Removal of fences built outside of POS	Exempt	Exempt	
	Swimming pool install/repair in rear (non corner lots)	Exempt	Exempt	
<b>Accessory Structures</b>				
	Demolition of an Accessory built within the POS	COA or COA-DEM	CWNC	Staff/Board
	Demolition of an Accessory or Non-visible Structure built outside of the POS	CWC	CWNC	Staff/Board
	Construction of an Accessory Structure less than 10% of the lot area	CWC	CWNC	Staff/Board
	Construction of an Accessory Structure more than 10% of the lot area	COA	CCMP	Staff/Board
	Remodel/Exterior Alteration	CWC	CWNC	Staff

**\*NOTE:** This table is intended to be a general guide only. Project review processes may differ from the above table, as determined by the HPOZ Planner.



## Chapter 6: Setting (Front Yard) and Public Right-of-Way

### 6.1 INTRODUCTION

The overall setting of a historic neighborhood and the setting of the properties within it are essential character-defining features of the HPOZ. While an HPOZ may have lost some historic features of its setting over time, certain common characteristics remain that help to define its character as well as the character of the structures within it. For the purpose of this plan, “setting” includes everything in the front yard, visible side yard, and the public right-of-way. The following guidelines apply to both Contributing and Non-Contributing properties.

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, and 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, and garages were most often oriented toward the rear yard. Rear yards were most commonly used as a utility space, for car parking, gardening, and household chores as well as for the privacy of an enclosed non-public space. Common setbacks in the front and side yards helped ensure these orderly progressions. Preservation of these progressions is often essential to the maintenance of historic neighborhood streets as a functioning resource around which neighborhoods interact, as well as the preservation of the historic residential character of structures and neighborhoods.



### 6.2 FRONT YARD: LANDSCAPE

#### Guidelines:

1. The traditional character of residential front and side yards should be preserved. These areas should be reserved for planting materials and lawn. Non-porous ground coverings should be limited to walkways and driveways. Yards in which less than 60% of the total area is vegetated at maturity are generally inappropriate, unless providing for features consistent with current City sustainability plans and/or policies.
2. Mature trees should always be replaced with a minimum 24-inch box tree of a similar species, preferably at approximately the same location, or as advised by a certified arborist.
3. Historic topographic features should be preserved whenever possible. Leveling or terracing the natural grade is generally inappropriate, unless providing for features consistent with current City sustainability plans and/or policies.
4. Mulch should be secured with plantings to increase water absorption and prevent migration. Natural wood mulch is a good coverage alternative. The use of rocks or gravel as ground cover is not appropriate.
5. Drought-tolerant alternatives to traditional front yard lawns may be found appropriate. In most cases, front yards in historic neighborhoods should be green and open. A thoughtfully prepared landscape plan using alternative low-water plant species (such as native non-invasive plant types) may replicate the desired greenscape and openness.
6. Installation of artificial turf is discouraged.
7. Landscape should not be so lush or massive that public views of the structure are significantly obscured.



### 6.3 FRONT YARD: HARDSCAPE

#### Guidelines:

1. Historic walkways, stairs, and other hardscape features should be preserved. If these elements are replaced, they should be replaced with materials consistent with those historically present in the area and within the same footprint. Special attention should be paid to restoring or replicating score patterns, pavement texture, swirl patterns, and coloration.
2. Additions or widening of driveways are generally discouraged, but when found appropriate, should be composed of semi-permeable surfaces such as decomposed granite, grasscrete, interlocking pavers, stone pavers, etc. in lieu of impermeable surfaces such as concrete or brick-and-mortar. If found appropriate, original driveways should not be widened more than 18-inches within the front yard area.
3. Paving in front yard areas for parking that did not historically exist is inappropriate. Parking pads and parking within the front yard is prohibited by the City's municipal code. Parking should be located to the rear or side of a structure, behind the front façade.
4. Adding additional or new curb cuts where they did not historically exist is inappropriate. Curb cuts should be limited to not more than one per property.
5. When found appropriate, front yard walkways that did not historically exist on the subject site should use historically appropriate materials with special attention paid to the overall design, location, footprint, and score patterns.
6. New physical features within a front yard area, such as ponds, fountains, water features, gazebos, recreational equipment, sculptural elements, etc., that were not historically present in the area are generally inappropriate. Sustainability features (i.e. rain gardens, etc.) may be found appropriate; when found to be appropriate, they should be designed to be compatible with the architectural style of the structure and the historic context of the neighborhood.



### 6.4 FENCES, HEDGES, GATES, WALLS, AND PHYSICAL FEATURES

#### Guidelines:

1. If historic retaining walls 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.
2. Historically, fencing, walls, or hedges did not exist in front yard areas; their construction or planting is generally discouraged. If found to be appropriate, new or replacement retaining walls, fences, or hedges should be constructed in a style and with materials that harmonize with the house and other existing historic retaining walls, fences, or hedges in the area.
3. In matters of safety, historically appropriate fence styles, such as a simple open dark-colored wrought iron fence, may be appropriate. Per the City's fence regulations (LAMC Section 12.22 C.20) front yard fences, walls, and hedges can be no more than 42-inches tall in residential areas.
4. In matters of safety, the addition of a handrail along steps for safety or handicapped access reasons may be appropriate if the handrail is simple in design, matches the architectural style of the structure, and is not attached to the structure or façades.
5. Visible side and rear yard fencing should have a historically appropriate design, but may be less transparent than front yard fencing where found to be appropriate.
6. On corner lots it may be appropriate to have a side yard gate with less transparency.
7. Exposed concrete block, horizontal wood, hollow steel, vinyl, chain link, and heavy masonry pilasters are inappropriate for publicly visible walls, gates, and fencing. Stucco covered retaining walls may be appropriate. Overly decorative wrought iron accents are inappropriate.
8. When possible, fences, walls, and gates in the front yard areas should be set back from the front property line.
9. New fencing, walls, and gates, in the Street Visible Areas of the side yards, should be located behind the front façade of a structure.
10. New physical features within the front yard area and street visible side yard areas, such as ponds, fountains, gazebos, recreational equipment, sculptural elements, etc., that were not historically present in the area are generally inappropriate. Sustainability features (i.e. rain gardens, etc.) may be found appropriate; when found to be appropriate, they should be designed to match the architectural style of the structure and match the historic context of the neighborhood.

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11. In addition to compliance with the City's sign regulations (LAMC Section 12.21 A.7), any signs used for a home-based business or religious structure in a residential area require HPOZ review, and should be designed with sensitivity to 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.



### 6.5 STREETScape, PARKWAY, AND PUBLIC RIGHT-OF-WAY

Streetscapes make up the visual elements of the street and 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 driving or walking through an HPOZ area. Character-defining elements of streetscapes may include historic street lights, signs, street furniture, curbs, sidewalks and walkways in the public right-of-way, public planting strips, and street trees.

Alleyways may not exist in all HPOZ areas, but when present they traditionally serve as the vehicular entry and exit to garages. Alleys provide an important element of the neighborhood character.

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

#### Guidelines:

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 HPOZ. 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.
2. Preserve and maintain mature street trees, hedges, and historically significant landscaping in public planting strips. New or replacement plantings in the public planting strip should also be compatible with the historic character of the HPOZ. If replacement of street trees is necessary, or new trees are being planted, then refer to the most current version of the Windsor Square Master Tree Plan for appropriate tree species. The removal and planting of trees in the parkway will also require review from the Los Angeles Department of Public Works.
3. Mature trees should always be replaced with a minimum 24-inch box tree of similar species and follow the most current version of the Windsor Square Master Tree Plan. Trees should be planted at approximately the same location, or as advised by a certified arborist.
4. Parkway are traditionally defined by a single planted material; replacement materials should replicate the ground cover characteristic of this historic planting pattern. Low-lying landscaping is preferred.
5. Large amounts of hardscape materials in the parkways, such as decomposed granite, rocks, pebbles, gravel, pavers, concrete, etc., are inappropriate.
6. Maintain and preserve historic curb configuration (such as a single driveway apron per property), material, and paving. For repair or construction work in the HPOZ right-of-way, the design of historic features (such as driveway aprons, curb cuts, new ADA corner ramps,



etc.) should be replaced in-kind, with new features designed to match the historic context of the neighborhood.

7. New utility infrastructure should be placed in the least obtrusive location. New utility lines should be placed underground to reduce impacts to the historic character of the HPOZ.
8. Preserve and maintain existing historic streetlights.
9. New street lighting should be consistent with existing historic streetlights. If there are no existing historic streetlights, new lights should be compatible in design, materials, and scale with the historic character of the HPOZ.
10. Preserve historic sidewalks. 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.
11. New sidewalks and pedestrian aprons should be compatible with the historic character of the streetscape.
12. Adding additional or new curb cuts where they did not historically exist is inappropriate. Curb cuts should be limited to not more than one driveway/driveway apron per property.
13. Maintain public walkway connections between streets and between buildings.
14. Preserve existing alleys as public rights-of-way.
15. Preserve traditional relationships between alleys and garages.
16. Fences along alley rights-of-way can be up to six feet tall (as allowed per the LAMC) and do not need to be visually permeable.
17. New street signage should be placed so that historic features are least obstructed.
18. New street signage should be compatible with the HPOZ and its historic context.
19. New street furniture should be compatible in design, materials, and scale with the character of the HPOZ.
20. New street furniture, such as benches, bike racks, drinking fountains, and trash containers, should be compatible in design, color, and materials with the historic character of the HPOZ. Traditional designs constructed of wood or cast iron are encouraged.
21. Where concrete streets exist and where feasible, they should be maintained and preserved. When repair, replacement, or construction is necessary and where feasible, it should be done in-kind with concrete.



### 6.6 PUBLIC FACILITIES AND PARKS: SITE DESIGN AND ADJACENT PUBLIC RIGHT-OF-WAY

Public spaces and facilities also contribute to the unique historic character of the HPOZ. Public spaces include streetscapes and parks. Public facilities cover a broad variety of buildings such as police stations, libraries, post offices, and civic structures. Modifications to public facilities may include the installation of ramps, handrails, and other entry elements that make a building entrance more accessible. These elements should be done carefully so that character-defining features are not obscured or harmed. Guidelines relating to public buildings covering federal 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 rehabilitation/alterations and infill sections. Please refer to those sections when making changes, constructing additions, or constructing new public buildings.

There is one park in Windsor Square: Robert Burns Park at the southwest corner of Beverly Boulevard and Van Ness Avenue. Traditional elements in parks should be preserved and maintained, and the addition of new elements should be compatible with the historic character of the Preservation Zone.

#### Guidelines:

1. New public facilities or buildings should comply with the appropriate infill design guidelines.
2. New buildings and structures should be compatible with the existing historic character of the HPOZ.
3. Introduce accessible ramps and entry features so that character-defining elements of a building's entryways are impacted to the least extent possible. Construct new access ramps and entry features so that they are reversible.
4. Locate new parking lots and parking structures to the rear of public buildings to reduce impacts on neighborhood character. Parking areas for public buildings should be screened from view of adjacent residential structures.
5. In public parks, every effort should be made to preserve and maintain any existing historic elements such as walkway materials, mature trees, plantings, park benches, and lighting.
6. Replace in-kind historic elements that cannot be repaired.
7. New elements such as public benches, walkways, drinking fountains, and fencing should be compatible with the existing historic character of the HPOZ.



## Chapter 7: Residential Rehabilitation

### 7.1 INTRODUCTION

Rehabilitation is the act or process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values. Work on a historic structure or site is done 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 caretakers planning work on buildings and/or structures that are identified as Contributing structures or sites in the Windsor Square HPOZ Historic Resources Survey. As described in Section 4.2, Contributing Elements 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 Windsor Square HPOZ. The Residential Rehabilitation guidelines are also used by the HPOZ Board and the Department of City Planning to review projects involving Contributing buildings and structures.

Contributing buildings or structures were built within the historic Period of Significance of the Windsor Square HPOZ, and retain features that identify them as belonging to that period. The historic Period of Significance is usually the time period in which the majority of the construction in the Windsor Square HPOZ area occurred. In some instances, buildings and 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, have also been designated by the Survey as Contributing.

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

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



### The Secretary of the Interior's Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



### 7.2 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 character-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 to a window's appearance.

Most windows found in Los Angeles' Pre-World War II historic districts are wood-frame true divided-lite windows. True divided-lite 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-lite windows are common. These windows range from simple one-over-one windows to windows with panes in specialty shapes or leaded and stained glass.

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.

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



### Guidelines:

1. Repair windows wherever possible instead of replacing them, preserving the materials, design, hardware, and surrounds.
2. If windows are determined to be non-repairable, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. True divided-lite windows should be replaced with true divided-lite windows, and wood windows with wood windows. Historic windows were not dual glazed, and dual-glazing is not appropriate on street visible façades. The California State Historical Building Code allows new or replacement windows that do not meet today's energy code requirements to be used. Laminated windows may be appropriate.
3. If a window sash needs replacement and the window frame is in good repair, it is appropriate to replace only the window sash.
4. If a historic window is missing entirely, and if its original design is known, replace it with a new window in the same design as the original. If the design is not known, the design of the new window should be compatible with the size of the opening, the style of the building, physical evidence on the house itself, and evidence derived from similar houses in the neighborhood. Historic windows were not dual glazed and are not appropriate on street visible façades. The California State Historical Building Code allows new or replacement windows that do not meet today's energy code requirements to be used. Laminated windows may be appropriate.
5. The size and proportions of historic windows on a façade should be maintained, as should the pattern and location of windows on a façade. Filling in or altering the size of historic windows is inappropriate, especially on visible historic façades.
6. Adding new window openings to visible historic façades is generally inappropriate, especially on primary façades.
7. New windows on a street visible façade, when their addition is found to be appropriate, should match the pattern and scale of the existing windows on the historic façade.
8. Replacement of windows on the rear or side façades may vary in materials and method of construction from the historic windows, although the arrangement of panes, size, and shape should be similar.
9. New windows on non-visible façades should match the pattern and scale of the existing windows on that façade.
10. The materials and design of historic windows and their surrounds, including hardware, should be preserved.
11. The use of windows with false muntins on street visible façades is inappropriate.



12. 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.
13. 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 conform to the shape of the window on which they are installed.
14. Exterior burglar or safety bars should be installed outside of the Street Visible Area. Installation of new burglar or safety bars should use minimal ornamentation and should be dark colored. New grillwork should be consistent with the architectural style of the home and similar to others on the street. To respect reasonable safety and security concerns, any necessary bars within the Street Visible Area should be installed on the interior of a window or opening, if possible, or match the muntin and mullion patterns of the window on which they are mounted as closely as possible, and should be mounted to match the predominant window trim.
15. Decorative bars or grillwork that are original to the building or structure's street visible façades should be retained and preserved.
16. The installation of "greenhouse" type windows extending beyond the plane of the façade on street visible façades is inappropriate.
17. Soundproof windows or windows to protect unique historic windows should match the existing window trim in finish color. Soundproof windows should either be composed of one large pane of glass covering the entire window, or, if operable, the sash size and placement should match that of the window on which it is mounted.
18. Window screens located on the visible façades may be appropriate. Window screens should be constructed with historically appropriate materials, design to match the architectural style of the structure, and do not overly obscure the view of any window.
19. 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.



### 7.3 DOORS

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

As with historic windows, 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 set within a door, or sanding down the bottom of a door are repairs that most homeowners can accomplish on their own.

#### Guidelines:

1. Where historic doors exist, the materials and design of historic doors and their surrounds should be preserved.
2. The size, scale, and proportions of historic doors on a façade should be maintained.
3. Filling in or altering the size of historic doors, especially on primary façades, is inappropriate.
4. Adding new door openings to primary historic façades is inappropriate.
5. When replacement of doors on the primary façade is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
6. Replacement doors on the secondary façades may vary in materials and method of construction from the historic doors, although the size, shape, and arrangement of any glazing should be similar.
7. New door openings on secondary façades, when their addition is found to be appropriate, should match the pattern and scale of the existing openings on the historic façade.
8. When original doors have been lost, and must be replaced, designs should be based on available historical evidence. If no such evidence exists, the design of replacement doors should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar doors on houses of the same architectural style in the HPOZ.
9. Painting historic doors that were originally varnished or stained and are not currently painted is inappropriate.
10. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable.



If replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used. The California State Historical Building Code allows locking mechanisms that do not meet current building codes to remain in use.

11. Single front doors with sidelights should not be replaced with double doors, unless consistent with the architectural style of the building or structure.
12. Security doors on the primary façade that block the view of the main door are generally discouraged. Where found appropriate, security doors that match the size of the main door and are somewhat transparent may be permitted. .
13. Screen doors on the visible and secondary façades are allowed, provided they are historically appropriate in material and design and do not overly obscure the view of any door.
14. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of an original door. Methods such as wall, attic, and roof insulation, or weather-stripping existing doors or window panes within doors, may provide energy savings without the removal of important historical features.
15. Alterations for disabled access should be done at a side or rear entrance whenever feasible, and should always be designed and built in the least intrusive manner possible using reversible construction techniques.



### **7.4 ARCADES, PATIOS, PORCHES, & BALCONIES (GENERALLY REFERRED TO AS PORCHES FOR THE PURPOSE OF THIS SECTION)**

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

Porches are a major character-defining feature of most historic residential buildings, and their preservation is of great importance. Retaining porches provides a mediating outdoor living space for residents, and encourages community interaction and socialization. Retaining porches can also make economic sense, because the shade provided by a porch may greatly reduce energy bills.

Porch elements that 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 part of the project.

Porches are often one of the key architectural features of historic homes, and their recognizable design, scale, and unique detailing are a defining element in the Windsor Square HPOZ. Porch design, scale, and details can vary widely between architectural styles. To help determine what elements are particularly important on your porch, consult the Architectural Styles chapter of this Plan, or contact the Windsor Square HPOZ Planner for a consultation.

#### **Guidelines:**

1. Historic porches, especially on the front and side façades, should be preserved in place. The removal of such features is inappropriate.
2. Decorative details that help to define a historic porch should be preserved. These include balusters, balustrades, columns, and brackets. The California State Historical Building Code allows balustrades and railings that do not meet current building code heights to remain if they do not pose a safety hazard.
3. If porch elements are damaged, they should be repaired in place where possible instead of being removed and replaced.



4. If elements of the porch, such as decorative brackets or columns, must be replaced, replacement elements should match the originals in design and materials.
5. Additions and alterations to porch elements should be compatible with the style and architectural details of the house. For instance, Greek classical columns or balustrades on a Spanish Colonial Revival porch, patio, or balcony would be inappropriate.
6. When original details have been lost and must be replaced, such replacements should match the original details in design and materials as closely as practical. Where possible, 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 HPOZ.
7. Additional porch elements should not be added if either they historically did not exist on the residence or were not historically found with the architectural style of the residence. For instance, the addition of decorative “gingerbread” brackets to a Craftsman-style porch is inappropriate.
8. 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 and if it is consistent with the architectural style of the residence.
9. The addition of a porch or a deck on the street-facing façade that would not have existed on a house historically is not appropriate. Colonial Revival houses, for example, rarely had front porches.
10. Enclosure of part or all of a historic porch on a street visible façade is inappropriate.
11. 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.
12. When possible, alterations for disabled access should be done at a side or rear entrance, and should always be designed and built in the least intrusive manner possible using reversible construction techniques.
13. 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 simply designed and consistent with the architectural style of the residence.
14. Arcades, gates, and similar openings should always be kept as voids and not be filled in.



### 7.5 ROOFS

The roof is a major character-defining feature for most historic structures. Similar roof forms repeated on a street help to create a sense of visual continuity for the neighborhood. Pitch, materials, size, orientation, eave depth and configuration, and decoration are all distinct features that contribute to the overall integrity of a 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 example, built-up faux thatch roofs are often found on English Revival Cottages. Consult the Architectural Styles chapter of this Plan for more specific information about roofs for a particular architectural style.

Important elements of a historic roof that are strongly encouraged to be preserved include the form, the eave and cornice design, and any decorative or structural details that contribute to the style of the house. Before undertaking any work on a roof, it is advisable to photograph the areas where work will be done. Some of these elements may have to be removed while the work is done, and it can be helpful to have a record of what they looked like before work started when the time comes to put them back in place.

#### Guidelines:

1. Maintain and preserve the historic character-defining roof forms. For instance, a complex roof plan with many gables should not be simplified. Period revival details such as gable ends, parapets, spires, etc., should be preserved.
2. Maintain and preserve the historic character-defining 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.
6. When replacement of roof materials is necessary, replacement should be in-kind.
7. When feasible, roof materials such as clay tiles should be removed and retained on site to allow for repairs to roof underlayment, and reinstalled



placing original tiles toward the front of the building and patching in with matching new tiles toward the rear of the building.

8. Where still existing, historic, specialty roofing materials, such as tile, slate, built-up shingles, or shake, should be preserved in place or replaced in kind, when possible. If the structure originally had a wood roof, special care should be taken to make minimal repairs to wood shingle roofs rather than replace the roof outright. However, a wood roof is not required. The California State Historical Building Code allows for the replacement and retention of original materials provided no life safety hazard is created or continued.
9. Replacement roof materials, where in-kind replacement is not possible, should be substantially similar in appearance to those used originally (when viewed from a distance of the public sidewalk) and should convey a scale, texture, tint, and tone similar to those used originally. For instance, composite materials rarely match the texture and color of natural clay tiles
10. Light tinted asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, browns, and grays, are generally appropriate.
11. Installation of solar panels and skylights should not be located in Street Visible Areas.
12. Skylights not visible from the street should be designed and placed in such a way as to minimize their impact. Locations on the side and rear façades are preferred for skylights. Where skylights are found appropriate, they should be flat and relatively flush to the roof surface.
13. Existing chimney massing, details, and finishes should be retained. If replacement is necessary (e.g. due to earthquake damage), the new chimney should match the original chimney in location, massing, form, and design. Modern spark arrestors or other similar devices should be hidden within the chimney to the best extent feasible.
14. Existing roof dormers should not be removed on visible façades. New roof dormers should not be added to visible façades.
15. Rooftop additions should be designed so as to minimize their impact on visible roof forms.



### 7.6 ARCHITECTURAL DETAILS & BUILDING MATERIALS AND FINISHES

Architectural details showcase superior craftsmanship and architectural design, add visual interest, and distinguish certain building styles and types. Architectural features such as lintels, brackets, and columns were constructed with materials and finishes that are associated with particular styles, and are character-defining features as well. Understanding the architectural style of your house can help you to recognize the importance of the related architectural details of your house. The Architectural Styles chapter of this Plan, the Windsor Square HPOZ Board, or the Windsor Square HPOZ planner 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.

Before replacing 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.

#### Guidelines:

1. Original architectural details or features, and building materials, on street visible façades should be preserved and maintained. The removal of non-historic architectural features is encouraged.
2. Deteriorated materials or features should be repaired in place, if possible. For instance, deteriorated wood details can be repaired with wood filler or epoxy in many cases.
3. Repairs through consolidation or “patching in” are preferred to replacement.
4. When it is necessary to replace materials or features due to deterioration, replacements should significantly match the original in materials, scale, finish, details, profile, texture, and design as closely as possible.
5. Use of materials and finishes should be compatible with the historic style and period of the building or structure.
6. When historic original details or features have been lost and must be replaced, reasonable efforts should be made to identify illustrative historical evidence of the original detail or feature; designs should be based on historic photographic or illustration-based evidence. If no such evidence exists or is not obtainable, 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.



7. While paint color on already-painted surfaces is exempt from review, original materials that were not originally painted or sealed, such as masonry or tile, should remain unpainted. Painting such materials is inappropriate.
8. Original surface building materials, details, and/or features should not be covered with inappropriate materials such as stucco, vinyl siding, or other materials/finishes.
9. Architectural detail that did not originally appear on a structure should not be added to a structure. For example, precast concrete trims should not be added to a house.
10. Architectural details and features that are not appropriate to the architectural style of a building or structure should not be added. For example, Tudor Revival faux half-timbering should not be added to the façade of a Spanish Colonial Revival residence.
11. 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.
12. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish. For example, Spanish Colonial Revival homes should have a hand troweled finish. Extremely smooth stucco finishes are inappropriate.
13. Painting or staining with patterns or fluorescent colors are generally inappropriate.
14. Architectural details on new building additions should be consistent with the architectural style of the existing building or structure.



### 7.7 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, accessories, and equipment can be located outside of the Street Visible Areas. 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, in a rear dormer, or ganged together in a portion of the chimney, or a false chimney. 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 façades. Wiring for cable or telephone equipment or electrical lines can be run through the inside of a building or structure's exterior walls.

Even when mechanical equipment must be placed within a Street Visible Area, landscaping can help to conceal incompatible elements.

#### Guidelines:

1. Satellite television dishes and other mechanical appurtenances should not be located within the Street Visible Area.
2. Satellite dishes may be located on street visible façades only if they cannot be installed and function effectively elsewhere.
3. Satellite television dishes and other mechanical appurtenances should be located in the rear yard, in a location not visible from the public right-of-way, whenever possible. Small dishes or other appurtenances (under two feet in diameter) may be located on lower rear roof surfaces, on rear yard accessory structures, on rear façades, or in the rear yard.
4. Mechanical appurtenances that are physically mounted on a historic structure must be attached using the least invasive method, without damaging significant architectural features.
5. Ground mounted mechanical apparatuses and equipment should be located outside of the Street Visible Area, whenever possible.
6. Mechanical apparatus not mounted on the structure may be installed in areas visible from the public right-of-way if there is no other technically and economically feasible location, or if required by another City department, for installation and if appropriate landscape screening is proposed and installed as a part of the project.
7. Utilities should be placed underground wherever feasible.
8. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.

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9. Solar panels should be low in profile, and should not overhang or structurally alter existing rooflines. Solar panels should be located in non-visible areas or in the least visible location.



## Chapter 8: Residential Additions & Accessory Structures

### 8.1 INTRODUCTION

Few things can alter the appearance of a historic area more quickly than an ill-planned addition or an out-of-scale accessory structure. Additions cannot only radically change the appearance of a structure, but can also result in the destruction of significant historic material in the original structure. New additions within an HPOZ can be appropriate as long as they do not destroy significant character-defining/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 needs of the current owner, while preserving their historic character and materials.

Accessory structures help to define the development pattern within a historic neighborhood and share an architectural continuity with the primary structure. Many of the materials and architectural features that have been used historically in accessory structures are also used in the construction of primary buildings. When a project involves alterations to a historic accessory building, it is important to retain character-defining features such as the materials, roof form, historic windows, historic doors, and architectural details. Removing character-defining features is inappropriate as it can quickly alter the appearance of a structure and its relationship to the primary structure. Additions and new accessory structures should remain subordinate to the primary structure, and should seek to preserve the established building relationships in the historic neighborhood.

The purpose of this section is to ensure that the scale, height, bulk, materials, and massing of additions and accessory structures are compatible with the existing context of the historic structure and compatible with the other Contributing structures in the neighborhood as viewed from the street. In addition to following these guidelines, successful projects shall take cues from their context and surroundings.



### 8.2 ADDITIONS TO PRIMARY STRUCTURES

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

#### Guidelines:

1. Additions to the primary residential structure should be located outside of the Street Visible Area, whenever possible.
2. Additions should be subordinate in scale and volume to the existing house. Additions that involve more than a 50% increase in the Building Coverage are generally inappropriate.
3. Additions should be compatible in scale with the overall block lot coverage. Additions that involve more than a 5% increase to the block average lot coverage may be inappropriate.
4. The depth of the front and side yards should be preserved.
5. Additions, including second story additions to primary structures, should be compatible in size, scale, and massing with the original building or structure, and should harmonize in scale and massing with the existing historic structures in the surrounding blocks.
6. Additions that will be larger than their neighbors should be subordinate to the original main structure, with the greater part of the mass located away from the main façade to minimize the bulk of the perceived structure. To the extent possible, two-story additions to one-story buildings should be located outside the Street Visible Area.
7. Additions should be located at the rear of the structure, away from the street-facing architectural façade.
8. Additions that outwardly break the plane(s) established by the existing roofline or side façades of the structure are inappropriate.
9. Additions that extend the existing side façades rearward, without a break in plane, are discouraged. Additions should be stepped-in from the side façade and be lower in height than the primary structure.
10. 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.
11. The original rooflines of the front façade of a structure should remain readable and not be obscured by an addition.



12. Addition of roof forms and materials should be consistent with those of the original structure.
13. Additions should use similar or otherwise compatible finish materials as the original building or structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
14. 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. All buildings should be recognized as products of their own time.
15. 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 lite windows, simple 1-over-1 lite windows may be appropriate.
16. 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.
17. 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.
18. Additions should be designed in the same architectural style and character of the existing building or structure.
19. Where additions that comprise a new floor can be found appropriate, such additions should be located to the rear of the structure.
20. Rooftop additions should be located to the rear of the structure, should preserve the historic character, architectural details, form, and mass of the existing historic structure; and be designed to be compatible with the surrounding historic structures.
21. The enclosure of non-visible 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.
22. 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.
23. Additions that would require the location of designated parking areas within the front yard area are not permitted under LAMC.



### 8.3 ACCESSORY STRUCTURES, NEW ACCESSORY STRUCTURES, AND ADDITIONS TO EXISTING ACCESSORY STRUCTURES

Garages and other accessory structures can make an important contribution to the character of a 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 structure.

The guidelines in this section are specifically targeted toward the rehabilitation, addition to, or reconstruction of accessory structures on historic properties. It will also be useful to consult the Setting guidelines of this Plan (Chapter 6) to determine the placement, dimensions, and massing of such structures on lots with existing historic buildings, and the Residential Rehabilitation guidelines of this Plan (Chapter 7) for guidelines pertaining to architectural details and materials.

#### Guidelines:

1. Existing garage 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 garage doors on a façade should be maintained.
3. Filling in or altering the size of historic garage doors, especially on street visible façades, is inappropriate.
4. When replacement of doors is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
5. 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.
6. New accessory structures, garages, and additions to existing accessory structures should be similar in character to those which historically existed in the area.
7. Street visible garages and accessory structures should retain the appearance of their original intended use.
8. Basic rectangular roof forms, such as pitched or flat with parapet wall, are appropriate for most garages.
9. New garages, accessory structures, or additions should be designed not to compete visually with the historic residence.



10. Detached garages are preferred. New garages should be detached and located behind the line of the rearmost wall of the house whenever possible. Attached garages should be located to the rear of the house.
11. New accessory structures, such as greenhouses, porches, or gazebos should not take up more than 50% of the available back yard area.
12. Accessory structures and additions should always be subordinate in height, width, and area to the existing primary structure.
13. Accessory structures and additions 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.
14. New accessory structures, garages, and additions should be similar in character to those that historically existed in the area, but may be larger to accommodate the realities of 21<sup>st</sup> century living, including larger and more vehicles, and second story additions.
15. Changes in garage roof heights, when found to be appropriate, should not be street visible and should not remove historic architectural details.
16. Alley-facing garages may vary in size, form, and appearance so long as the variations are not visible from the neighboring street.
17. A subterranean garage is inappropriate, since historically, there were no garages below natural grade in Windsor Square. .



## Chapter 9: Residential Alterations of Non-Contributing Elements

### 9.1 INTRODUCTION

Non-Contributing Elements are structures, landscapes, natural features, or sites identified as Non-Contributing in the Historic Resources Survey for the HPOZ. The Historic Resources Survey additionally identifies the architectural style of the structure, alterations that affected the building contribution status, and why the structure was identified as a Non-Contributing resource. Generally, properties that are identified as Non-Contributing in the Survey for the HPOZ can be further broken down into three categories:

#### **Non-Contributors that were built within the Period of Significance**

Such properties were identified in the Survey as Non-Contributing Elements because they do not retain their original architectural details or have been altered to the point where such alterations are considered to be irreversible. Though altered, these structures may retain massing, building forms, and architectural styles consistent with the development pattern of the block.

#### **Non-Contributors that were built outside of the Period of Significance**

Such properties are identified in the Survey as Non-Contributing Elements because they were not built within the Period of Significance and thus do not contribute to the historic nature of the HPOZ. These properties are often designed in modern styles with varied massing, fenestration, and materials. When designing alterations to Non-Contributors constructed outside the Period of Significance it is important to balance compatibility between the existing structure's architectural style and the architectural styles of the surrounding Contributing Structures. On a structure with large openings, such as a dingbat apartment building, installing smaller openings found on adjacent structures may not be compatible for the style of the structure. The intention of the design should therefore come from the existing architectural characteristics of the structure rather than the surrounding structures.

#### **Vacant lots**

Such properties are unimproved or do not have legally permitted structures.

This chapter addresses proposed alterations involving maintenance, repair, additions, or new detached accessory structures to Non-Contributing properties. It does not address projects that propose to change the architectural styles of existing properties, or new construction of a primary or secondary structure. For such projects, please refer to Chapter 10 "Residential Infill." Projects involving restoration of a Non-Contributing Element based on historic photographic evidence, original building plans, another Contributing Element in the Windsor

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Square HPOZ, etc. may want to consult the guidelines in Chapter 7 of this Plan as an additional resource.

This chapter's purpose is to encourage the consistency of scale, massing, form, and architectural style of alterations to Non-Contributing properties with historic neighborhood features so that they may enhance Windsor Square's overall historic character whenever possible.

The chapter is divided into six sections, each of which discusses a different set of design elements. However, it does not address a property's "Setting" or site (broadly defined as the front yard area and public right-of-way). For such elements, please refer to Chapter 6 "Setting (Front Yard) and Public Right-of-Way."

In addition to following these guidelines, successful projects should take cues from their context and surroundings. This section provides guidelines specific to ensuring that alterations to Non-Contributing structures do not detract from the overall historic character of the district, through encouraging consistency of scale, massing, material, and form in the neighborhood. In general, alterations should not try to exactly replicate the style of the surrounding historic structures; rather, the design should be consistent with the surrounding historic structures and sites.



### 9.2 MASSING AND FORM

The massing and form of historic structures in an intact historic neighborhood are most often fairly uniform along a block face. Nearly all historic residential structures were designed to present their faces to the street, and not to a side or rear yard. Potential work that is significantly different in massing and form from other structures on a particular block can diminish the integrity of the HPOZ and should be avoided. Elements such as overall building height and shape, building proportions, porches, roofs, and dormers should be heavily considered when proposing work to existing structures, as they all have a significant impact on the district as a whole. This section provides guidelines specific to ensuring that alterations to porches, dormers, chimneys, and other roof features are compatible with the existing context of historic structures and the neighborhood as a whole. For specific guidelines pertaining to the location of massing on additions refer to section 9.6 “Additions to Primary Structures and Secondary Structures.”

#### Guidelines:

1. Porch, dormer, and roof forms that echo the character of the neighborhood should be maintained.
2. Porch, dormers, chimneys, and other roof features should be compatible with the identified architectural style of the structure. For example, adding a turret to a modern structure would not be a compatible alteration, as that roof form is not characteristic of the identified architectural style.
3. When new porches, dormers, chimneys, or roof features are added, the design, size, and placement should be compatible with the structure’s architectural style and appropriate in overall mass and form for the existing structure. The peak of a new dormer should not be higher than the peak of the building’s roof.
4. Enclosure of an existing porch or courtyard on a street-facing façade is generally inappropriate.



### 9.3 OPENINGS

The size, scale, placement/location, grouping, and pattern of openings on façades (referred to as “fenestration”) are an integral part of a structure’s design, and are considered important characteristics of the architectural style of a structure. When proposing work that would alter existing original/historic openings, such as doors and windows, it is important to consider not only the architectural style of the structure, but also the broader neighborhood context. The architectural style and neighborhood context will generally inform where on a structure openings should be located, the appropriate scale of the openings, and how openings should be grouped. When proposing a design for building openings, such as windows, it is important to consider the following character-defining features of windows: 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 the exterior casing.

#### Guidelines:

1. Openings should be compatible with the identified architectural style of the structure. Façades with established fenestration and door patterns should maintain the scale, proportion, and continuity of openings.
2. Windows and doors should use similar groupings, alignments, proportions, operations, and sizes for the architectural style of the structure, though rear façades may have varied fenestration. For example, large arched picture windows (commonly found on Spanish Revival style structures) are not appropriate for a Craftsman style structure.
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.
4. Every structure should have a main entryway on its primary façade. When relocating or altering the location of the front entrance, attention should be paid to the door pattern of the surrounding historic structures.
5. Adding doors to primary street-facing façades is generally not appropriate. Adding additional doors on multi-family dwellings may be compatible if similar door groupings exist on surrounding historic structures.



### 9.4 ARCHITECTURAL STYLES AND DETAILS

Different architectural styles or types generally exhibit common architectural design elements. Therefore, if you are considering a project that involves altering a structure, the first step is to determine what style elements are present in other buildings 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 picture windows? Spanish tile roofs? Stucco cladding? The Residential Alterations guidelines that follow point out various design elements that need special attention to ensure that alterations are compatible with the historic streetscape. 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.

#### Guidelines:

1. Decorative details characteristic of an architectural style should be maintained or replaced as needed. Simplification of a structure through the removal of existing original/historic architectural features is generally not appropriate.
2. Architectural details 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. Use of simplified versions of traditional architectural details is encouraged.
3. In areas where architectural details are common on a block, alterations should incorporate these traditional details where compatible, in a simplified form.
4. Overly decorative windows, doors, materials, and architectural features that create a false sense of history are strongly discouraged.
5. Windows should have decorative accent and installation details compatible with the identified architectural style of the structure. Detail examples include an apron, sill, recessed installation, and/or stucco reveal.
6. New security bars and doors are discouraged. In cases where bars may be found to be compatible, bars should use minimal ornamentation. Screen doors and windows that are consistent with the architectural style and the opening size may be compatible.
7. New skylights or solar panels should be designed and located in such a way as to be least visible from the Street Visible Area. If skylights are desired, flat skylights, flush with the roof, are encouraged.
8. Mechanical apparatus should be located in rear or side yard areas, and should not be visible. In addition, consider placing such apparatus out of sight and sound of neighboring homes, if at all possible. Mechanical apparatus that must be placed in a street visible location should be obscured from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.



### 9.5 MATERIALS

The characteristics of building materials, including the scale of units and the texture and finish of the material, define the character of a building. For example, the color, texture, and finish of historic stucco is a distinctive feature of Spanish Colonial Revival homes, and plays an important role in establishing the scale and character of these structures.

Replacement of building materials requires careful attention to the scale, texture, pattern, and detail of the material. The three-dimensionality of moldings and trim, the distinctive texture of stucco, 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 choose an appropriate finish when stucco work is needed.

#### Guidelines:

1. Materials should be visually similar in appearance to those used historically, be compatible with the architectural style of the structure, and be consistent throughout street visible façades. For example, slate roofing should not be used on a Spanish Colonial Revival home.
2. Materials should be similar in scale, pattern, and texture to those used historically in the Windsor Square HPOZ neighborhood.
3. Light colored asphalt shingles are generally not compatible. Dark grays and browns are generally compatible replacement roofs. Earth-tone colors such as dark greens and reds may be compatible, depending on the style of the structure.



### 9.6 ADDITIONS TO PRIMARY STRUCTURES

Nothing can alter the appearance of a structure more quickly than an ill-planned addition. Additions can not only radically change the appearance of a structure to passersby, but can also detract from the continuity of the neighborhood. New additions within an HPOZ should seek to be compatible with both the neighborhood and the building to which they are attached.

#### Guidelines:

1. Additions should be compatible in scale with the overall block lot coverage.
2. Additions should be located at the rear of the structure, away from the street visible architectural façades.
3. Additions that outwardly break the plane established by the existing roofline or side façades of the house are strongly discouraged.
4. Additions that comprise a new floor should be located toward the rear of the structure.
5. Residential structures should harmonize in scale and massing with the existing structures in surrounding blocks within the HPOZ. For instance, a 2.5-story structure should not be built in a block largely occupied by single-story bungalows.
6. Additions that result in a larger structure than the adjacent properties should be designed in modules, with the greater part of the mass located away from the main façade to minimize the perceived bulk of the structure.

**Note: Refer to Chapter 9, Sections 1-4, for additional guidelines pertaining to the design elements of additions, including: massing and form, openings, architectural styles and details, and materials.**



### 9.7 NEW ACCESSORY STRUCTURES AND ADDITIONS TO EXISTING ACCESSORY STRUCTURES

Garages and accessory structures can make an important contribution to the character of a historic neighborhood. Accessory structures were typically relatively simple structures architecturally, with little decorative detail. Often, these structures reflected a simplified version of the architectural style of the house itself, and were finished in similar materials.

For alterations to existing garages and accessory structures, follow the same guidelines throughout this chapter as you would for the alterations of a residential structure. The guidelines in this section are specifically targeted toward the new construction of accessory structures and additions to existing accessory structures.

#### Guidelines:

1. Accessory structures and additions to existing accessory structures should be designed not to compete visually with the primary structure.
2. Accessory structures and additions to existing accessory structures should always be subordinate in height, width, and area to the existing primary structure.
3. When choosing a location for a new accessory structure, care should be taken to respect the existing pattern of development of the block. For instance, placing a new garage adjacent to the primary structure would not be compatible when neighboring garages abut the alley.
4. New garages and additions to existing accessory structures should be located behind the line of the rear wall of the house whenever possible.
5. Garages should be detached from, and to the rear of, the primary residential structure. Attached garages are not appropriate in Windsor Square.
6. New accessory structures, such as greenhouses or gazebos, should not take up more than 50% of the available backyard area.
7. Basic rectangular roof forms, such as hipped, gabled, or flat with parapet walls, are compatible for most garages.
8. Accessory structures and additions to existing accessory structures should be compatible with the architectural style of the existing house with respect to materials, fenestration, roof patterns, etc. Architectural details should be simplified and designed with less detail on accessory structures.



## Chapter 10: Residential Infill

### 10.1 INTRODUCTION

“Infill” is the process of building a new structure on a vacant site within an existing neighborhood. These infill guidelines are intended for the use of property owners planning new structures on vacant sites, or replacement of buildings or structures on Non-Contributing properties. These Residential Infill guidelines may also be applicable to the review of alterations to structures or sites within the HPOZ that are identified as Non-Contributing in the Historic Resources Survey, such as projects that propose to change the architectural style of existing properties. These guidelines also help ensure that such new construction and alterations recognize, and are sensitive to, their historic context, and that new infill buildings and structures are compatible with the historic fabric of the district in terms of architectural context, setting, and environment.

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

### 10.2 DESIGN APPROACH

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

Most HPOZs have stood the test of time because they contain structures that are designed and constructed with a high level of design integrity and quality of workmanship. Consequently, new structures within the HPOZ should strive to integrate the highest and best design and construction practices to fit this context. The Architectural Styles Chapter of this Plan contains sections detailing common design elements of each style.

The Windsor Square HPOZ has a range of building types. Most blocks are defined by predominantly one and two-story single family homes, while others contain two-story multi-family structures. New development should be compatible with the neighborhood’s character, and building sizes, mass, and bulk.

Contemporary architectural designs for new infill construction are not necessarily discouraged within the HPOZ. A compatible design must respond to siting with respect to prevailing lot use patterns, orientation of building to the lot, height, massing, pattern of window and door fenestration, materials, and detail. Most importantly, each project should respond to its surrounding context and help to create a seamless transition from building type to building type.



### Single Family Housing

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

### Multi-Family Housing

The Windsor Square HPOZ contains some examples of multi-family housing that have architectural styles compatible with surrounding architectural styles or style groups, which may be successfully duplicated in new multi-family construction. Often, owners of vacant lots in residential areas find it financially desirable to build multi-family housing if it is allowed by the zoning code. In recent years, land use patterns and zoning regulations have allowed for expansion of multi-family uses. Houses may have been converted to multi-family residences, or newer apartment or condo buildings may have been constructed.

In any event, when a multi-family residential project is proposed in the HPOZ the project should follow the Residential Infill guidelines contained in this section. The Infill guidelines contain examples of several multi-family building types and architectural styles that may be compatible with the HPOZ. When possible, applicants should pay close attention to what types of multi-family structures existed in or near the HPOZ during the Period of Significance.

These multi-family structures were usually developed with the same setbacks, heights, 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 composed primarily of two-story single-family structures, this architectural style may be a useful model for low-density multi-family development.

### One-over-one duplex

#### Guidelines:

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 façade of the structure, and should be designed to read as two separate entryways. This may be achieved through the location of doorways on both the first and second story.
3. Entryways should be highlighted by a recessed entry or classical architectural archway.



4. One-over-one duplexes should be defined by an entry courtyard with an exposed stair leading to the second story. An opening in the courtyard wall should provide street access to shared resident spaces. Many duplexes have covered balconies.
5. Parking areas should be located to the rear of the structure.

### **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 Italian Renaissance Revival styles, in particular, lent themselves to the development of two-unit to four-unit structures, often with simple rectangular massing. Usually, the only external indication that these structures were not single-family dwellings was the multi-door entryway, often designed with the same porch form as single family neighbors.

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

1. The scale, roof form, and architectural style of the structure should be consistent with these residential infill guidelines and with surrounding historic residential structures.
2. Entryways should be consistent with the architectural style, and designed to be compatible with the historic character of the Windsor Square HPOZ neighborhood. 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, traditionally-styled porch.
4. Parking areas should be located to the rear of the structure.
5. Front yard areas should be comprised of landscaping. Paving or otherwise hardscaping 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 composed as a cluster of small one story residential structures of a common architectural style organized, usually in two parallel lines, around a central courtyard arranged perpendicular to the street, and often anchored by a two-story complex at the back of the courtyard.

Important elements of this design style that ensure its compatibility with historic residential development patterns include the small scale of the bungalows, the quality of their architectural detailing, the choice of an architectural style compatible with surrounding residential development, and a treatment of the façades on the bungalows facing the primary street that includes details like porches, entryways, overhanging eaves and other details which emphasize reliance on traditional single-family residential design elements. This type of



development may be appropriate in areas composed predominantly of small single story cottages or duplexes where multi-family development is permitted by the zoning code. A useful resource for planning a bungalow court is [Courtyard Housing in Los Angeles](#) by Stephanos Polyzoides, Roger Sherwood (a resident of Windsor Square), and James Tice.

### **Guidelines for building in the Bungalow Court form:**

1. All buildings within the court should be designed in a cohesive architectural style which 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.
4. The scale of the bungalows should reflect the scale of the surrounding historic residential structures.
5. The location of entryways on bungalow façades that face the street is preferred.

### **The Courtyard Apartment Building**

Courtyard Apartments were a popular multi-family housing style in Los Angeles from the 1920s to the 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 Minimal Traditional styles, often with French Eclectic or Chateausque details.

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 typically 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 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. A useful resource for planning a courtyard apartment building is [Courtyard Housing in Los Angeles](#) by Stephanos Polyzoides, Roger Sherwood, and James Tice.

### **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 that is open to the street.

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3. Lower scale structures may have individual exterior entryways for each unit. These entryways should each be marked by their own porch. Common balconies or porches spanning more than two entryways are discouraged.
4. The central courtyard area should be extensively landscaped. Water features and fountains are encouraged.
5. The architectural style and materials of the new structure should be appropriate to the surrounding historic area.
6. Parking areas should be located to the rear or beneath the structure.
7. All buildings within the court should be designed in a cohesive architectural style that is common in the surrounding neighborhood.



### 10.3 SETTING, LOCATION, AND SITE DESIGN

The site design of a historic structure is an essential part of its character. Further, the spacing and location of historic structures within a 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, gives the neighborhood a strong sense of place that is in fact 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.

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, and sidewalks to yards and front walkways, which led to porches and the private spaces within the house. The height and massing of historic structures in an intact historic neighborhood will generally be fairly uniform along the block face. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. Common setbacks in the front and side yards help ensure these orderly progressions. Preservation of these progressions is essential to the preservation of the historic residential character of the structures and neighborhoods within the HPOZ. Preservation of these progressions is often essential to the maintenance of the historic neighborhood street as a functioning resource around which the neighborhoods interacts. The purpose of this section is to provide guidelines that ensure that new construction visible from the street respects and complements the existing historic streetscape.

**Note: New Infill projects will also need to reference and comply with Chapter 6: Setting, of this Preservation Plan, for guidelines on setting and site design.**

#### 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 that face the street are inappropriate in new construction for most architectural styles found in the Windsor Square HPOZ; detached garages are preferred. Garages should be located to the rear of the property.
5. Parking areas should be located to the rear of a structure. Designation of parking spaces within a front yard area is inappropriate.

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6. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete and parking areas are inappropriate.
7. The lot coverage proposed for an infill project should be substantially consistent with the lot coverage of nearby Contributor properties.
8. Outdoor period details, such as address tiles, are encouraged.
9. Mature trees, particularly street trees in the public planting strip, should be retained whenever possible. If replacement is necessary, in-kind plant materials are recommended. Replacements should be mature with a 24-inch box. Refer to the most current version of the Windsor Square Master Tree Plan for further guidance.



### 10.4 MASSING AND ORIENTATION

The height and massing of historic structures in an intact historic neighborhood are most often fairly uniform along a block face. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. The purpose of this section is to ensure that the scale, height, bulk, and massing of new construction visible from the street is compatible with the existing context of historic structures and the neighborhood as a whole.

#### Guidelines:

1. New residential buildings and 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 façade to minimize the perceived bulk of the structure.
3. New residential structures should present their front door and major architectural façades to the primary street and not to the side or rear yard.
4. In some cases on corner lots, a corner entryway between two defining architectural façades may be appropriate.
5. A progression of public to private spaces in the front yard is encouraged. One method of achieving this goal is through the use of a porch to define the primary entryway.
6. Attached garages that face the street are generally inappropriate; garages should be located to the rear of the residence.



### 10.5 ROOF FORMS

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

#### Guidelines:

1. New residential structures should echo the roof forms of the surrounding historic buildings and structures. For instance, if the majority of structures along a particular street utilize front-facing gable-ends, the infill structure should likewise utilize a gable-end. Where a diversity of roof forms exists 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 inconspicuous.
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. 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.



### 10.6 OPENINGS

The pattern of windows, doors, and other openings on the façades of a historic structure strongly define the character of the structure's design. These openings define character through their shape, size, construction, façade arrangement, materials, and profile. Repetition of these patterns in the many historic structures of a 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 solid-to-void ratio on street visible façades to those found in surrounding historic structures. Generally, large expanses of glass facing the street is inappropriate.
2. New construction should use similar window groupings, header heights, and alignments to those on surrounding historic structures.
3. When viewed from the street, windows should be similar in shape, scale, and proportion to those found in surrounding historic structures.
4. Windows should appear similar in materials and construction to those found in surrounding historic structures.
5. Dormers should be similar in scale to those found on existing historic structures in the area.
6. Main entryways should be configured and emphasized similarly to those on surrounding structures. Attention should be paid to design similarities such as symmetry, depth, and the use of architectural features such as pediments, crowns, porches, etc.
7. The placement of a porch to define the front entry is encouraged.
8. Entrance enclosures, such as porches, porte-cocheres, and overhangs should be used when similar features are widely used within the neighborhood.
9. Garage doors on street-facing façades are generally out of scale to the historic streetscape of Windsor Square, and are inappropriate.



### 10.7 MATERIALS AND DETAILS

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

#### Guidelines:

1. When visible from the street, new construction should incorporate materials similar to or otherwise compatible with those used traditionally in historic structures in the area. For example, if most houses within a neighborhood are stucco, an infill house that is entirely wood clapboard 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 compatible with surrounding historic structures.



## Chapter 11: Relocating Historic Structures

### 11.1 RELOCATING HISTORIC STRUCTURES ONTO NON-CONTRIBUTING LOTS

In most cases, the proposed relocation of a historic structure to a location within a 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 the preservation of the historic importance of both the structure to be moved and the district in which it will be relocated.

#### Guidelines:

1. If feasible, relocate a building or structure to a lot within its original neighborhood.
2. Relocation of the building or structure to a lot similar in size and topography to the original is strongly preferred.
3. The building or 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 building or structure to be relocated should be placed on its new lot in the same orientation and (if consistent with the district) with the same setbacks to the street as its placement on its original lot.
5. The preparation of a relocation plan is encouraged. This should occur prior to relocation to ensure that the least destructive method of relocation will be used.
6. Alterations or additions to the historic building or structure proposed to further the relocation process should be evaluated in accordance with the design guidelines (as limited by this Plan).
7. The appearance, including materials and height, of the new foundations for the relocated historic structure should match those original to the building or structure as closely as possible, taking into account applicable codes.



## Chapter 12: Common Architectural Terms

**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 sun or precipitation.

**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 in 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.

**Block face:** 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 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 window 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 portion 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 in the outer edge of a cornice or roof.

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

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

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

**Garden wall:** A low masonry wall at the perimeter of a property.

**Glazed:** Filled with a pane of glass.

**Gothic arch:** A pointed arch reminiscent of those found on Gothic cathedrals

**Grilles:** A decorative screen, usually of wood, tile, or iron, covering or protecting an opening. Also spelled "grills."

**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 theater entrance, often containing a sign.

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

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



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

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

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

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

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

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

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

**Pier:** Vertical structural members.

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

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

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

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

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

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

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

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

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

**Showcase windows:** Large glazed openings designed to showcase merchandise.

**Sidelights:** Vertical windows along the outside of a door.

**Sleeping porch:** A porch or room having open sides or many windows arranged to permit sleeping in the open air.

**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 block face.

**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.