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PART I OVERVIEW

1.0 Mission Statement

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

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

2.0 Goals and Objectives

GOAL 1 Preserve the historic character of the community.

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

GOAL 2 Preserve the historic streetscape of Hancock Park.

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

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

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

GOAL 4 Achieve widespread public awareness and involvement in historic preservation throughout the Hancock Park HPOZ.

- Objective 4.1 Keep local residents, the preservation community, the general public, and decision makers informed about historic preservation issues and initiatives, and facilitate access to this information.
- Objective 4.2 Increase public knowledge about preservation programs and practices and how they may be used to preserve historic properties.
- Objective 4.3 Inform the public and preservation community about effective preservation techniques and resources.

GOAL 5 Assist in the effective implementation of the HPOZ ordinance.

- Objective 5.1 Facilitate fair and impartial decisions regarding proposed projects within the neighborhood.
- Objective 5.2 Educate and inform property owners and residents about achieving District benefits through appropriate historic preservation.

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

3.0 Function of the Plan

3.1 ROLE OF THE PRESERVATION PLAN

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

The Hancock Park Preservation Plan serves as an implementation tool of the Wilshire Community Plan (a part of the land use element of the City's General Plan). HPOZs are one of many types of overlay districts, policies, and programs that serve to advance the goals and objectives of Community Plans.

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

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

3.2 ORGANIZATION OF THE PRESERVATION PLAN

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

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

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

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

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

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

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

3.3 ROLE OF THE HPOZ BOARD

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

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

3.4 REVIEW AUTHORITY

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

3.5 EXEMPTIONS

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

3.5 EXEMPTIONS (CONT.)

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

3.5 EXEMPTIONS (CONT.)

- w. Demolition, replacement, or alteration that affects less than 30% of the existing square footage and does not affect the street visible facade(s) as determined by Planning Department Staff. To calculate whether the 30% threshold has been triggered all affected square footage attached to the main structure shall be counted, regardless of use (see definition of "Square footage" in Section 12.0 - Definitions); and

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

3.6 DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

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

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

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

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

3.7 THE HANCOCK PARK HPOZ BOARD

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

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

Conforming Work

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

3.7 THE HANCOCK PARK HPOZ BOARD (CONT.)

Certificate of Appropriateness (Work on Contributing Buildings)

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

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

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

3.7 THE HANCOCK PARK HPOZ BOARD (CONT.)

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

3.8 REVIEW CRITERIA

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

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

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

3.8 REVIEW CRITERIA (CONT.)

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

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

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

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

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

3.8 REVIEW CRITERIA (CONT.)

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

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

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

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

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

3.9 VISIBILITY

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

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

4.0 Historic Resource Survey

4.1 INTRODUCTION

The Historic Resources Survey is a document which identifies all “Contributing” and “Non-contributing” structures and all Contributing landscaping, natural features and sites, individually or collectively, including street features, furniture or fixtures, and which is certified as to its accuracy and completeness by the Cultural Heritage Commission. A “Contributing” structure has been built within the historic period of significance of the HPOZ, and retains elements that identify it as belonging to that period. A “Non-contributing” structure either does not date from the historic period of significance or has been so irreversibly altered that it no longer retains the elements that identify it as belonging to that period.

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

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

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

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

4.2 OTHER HISTORICAL DOCUMENTS

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

5.0 Context Statement

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

5.1 HISTORY OF THE HANCOCK PARK HPOZ AREA

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

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

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

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

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

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

Commercial Development

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

Residential Development

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

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

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

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

5.2 HANCOCK PARK PERIOD OF SIGNIFICANCE

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

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

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

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

Eclectic Revival Styles (1920- 1940)

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

Early Modern Styles (1920- 1945)

Art Deco/Moderne

Minimal Traditional

Prairie

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

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

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

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

6.0 Architectural Styles

6.1 ARCHITECTURAL STYLES HISTORY

19th CENTURY STYLES (1860 - 1910)

Eastlake/Stick
Folk Victorian
Italianate
Queen Anne

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

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

TURN OF THE CENTURY STYLES (1890 - 1920)

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

Architectural styles popular in Los Angeles from the late 1890s through the 1910s included the Shingle style, early Colonial and Neoclassical Revival styles, the Transitional Arts and Crafts style, the early Craftsman and Craftsman/Ultimate Bungalow styles, the Foursquare and Hipped Roof Cottage styles, very early Mission and Spanish Colonial Revival styles, the Prairie Style, and the Beaux Arts style. In this period, Los Angeles was beginning to develop a broad base of prominent architects. Prominent architects in Los Angeles during this period included Henry and Charles Greene, the Heineman Brothers, Frank Tyler, Sumner Hunt, Frederick Roehrig, Milwaukee Building Co., Morgan & Walls, J. Martyn Haenke, Hunt & Burns, Charles Plummer, Theodore Eisen, Elmer Grey, Hudson & Munsell, Dennis & Farwell, Charles Whittlesby, and Thornton Fitzhugh.

These styles were concentrated in areas spreading from downtown Los Angeles into some of the area's first streetcar suburbs. Although many examples of these styles have been lost through

redevelopment, fire, and deterioration, many fine examples of these styles still exist in Los Angeles. These styles can be commonly found in the West Adams area (Pico-Union, University Park, Kinney Heights, Harvard Heights, Western Heights, West Adams-Normandie, Jefferson Park), in Angelino Heights, and in Highland Park. Some early examples of the Craftsman and Beaux Arts styles can be found in the Hancock Park area. Only one surviving example of the work of architects Charles and Henry Greene survives in Los Angeles, in the Harvard Heights HPOZ.

THE ECLECTIC REVIVAL STYLES (1920-1940)

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

The period between the World Wars was one of intense building activity in Los Angeles, and a wide range of revival styles were built in the area during this period. The Eclectic Revival styles popular in Los Angeles between the First and Second World Wars include the Colonial Revival, Dutch Colonial Revival, Spanish Colonial Revival, Mission Revival, French Eclectic, Chateauesque, English and Tudor Revival, Italian Renaissance Revival, Mediterranean Revival, Neoclassical Revival, Egyptian Revival, Monterey and Hispano-Moresque styles. The Craftsman and Craftsman Bungalow styles continued to develop as popular styles through this period. Many of these styles were popular both as residential and commercial styles, with a few, particularly the Egyptian Revival and Chateauesque styles, being particularly popular for use in small and large scale apartment buildings.

All of these styles were based on an exuberantly free adaptation of previous historic or “foreign” architectural styles. The Los Angeles area is home to the largest and most fully developed collection of these styles in the country, probably due to the combination of the building boom that occurred in this region in the 1920s and the influence of the creative spirit of the film industry. Prominent architects working in these styles included Paul Revere Williams, Walker & Eisen, Curlett & Beelman, Reginald Johnson, Gordon Kauffman, Roland Coates, Arthur R. Kelley, Carleton M. Winslow, and Wallace Neff.

Many surviving examples of these styles exist in Los Angeles, particularly in the Hancock Park, Windsor Square, Lafayette Park, Spaulding Square, Larchmont Heights, Whitley Heights, Carthay Circle, South Carthay, Miracle Mile North, and Los Feliz areas.

THE EARLY MODERN STYLES (1900-1945)

Art Deco
Minimal Traditional
Modern
Moderne
Prairie

The period between the World Wars was also a fertile one for the development of architectural styles that were based on an aggressively modern aesthetic, with clean lines and new styles of geometric decoration, or none at all. The Art Deco, Moderne, and Modern styles all took root and flourished in the Los Angeles area during this period. The Prairie style and the work of Frank Lloyd Wright could also probably be included in this category. The influence of the clean lines of these styles also gave birth to another style, the Minimal Traditional style, that combined the spareness and clean lines of the Modern and Moderne styles with a thin veneer of the colonial or historic revival styles. Prominent architects in the Los Angeles region working in these styles included Richard Neutra, Paul R. Williams, R.M. Schindler, Stiles O. Clements, Robert Derrah, Milton Black, Lloyd Wright, and Irving Gill.

POST-WORLD WAR II (1945 - 1965)

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

The period dating from 1945-1965 saw an enormous explosion in the development of single-family housing in the Los Angeles area. Much of this development took the architectural vocabulary of the pre-war years and combined it into simplified styles suitable for mass developments and small-scale apartments. Residential architectural styles popular in Los Angeles in this period included the Minimal Traditional, Ranch, Post and Beam, Contemporary, and Dingbat styles. This architectural guide also includes some examples of Post World War II commercial styles, such as the Googie style and the commercial strip development.

Prominent architects working in these styles in Los Angeles included Gregory Ain, A. Quincy Jones, J. R. Davidson, Cliff May, John Lautner, William Pereira, Rapahael Soriano, and H. Hamilton Harris, although many of these styles were builder-developed. Areas where these styles may be found in Los Angeles include Westchester, West Los Angeles, and the San Fernando Valley.

SECTION 6.2 INTRODUCTION TO HANCOCK PARK HPOZ ARCHITECTURAL STYLES

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

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

The architectural style descriptions may contain some unfamiliar terms. Many of these terms are defined in the Definitions section of this Preservation Plan, or are illustrated in the corresponding section of the Residential Rehabilitation Guidelines.

ART DECO/MODERNE



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

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

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

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



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

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

Chateausque



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

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

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

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



Chateausque - *Common character defining features*

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

Colonial Revival



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

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



Colonial Revival residential structures are typically one or two stories, with hipped or gabled roofs and symmetrical facades. The entryway or porch is the primary focus, often highlighted with a decorative crown or pediment. Commercial structures are usually low in scale.

Elements of the Colonial Revival style are often found mixed with the Queen Anne and Craftsman architectural styles.



Colonial Revival - *Common character defining features*

Windows (pg. 49)

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

Porches & Balconies (pg. 55)

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

Doorways (pg. 52)

- Single
- Rectangular

Roofs (pg. 58)

- Side gabled

Building Materials (pg. 63)

- Shingles
- Clapboard

Contemporary



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

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

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

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

Contemporary - *Common character defining features*

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

French Eclectic



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

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

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



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



French Eclectic - *Common character defining features*

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

Roofs (pg. 58)

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

Building Materials (pg. 63)

- Brick
- Stone
- Stucco

Gothic Revival



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

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

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

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



Gothic Revival - *Common character defining features*

Windows (pg. 49)

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

Porches (pg. 55)

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

Doorways (pg. 52)

- Paired and single
- Arched or rectangular
- Decorative crowns

Roofs (pg. 58)

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

Building Materials (pg. 63)

- Wooden cladding
- Textured shingles

Greek Revival



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

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



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

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



Greek Revival - *Common character defining features*

Windows (pg. 49)

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

Porches & Balconies (pg. 55)

- Shallow and wide
- Classical columns

Doorways (pg. 52)

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

Roofs (pg. 58)

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

Building Materials (pg. 63)

- Brick
- Stone
- Stucco
- Clapboard

Mediterranean/Italian Renaissance Revival



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

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

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



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

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



Mediterranean Revival - *Common character defining features*

Windows (pg. 49)

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

Porches & Balconies (pg. 55)

- Relatively restrained porticos
- Piazzas
- Arcades

Doorways (pg. 52)

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

Roofs (pg. 58)

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

Building Materials (pg. 63)

- Stucco
- Iron details

Minimal Traditional



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

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



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

Minimal Traditional features are sometimes mixed with Ranch styles.



Minimal Traditional - *Common character defining features*

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

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

Mission Revival



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

The Mission Revival style owes its popularity in large part to the publication of “Ramona” in the late 19th century, the release of the Mary Pickford film of the same title in 1910, and the consequent romanticization of the Mission era in California and resurgence of interest in the Spanish heritage of the southwestern United States.

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

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

Mission Revival - *Common character defining features*

<p>Windows (pg. 49)</p> <ul style="list-style-type: none"> ▪ Arched or curved tops ▪ Rectangular tops ▪ Single ▪ Islamic ornament ▪ Quatrefoils ▪ Decorative crowns 	<p>Porches & Balconies (pg. 55)</p> <ul style="list-style-type: none"> ▪ Large in size ▪ Arcaded entry ▪ Large, square piers 	<p>Doorways (pg. 52)</p> <ul style="list-style-type: none"> ▪ Single ▪ Wooden ▪ Arched or rectangular ▪ Decorative crowns
<p>Roofs (pg. 58)</p> <ul style="list-style-type: none"> ▪ Hipped ▪ Flat ▪ Red tile ▪ Tower ▪ Mission-shaped roof parapet or dormer 	<p>Building Materials (Pg. 63)</p> <ul style="list-style-type: none"> ▪ Stucco 	

MONTEREY



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

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

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

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



Monterey - *Common character defining features*

Windows (pg. 49)	Porches & Balconies (pg. 55)	Doorways (pg. 52)
-------------------------	---	--------------------------

- | | | |
|--|---|---|
| <ul style="list-style-type: none"> ▪ Double-hung wood with mullions arranged in pairs or single ▪ Paired windows with shutters ▪ Rectangular tops | <ul style="list-style-type: none"> ▪ Relatively restrained ▪ Second floor ▪ Square or turned posts | <ul style="list-style-type: none"> ▪ Paired or single ▪ Wooden ▪ Rectangular |
|--|---|---|

Roofs (pg. 58)	Building Materials (pg. 63)
-----------------------	------------------------------------

- | | |
|---|--|
| <ul style="list-style-type: none"> ▪ Low-pitched ▪ Gabled ▪ Occasionally-hipped ▪ Wooden shingles ▪ Tile | <ul style="list-style-type: none"> ▪ Stucco ▪ Brick ▪ Clapboard ▪ Shingle ▪ Vertical Board-and-Batten |
|---|--|



Neoclassical Revival



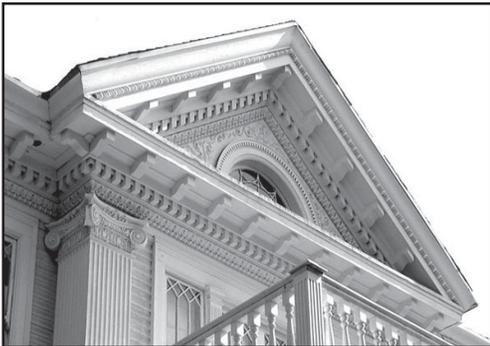
The Neoclassical Revival style originated in the United States in 1895 and continued in popularity until 1950. In the Los Angeles area it was predominantly popular from 1895 through World War II.

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



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

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



Neoclassical Revival - **Common character defining features**

Windows (pg. 49)

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

Porches & Balconies (pg. 55)

- Double-height porticos
- Elaborate Columns

Doorways (pg. 52)

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



Roofs (pg. 58)

- Gabled
- Hipped
- Carved brackets

Building Materials (pg. 63)

- Quoins
- Clapboard
- Masonry
- Decorative Shingles

Ranch



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

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



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



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

Ranch - Common character defining features

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

Spanish Colonial Revival



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

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

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

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



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

Windows (pg. 49)

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

Porches & Balconies (pg. 55)

- Small in size
- Square posts

Doorways (pg. 52)

- Single
- Arched or rectangular
- Decorative ironwork

Roofs (pg. 58)

- Low pitched
- Tiled

Building Materials (pg. 63)

- Stucco
- Decorative ironwork

Tudor/English Revival



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

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



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

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



Tudor/English Revival - *Common character defining features*

Windows (pg. 49)

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

Porches & Balconies (pg. 55)

- Relatively restrained
- Decorative brackets

Doorways (pg. 52)

- Paired or single
- Rectangular



Roofs (pg. 58)

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

Building Materials (pg. 63)

- Brick
- Stone
- Stucco
- Clapboard
- Shingle

PART II DESIGN GUIDELINES**7.0 Design Guidelines Overview****7.1 INTRODUCTION**

Part II of this Preservation Plan consists of five chapters: Chapter 7, Design Guidelines Overview; Chapter 8, Residential Rehabilitation; Chapter 9, Residential Infill; Chapter 10, Relocating Historic Structures; and Chapter 11, the Public Realm.

A brief overview of the Preservation Principals, Architectural Styles and Findings of Contribution is provided below, followed by the User's Guide.

7.2 PRESERVATION PRINCIPLES

The following principles are distilled from portions of the Secretary of the Interior's Standards and have been adapted to conform to the specific goals and objectives of the Hancock Park HPOZ. The California Historical Building Code also supports these principles by providing an alternative set of building regulations to achieve code compliance. These principles on which these guidelines are based:

PRINCIPLE 1:

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

PRINCIPLE 2:

The historic appearance of contributing structures within the HPOZ, particularly the street visible facades, should be preserved.

PRINCIPLE 3:

The historic fabric of Contributing structures should be preserved whenever possible. Repair should be attempted before replacement.

PRINCIPLE 4:

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

PRINCIPLE 5:

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

PRINCIPLE 6:

New additions and new construction especially if it requires a Certificate of Appropriateness or Certificate of Compatibility should be designed to be compatible with the massing, size, scale, and architectural features of a historic structure or site. Additions to the public realm should be designed to preserve the significant historic fabric of contributing structures or sites.

7.3 ARCHITECTURAL STYLES

Chapter 6, Architectural Styles presents an overview of the development of different architectural styles that exist in the Hancock Park HPOZ. These descriptions are intended to give property owners a starting point to identify the predominant style or styles of their buildings or structures, and assist in determining what types of work might be appropriate. The Architectural Styles (Ch. 6) pages are intended to work in concert with the applicable chapters of the Design Guidelines.

7.4 HISTORIC RESOURCES SURVEY AND FINDINGS OF CONTRIBUTION

To find out if a particular structure, landscape feature, natural feature, or site is Contributing, consult the Historic Resource Survey, or consult with Planning Staff or the Hancock Park HPOZ Board. Depending on the Contributing/Non-contributing status of a structure, feature, or site, different elements of the Design Guidelines will be used in the planning and review of projects.

CONTRIBUTING STRUCTURES

Contributing structures, landscape features, natural features, and sites are indicated in the Historic Resources Survey for the Hancock Park HPOZ. Generally, "Contributing" structures will have been built

within the historic period of significance of the HPOZ, and will retain elements that identify it as belonging to that period. The historic period of significance of the HPOZ is usually the time period in which the majority of construction in the area occurred. Generally, work involving Contributing and Contributing Altered structures should follow the rehabilitation guidelines.

CONTRIBUTING ALTERED

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

NON-CONTRIBUTING STRUCTURES

Non-contributing structures are those structures, landscapes, Natural Features, or sites identified as Non-contributing in the Historic Resource Survey for the Hancock Park HPOZ. There are two types of Non-contributing Structures: those that do not date from the period of significance and those that do date from the period of significance, but have been so significantly altered that the changes are irreversible.

NON-CONTRIBUTING – NOT FROM PERIOD OF SIGNIFICANCE OR VACANT LOTS

Non-contributing 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 and in a different style. The infill guidelines will apply to these structures, as well as to new infill construction on vacant lots.

NON-CONTRIBUTING – FROM PERIOD OF SIGNIFICANCE

Non-contributing structures that date from the period of significance are structures that were built in the same time period as contributing structures, but that have not retained their historic character through subsequent alterations or additions. As such, elements from both the rehabilitation guidelines and the infill guidelines will apply to these structures where appropriate.

7.5 DESIGN GUIDELINES

The design guidelines are divided into four chapters:

- Residential Rehabilitation
- Residential Infill
- Relocation of Historic Structures
- Public Realm

7.6 USER'S GUIDE

Table 1.0, below, provides an overview of which chapter of the Design Guidelines to consult for specific project types. A particular project may incorporate many diverse elements, and as such may blend the boundaries between Design Guideline chapters.

**TABLE 1
DESIGN GUIDELINE USER'S GUIDE**

Project Type	Historic Resource Survey classification	Applicable Guidelines	Refer to Page
Rehabilitation	Contributing	Rehabilitation	Residential, Page 45 Commercial, Page
Rehabilitation	Non-Contributing (within period of significance)	Rehabilitation & Infill	Residential, Page 45, 69 Commercial, Page
Rehabilitation	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 69 Commercial, Page
Addition	Contributing	Rehabilitation	Residential, Page 67 Commercial, Page 88
Addition	Non-Contributing (within period of significance)	Infill	Residential, Page 69 Commercial, Page 94
Addition	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 69 Commercial, Page 94
New Construction	Contributing	Rehabilitation & Infill	Residential, Page 45, 69 Commercial, Page 74, 92
New Construction	Non-Contributing (within period of significance)	Infill	Residential, Page 69 Commercial, Page 92
New Construction	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 69 Commercial, Page 92

8.0 Residential Design Guidelines, Maintenance, Repair, and Rehabilitation

8.1 INTRODUCTION

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

These Residential Rehabilitation Guidelines are intended to aid residential property owners in planning work on buildings or structures that are identified as “Contributing” or “Non-Contributing” (from the period of significance) in the Hancock Park Historic Resources Survey. These Residential Rehabilitation Guidelines will also be used by the Department of City Planning and the HPOZ Board to review projects within the Hancock Park HPOZ.

“Contributing” buildings or structures were built within the historic period of significance, and retain elements that identify them as belonging to that period. The historic period of significance is the time period in which the majority of construction in the Hancock Park HPOZ area occurred, generally between the 1920s into the early 1950s. The predominant architectural styles in Hancock Park during this period were Colonial Revival, English Revival, French Eclectic Revival, Mediterranean Revival, Spanish Colonial Revival, and Tudor Revival.

The Residential Rehabilitation Guidelines are divided into nine (9) sections, each of which discusses an element of the design of historic structures and sites. If you are thinking about planning a project that involves the area around your house, such as altering your driveway or walkway, the “Setting” section might be a good place to start. If you are planning work on your roof, refer to the “Roofs” section. You might want to look both at the Architectural Styles section to determine the style of the building, and then at the “Roofs” section of these guidelines. The Table of Contents details other sections that might pertain to your project.



Topography helps define this home's character and should be retained. The mature trees in the front yard are another important element and should be retained.



A flat yard and central path helps define this home.



This historic retaining wall creates a consistent streetscape and neighborhood identity.

8.2 SETTING - LANDSCAPING, FENCES, WALLS, WALKS, AND OPEN SPACE

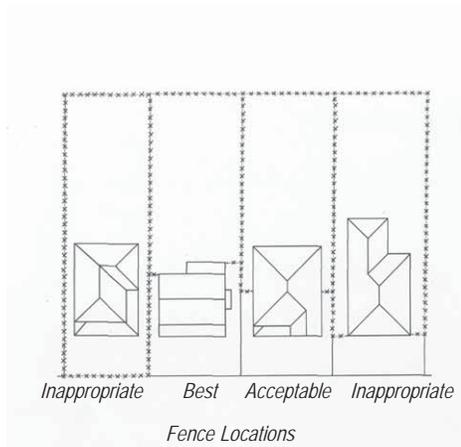
PURPOSE AND INTENT

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

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces. Streetscapes led to planting strips, planting strips to sidewalks, sidewalks to yards and front walkways, which led to porches and the private spaces within a house. Common setbacks in the front and side yards helped ensure these orderly progressions. Preservation of these progressions is essential to the preservation of the historic residential character of structures and neighborhoods, as well as the maintenance of historic neighborhood streets as a functioning resource around which a neighborhood interacts.

GUIDELINES

1. Mature trees and hedges, particularly street trees in the public planting strip, should be retained whenever possible, or alternately replaced with in-kind plantings.
2. Historic topographic features should be preserved whenever possible. Leveling or terracing a lot that was traditionally characterized by a steep hillside or raised lawn is generally inappropriate.
3. Historic walkways and other hardscape features in the front yard should be preserved. If these elements are replaced, they should be replaced with materials similar to those historically present in the area.



Solid fences or hedges in the front yard are inappropriate and block views of the structure.

4. If historic retaining walls, pathways, stairs or fences exist, they should be rehabilitated or preserved in place. If they must be removed, they should be replaced in kind. If reinforcement is necessary, finish materials should match the original in materials and design.
5. New or replacement retaining walls should be constructed in a style and with materials that harmonize with the house and with other existing historic retaining walls in the area.
6. New fencing is strongly discouraged except on Rossmore and Highland Avenues. *(Note: Fences over 42" in the front yard require a variance from the Planning Department.)*
7. The traditional character of residential front and side yards should be preserved. These areas should be reserved for planting materials and lawn, and non-porous ground coverings should be minimized.
8. Landscaping should not be so lush or massive that public views of the house are significantly obstructed.
9. Parking areas and driveways should be located to the side or rear of a structure.
10. New carports should not be visible from the street.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Landscaping unless in the public right of way or specifically called out in the Historic Resources Survey as "Contributing".
2. Hardscape materials when not visible from the street or sidewalk or when located in the front or side yard but within the existing footprint of walks and driveways.
3. Fencing or walls that are not visible from the street or sidewalk.



Overgrown landscape is not appropriate and obscures the structure.

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

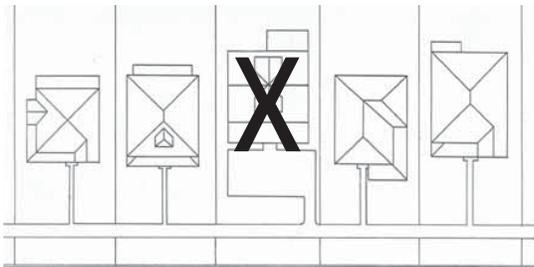
1. Hardscape materials when visible from the street or sidewalk and not located within the existing footprint of walks and driveways.
2. Front yard fencing or walls or fencing or walls on the street side of a corner lot.
3. Natural features and landscaping with the public right of way or called out as "Contributing" in the Historic Resources Survey.



Creating a parking area in the front yard is not acceptable.

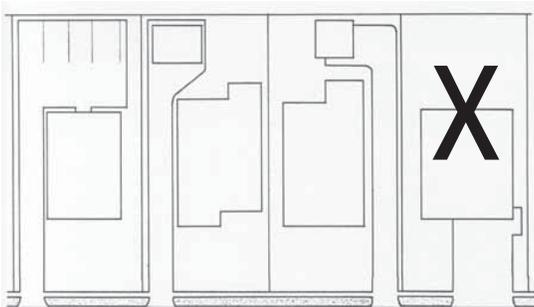
GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

The pattern, rhythm and design of site features in an historic neighborhood should be preserved through maintenance and the introduction of new or replacement features which are compatible with the character of the neighborhood and the site itself. While introduction of compatible elements is often of benefit to the neighborhood, each change to the design of a site should be considered carefully. Historic elements, such as mature street trees, historic walkways or steps, and historic retaining walls, should be preserved and maintained. The depth of front and side yards should also be preserved.



Paving the front yard destroys the rhythm and character of the streetscape.

Introduction of new landscaping elements into areas where they would be visible from the street or sidewalk should be carefully considered. New major site elements that require re-grading or excavation, such as terraces or retaining walls, may not fit in with the sloping front yards that characterize some districts. Front yard fencing in Hancock Park is generally inappropriate, because of the park like setting of the neighborhood. However, on Rossmore and Highland Avenues, which are major traffic thoroughfares, front yard fencing may be appropriate. If new or replacement fencing is required, careful consideration of what fencing styles are appropriate to the style of the house is required. In general, appropriate fencing will be low in scale, and relatively transparent.



Traditionally, driveways lead to parking areas at the rear of structures. The driveway on the right leading to a front-yard garage is inappropriate.



Three window angular bay



6 over 1 wood windows



9 over 1 picture window



6 window curved bay



12 lights and 3 panes

8.3 WINDOWS

PURPOSE AND INTENT

Windows define the character of a structure's design through their shape, size, construction, façade arrangement, materials, and profile. Important defining features of a window include the sill profile, the height of the rails, the pattern of the panes and muntins, the arrangement of the sashes, the depth of the jamb, and the width and design of casing and the head. In some cases, the color and texture of the glazing are also important.

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

GUIDELINES

1. The historic pattern, location, size and proportions of windows on a façade should be maintained.
2. Filing in or altering the size of historic windows, especially on the street visible façades, is generally inappropriate.
3. The materials and design of historic windows and their surrounds, including hardware should be preserved whenever possible.
4. Repair windows or doors whenever possible instead of replacing them.
5. When the replacement of windows is necessary, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. True divided-light windows should usually be replaced with true divided-light windows, and wood windows with wood windows.



Replacing original windows with greenhouse style windows is inappropriate



These replacement windows are inappropriate. When putting new windows on the front facade of a home, the new windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile.



The decorative windows on this structure add to its historic character.

6. If a window is missing entirely, replace it with a new window in the same design as the original if the original design is known. If the design is not known, the design of the new window should be compatible with the size of the opening, and the style of the building.
7. Historic windows were not dual glazed. The California State Historic Building Code allows new or replacement windows that do not meet today's energy code requirements to be used, if desired by the homeowner.
8. Adding new windows to building facades, especially on the street visible façades, is generally inappropriate.
9. New windows on additions should match the rhythm and scale of the existing windows on the historic facade.
10. The installation of 'greenhouse' type kitchen windows extending beyond the plane of the facade is generally inappropriate.
11. Burglar or safety bars should only be installed on facades that are not visible from the street or sidewalk. However with respect to significant security concerns, any necessary bars on street visible façades should be installed on the interior of a window or opening, match the muntin and mullion patterns of the window on which they are mounted, and be painted to match the predominant window trim.
12. Decorative bars or grillwork that is original to the structure should be retained.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Awnings, shutters, and window boxes.
2. Security grills as long as they are not located on the street visible facade(s).



Architectural style dictates the type of windows used on a structure. On this home, many decorative window types are used.



The windows on this home add to its character.

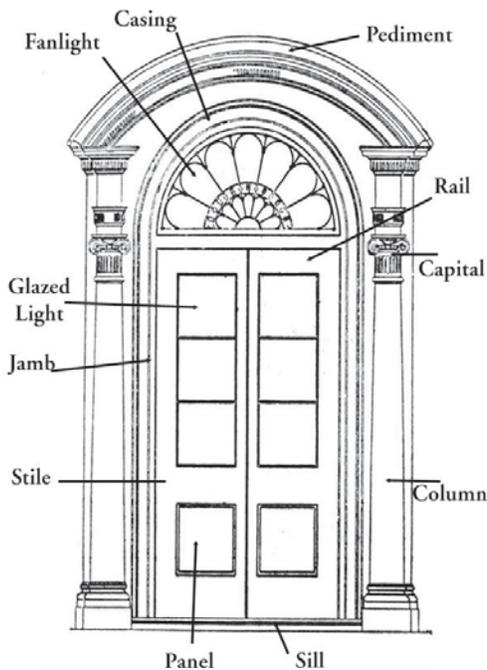
DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. Alteration to windows except on the front facade.
2. Routine maintenance, repair, and in-kind replacement of windows on the front and side facades. The in-kind replacement of windows on the front and side facades.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

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.



8.4 DOORS

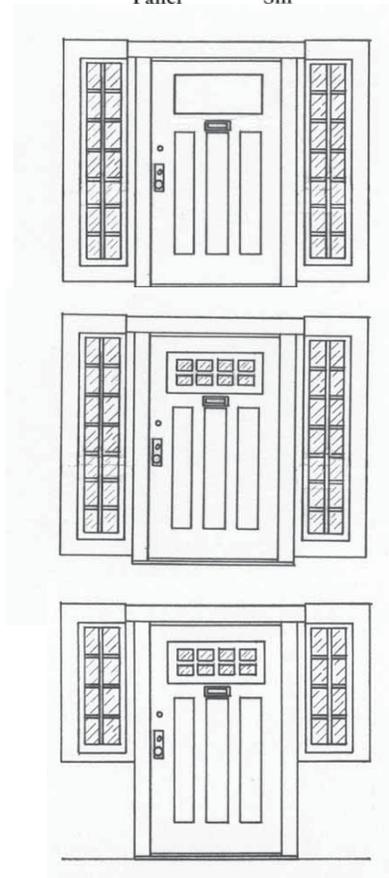
PURPOSE AND INTENT

The pattern and design of doors are major defining features of a structure. Changing these elements in an inappropriate manner has a strong negative impact on the historic character of the structure and the neighborhood. Doors define character through their shape, size, construction, glazing, embellishments, arrangement on the façade, hardware, detail and materials, and profile.

In many cases doors were further distinguished by the placement of surrounding sidelights, fanlights, or other architectural detailing. Preservation of these features is also important to the preservation of a house's architectural character.

GUIDELINES

1. The materials and design of historic doors and their surrounds should be preserved whenever possible.
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 front facade, is inappropriate.
4. Adding doors to street visible façades is generally inappropriate.
5. When replacement of doors is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.



Historic door styles.



Typical entryway with screen door.



The loss of this door would have a negative effect on the character of this house.

6. When original doors have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement doors should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar doors on houses of the same architectural style in Hancock Park.
7. Painting historic doors that were originally varnished or stained and are not currently painted is not appropriate.
8. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable; if replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used.
9. Single front doors with sidelights should not be replaced with double doors, unless consistent with the architectural style of the building.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Door replacement and repair on the non-visible elevations.

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. The review of all ordinary maintenance, repair, and in-kind replacement involving doors on the street visible facade(s).
2. The review of all screen or storm doors on the street visible facade(s).

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Replacing or obscuring doors can have a serious negative effect on the character of a structure. Generally, historic doors and their surrounds should not be replaced unless they cannot be repaired or rebuilt. If doors must be replaced, the replacement doors and their surrounds should match the original in dimension, material,



A Classical Revival doorway.

configuration and detail. Because it is often difficult to find standard doors that will match historic doors in these details, replacing historic doors appropriately often requires having doors custom built or requires searching for appropriate doors at architectural salvage specialty stores.

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

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



This door destroys the historic character of the home.

8.5 PORCHES AND BALCONIES

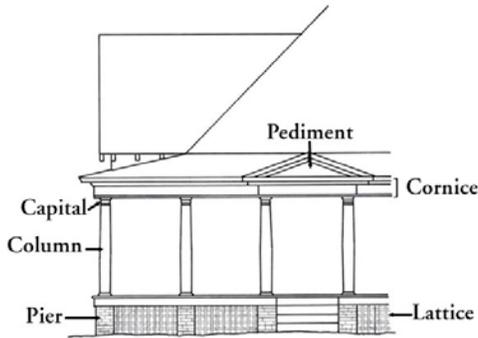
PURPOSE AND INTENT

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

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

GUIDELINES

1. Historic porches or balconies, especially on the street visible façade(s), should be preserved in place.
2. Decorative details that help to define an historic porch or balcony should be preserved. These include balusters, balustrades, columns, and brackets. The State Historic Building Code allows balustrades and railings that do not meet current building code heights to remain if they do not pose a safety hazard.
3. If elements of the porch or balcony, such as decorative brackets or columns, must be replaced, replacement materials should exactly match the originals in design and materials.



The covered porch is an important character-defining feature of this Colonial Revival style home.



A prominent balcony across the facade helps to characterize the Monterey Revival style.



This porch has been filled in and inappropriate glass-block windows installed.



This addition of a balcony with closely spaced incompatible balustrades detracts from the historic character of the home.

4. If porch or balcony elements are damaged, they should be repaired in place wherever possible, instead of being removed and replaced.
5. When original details have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood. In each case, proposed replacement details should be considered acceptable to the extent the proposed replacement details or changes, are consistent with the character of the architectural style of the structure as viewed from the street.
6. Additional porch or balcony elements should not be added if they did not exist historically. For instance, the addition of massive ornate marble columns on a Spanish Colonial Revival building that originally had a simple porch overhang is inappropriate.
7. Balustrades should not be added unless there is evidence that balustrades existed on a porch or balcony historically.
8. Enclosure of part or all of a historic porch or balcony are, usually, inappropriate.
9. Enclosure of a porch or balcony on the façades that are not visible from the street or sidewalk, for instance a Monterey Revival balcony, may be appropriate if the porch or balcony form is preserved and the porch or balcony openings are fitted with windows using reversible construction techniques.
10. Alterations for handicapped access should be done at a side or rear entrance whenever feasible, and should be designed and built in the least intrusive manner possible.
11. Addition of a handrail on the front steps of a house for safety or handicapped access reasons may be appropriate, if the handrail is very simple in design.



A covered English Revival porch in Hancock Park.



Adding a simple railing to improve safety is appropriate. However, the railing should match the existing porch in material and color.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Work involving porches on the rear facade.

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. The review of ordinary maintenance, repair, and in-kind replacement on street visible porches and balconies.
2. The review of porch or balcony additions or alterations on the street visible elevations except the front facade.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Porches and balconies 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 or balcony elements, which have deteriorated due to moisture or insect damage, should be carefully examined to determine if the entire element is unsalvageable. If only a part of the element is damaged, then piecing in or patching may be a better solution than removal and replacement. If replacement is necessary, the element to be removed should be carefully documented through photos and careful measurements before the element is discarded. Having these photos and measurements will assist you in finding or making a replica of the element you are replacing.

When porch foundations fail, the underlying cause is often ground subsidence or a build-up of moisture around the foundation. In these cases, a careful analysis should be made to locate the causes of the failure, and eliminate them as a part of the project.

8.6 ROOFS

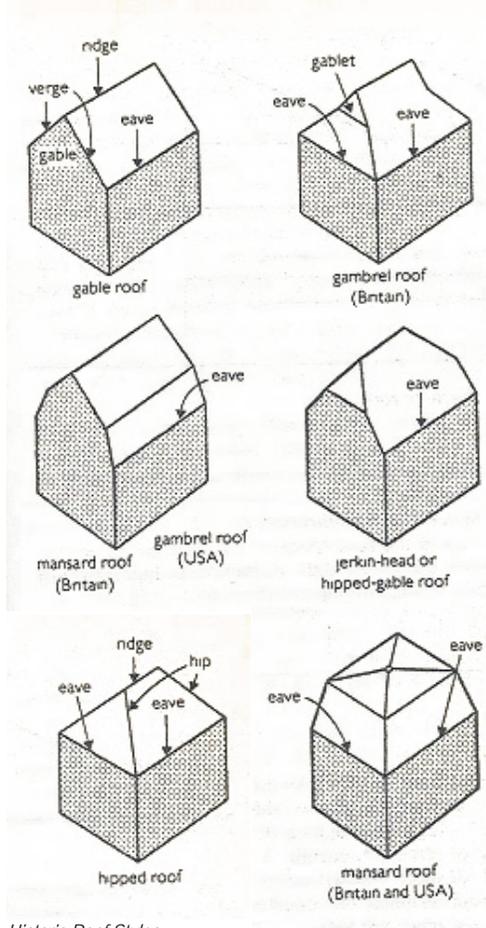
PURPOSE AND INTENT

The character of the roof is a major feature for most historic structures. Similar roof forms repeated on a street help create a sense of visual continuity for the neighborhood. Roof pitch, materials, size, orientation, eave depth and configuration, and roof decoration are all distinct features that contribute to the character of a roof. The location and design of chimneys are also often character defining roof features. The original wood shingle roofing on many historic houses has been replaced with either composition shingle or simulated wood shake due to fire safety regulations.

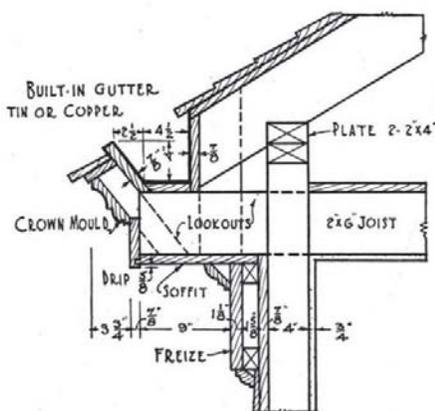
Certain roof forms and materials are strongly associated with particular architectural styles; for instance, built-up faux thatch roofs are often found on English Revival Cottages. Consult the architectural styles guide of these guidelines for more specific information about the roof of your house.

GUIDELINES

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

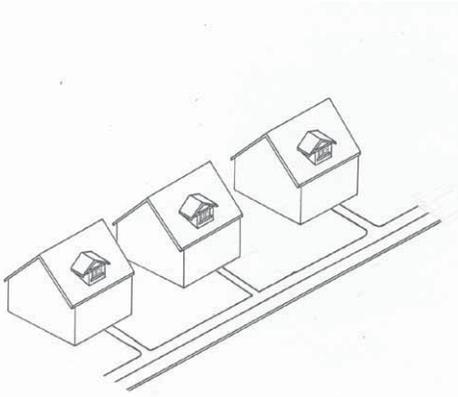


Historic Roof Styles.

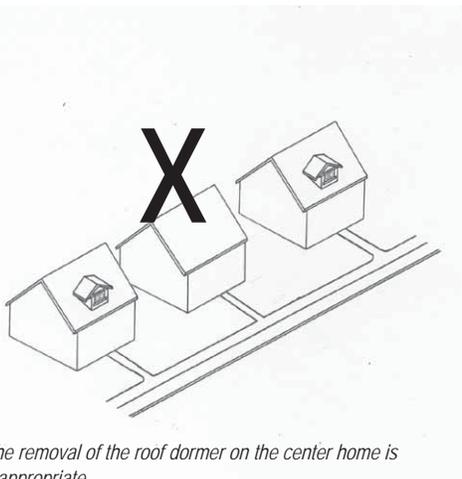


Box · CORNICE
BUILT-IN GUTTER

Roof details are important to architectural character.



Simple roof dormers often are important character defining features.



The removal of the roof dormer on the center home is inappropriate.



A second story dormer roof element.

5. Where still existing, historic specialty roofing materials, such as tile, slate or built-up shingles should be preserved in place or replaced in kind whenever possible.
6. Replacement roof materials should be substantially similar appearance to those used originally, particularly when viewed from at a distance from the public sidewalk, and should convey a scale, texture, and color similar to those used originally.
7. Light colored asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, and browns, are generally appropriate in replacement roofs.
8. Skylights or solar panels should be designed and placed in such as way as to minimize their impact.
9. Existing chimney massing, details, and finishes should be retained. If replacement is necessary (e.g. due to earthquake damage), the new chimney should look similar to the original in location, massing, and form.
10. Existing roof dormers should not be removed on street visible facades. New roof dormers should not be added to street visible facades.
11. Rooftop additions should be located to the rear of the house and designed so as to minimize their impact on visible roof form.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Installation / repair of gutters and downspouts, not otherwise regulated as part of an in-kind roof replacement.

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. The review of ordinary maintenance, repair and inkind replacement.



Decorative eave fascia and rafter tails help define this house.



This rooftop addition is inappropriately located on the front of the house.



Inappropriate materials can also destroy the historic character of a structure. In this case, clay tiles should not be used on a Craftsman style home.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Important elements of your historic roof that must be preserved include the roof form, the eave and cornice design, and any decorative or structural details that contribute to the style of your house. Before undertaking any work on your roof, first consider photographing 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.

When re-roofing, it is important to make sure that important elements of your roof, such as historic box gutters, are not lost. Historic eave details, such as brackets and soffits, and decorative metalwork should not be removed or covered over for the convenience of the roofers. Similarly, it is important to make sure that complex roof forms will not be altered.

Finally, careful consideration should be given to the color and texture of the roofing materials to be used. If a house originally had a terra-cotta tile roof, replacing that roof with composition shingle will dramatically alter the character of the roof. While most houses which originally were roofed with wood shingle no longer retain that roofing, utilizing composition shingles in natural earth tones will preserve or restore some of the character of the original wood shakes.

8.7 ARCHITECTURAL DETAILS

PURPOSE AND INTENT



The prominent details of this second story porch define this home's architectural style.

Architectural details showcase superior craftsmanship and architectural design, add visual interest, and distinguish certain building styles and types. Features such as lintels, brackets, and columns were constructed with materials and finishes that are associated with particular styles, and are character-defining features as well.

Determining the architectural style of your house can help you to understand the importance of the related architectural details of your house. The architectural styles section of these guidelines, or your HPOZ board, can help you determine what architectural details existed historically on your house.

GUIDELINES

1. Original architectural details or features should be preserved and maintained, particularly on the street visible facade(s). The removal of non-historic features is encouraged.
2. Whenever possible, deteriorated materials or features should be repaired in place, if possible. For instance, deteriorated wood details can be repaired with wood filler or epoxy in many cases.
3. When it is necessary to replace materials or features due to deterioration, replacement should be in kind, matching materials, texture and design.
4. When original details have been lost and must be replaced, designs should be based on available historic documentation. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the District.
5. Materials, such as masonry, which were not originally painted or sealed, should remain unpainted.
6. Original building materials and details should not be covered with stucco, vinyl siding, or other materials.



Substituting one column style for another would dramatically alter the character of the house.



This porch is defined with decorative plaster columns.



A wealth of architectural detail defines the character of the neighborhood.

7. Architectural details and features that are not appropriate to the architectural style of a building or structure should not be added. For example, foam/concrete trim should not be added around windows and doors.
8. Decorative detail that is expressed through the pattern of materials used in the construction of the house, such as decorative shingles or masonry patterns, should be preserved or replaced in kind. Covering or painting these details in a manner that obscures these patterns is inappropriate.
9. Architectural detail on new building additions and other non-original construction should echo that of the historic style, without directly copying the style of ornamentation. The architectural detail of an addition should be of a simpler design than that of the original.

ADMINISTRATIVE PROCEDURES

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. The review of ordinary maintenance, repair and in-kind replacement of architectural details on the street visible facade(s).

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Decorative details should be maintained and repaired in a manner that enhances their inherent qualities and maintains as much as possible of their original character. A regular inspection and maintenance program involving cleaning and painting will help to keep problems to a minimum.

Repair of deteriorated architectural detail may involve selective replacement of portions in kind, or it may involve the application of an epoxy consolidant to stabilize the deteriorated portion in place. These options should be carefully considered before architectural detail is replaced, since matching architectural details often requires paying a finish carpenter or metalworker to replicate a particular element, which can be a major expense.



This English Revival home has decorative brick, stone, and wood trim detail.



The texture of stucco is an important character defining feature, particularly in Spanish Colonial, Mediterranean, and Mission Revival architecture.



A house with wood siding should not be stuccoed over.

8.8 BUILDING MATERIALS AND FINISHES

PURPOSE AND INTENT

The characteristics of primary building materials, including the scale of units in which materials are used and the texture and finish of the material, contribute to the historic character of a building. For example, the texture of stucco on a Spanish Colonial Revival home plays an important role in establishing its historic character.

GUIDELINES

1. Original building materials should be preserved whenever possible.
2. Repairs through consolidation or “patching in” are preferred to replacement.
3. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture whenever possible.
4. Building materials not originally painted should not be painted.
5. Original building materials should not be covered with vinyl, stucco, paint or other finishes.
6. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish.
7. Although paint is exempt from review, homeowners may consider selecting paint colors appropriate to the period of the structure to be painted. For example, on a twentieth century colonial revival type structures, a homeowner should pick a palette of at least two contrasting harmonious colors, one to be used on the main body of the house and another for the trim, detail and window sashes.
8. In choosing paint or stain colors, homeowners should consult manufacturer catalogues that include historic paint palettes. Any manufacturer can use these catalogues to mix paint that are compatible with these palettes.
9. Exterior paint should have a matte finish, not glossy or semi-gloss.



Historic stucco was generally smooth with subtle textures. Heavily textured stucco is inappropriate.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Paint.
2. Repair and rehabilitation of existing stucco including patching, but not re-stuccoing.

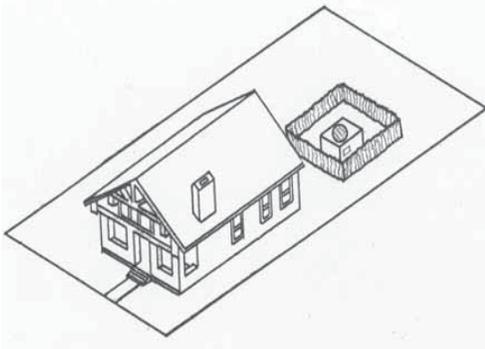
DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. The review of ordinary maintenance, repair and in-kind replacement of building materials on the street visible facade(s).

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Before you replace exterior building materials, make sure that replacement is necessary. In many cases, patching in with repair materials is all that is needed. For instance, warped wooden clapboards or shingles can be removed, and new materials can be pieced in. Sometimes, epoxy or similar filler can be used to repair small areas of damage.

Replacement of deteriorated building materials requires careful attention to the scale, texture, pattern, and detail of the original material. The three-dimensionality of wood moldings and trim, the distinctive texture of weatherboards, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. When repairing or refreshing stuccoed finishes, it is important to understand the role the texture of the stucco finish plays in the design of the structure. Different architectural styles were characterized by different finishes, and care should be taken to replicate the original finish when stucco work is needed. Replacing or concealing exterior wall materials with substitute materials is not appropriate. For example, placing synthetic siding or stucco over original materials results in a loss of original fabric, texture, and detail. In addition, such surfaces may conceal moisture or termite damage or other causes of structural deterioration from view.



Air conditioning units and other mechanicals should be screened from view whenever practical.

8.9 MECHANICALS

PURPOSE AND INTENT

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, and other mechanical appurtenances that require the location of equipment outside of the historic structure itself. While the location of one of these elements may not seem to make a significant negative impact on a structure or neighborhood, the visible location of many of these elements along the streetscape can have a significant negative effect on the historic character of a neighborhood.

GUIDELINES

1. Satellite television dishes and other mechanical appurtenances should be placed in a location that is not visible from the street or sidewalk, whenever possible.
2. Small dishes or other appurtenances (under 2' in diameter) may be located on lower rear roof surfaces, on rear yard accessory structures, on rear facades, or in the rear yard. Small satellite dishes may be located in publicly visible areas only if they cannot be operated elsewhere.
3. Satellite dishes and other appurtenances that are mounted on the fabric of an historic structure must be attached using the least invasive method, without damaging significant architectural features.
4. Mechanical apparatus not mounted on the structure should be located in rear or side yard areas not visible from the street or sidewalk whenever possible. In addition, consider placing such apparatus out of sight and sound of neighboring homes, if at all possible.
5. Mechanical apparatus not mounted on the structure may be installed in areas visible from the street or sidewalk if there is no other technically and economically feasible location for installation and if appropriate landscape screening is proposed and installed as a part of the project.



Antennae and other mechanical apparatus should not be mounted on the visible portion of the structure.

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

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. HVAC equipment, not located on the roof or visible from the street or sidewalk.
2. Solar collectors, skylights, antennas, satellite dishes, and broadband internet systems not visible from the street or sidewalk.

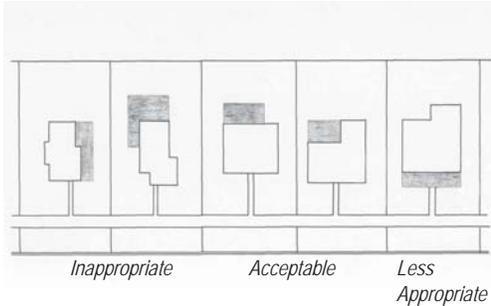
DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. The review of ordinary maintenance, repair and in-kind replacement of mechanical equipment on the street visible facade(s).
2. HVAC equipment not exempted above.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

With careful planning, many mechanical appurtenances can be located where they cannot be seen from the public way. Air conditioning units can be placed in the rear yard or through rear windows. Attic vents can be placed on the rear elevations of a roof, or in a rear dormer. Satellite television dishes can usually be placed in the rear yard or on a rear elevation of the roof. Junction boxes can be placed on rear facades. Wiring for cable or telephone equipment or electrical lines can be run through the interior walls of a structure instead of along visible facades.

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



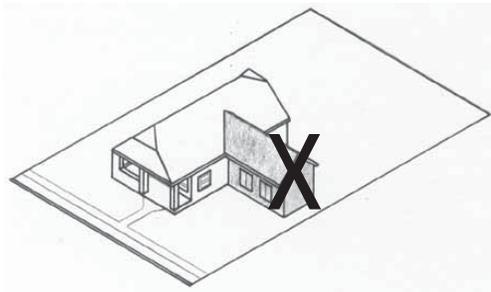
8.10 ADDITIONS TO MAIN AND SECONDARY STRUCTURES

PURPOSE AND INTENT

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

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

As a result of historic development patterns in Hancock Park, many lots contain a main and at least one accessory structure on a single lot. The purpose of this section is to ensure that the scale, height, bulk and massing of attached additions on main and secondary structures is compatible with the existing context of the historic structure and compatible with the other “contributing structures in the neighborhood”, as viewed from the street.



Inappropriate side addition.



The home with the flat roof is inappropriate. The adjacent properties have pitched roofs -- any addition should take into consideration historic context. The bulk and massing of the second story, flat roof addition is out of scale with the other houses on the block.



A complex roof form with many gables should not be simplified. Additions should never overpower the original structure, and should have the same roof form.

GUIDELINES

1. Additions should be located in the rear of the structure whenever possible, away from the main architectural façade.
2. Additions should be compatible in size, and scale with the original structure, although visually subordinate in massing.
3. Two-story additions to one-story buildings are strongly discouraged.
4. Additions should use similar finish materials and fenestration patterns as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
5. Addition roofing forms and materials should echo those of the original structure.



This front yard addition destroys the historic character of the main structure. Additions should always be placed at the rear of structures.

6. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition.
7. Rooftop additions should be located to the rear of the structure.
8. Additions should distinguish themselves from the original structure through the simplified use of architectural detail, or through building massing or variations of exterior finishes to communicate that the addition is new construction.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Rear additions that are not visible from the street or sidewalk way as determined by the Planning staff and increase the existing square footage by less than 30%.

DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. Additions except to the front facade that are visible from the street or sidewalk as determined by the Planning staff and increase the existing square footage by less than 30%.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

In planning a new addition to an historic house, it is necessary to plan carefully so that you can avoid significantly altering the house's historic character. The impact of an addition on the original building can be significantly diminished by keeping the location and volume of the addition subordinate to the main structure. An addition should never overpower the original building through height or size. The form, design, placement of windows and doors, scale, materials, details, colors, and other features of new additions should be carefully planned for compatibility with the original building.

While an addition should be compatible, the design of the addition should also be slightly differentiated from the original structure. For example, it can be differentiated from the original building through a break in roofline, cornice height, wall plane, materials, or a slight variation in window pattern. These differences will allow the addition to be distinguished as a new contribution to the historic district, instead of giving a false sense of the neighborhood's history.



This secondary story addition overpowers the original single story structure and with minimal articulation adds substantial bulk and massing.

9.0 Residential Infill

9.1 INTRODUCTION

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

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

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

9.2 FORMAT

The Residential Infill Guidelines are divided into six (6) sections, each covering a building design element. Elements from all sections will be important when planning or evaluating proposed new construction or alterations to existing Non-contributing structures or sites.

The Residential Infill section of the guidelines should be used in the planning and review of most projects involving new structures in residential areas.



A modestly sized Spanish Colonial Revival bungalow.

9.3 THE DESIGN APPROACH

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



A two-story Colonial Revival house.

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. If the existing buildings are all of the same or similar styles, common design themes should emerge. The Architectural Styles section of these Guidelines contains sections detailing common design elements of each style. The Residential Infill Guidelines that follow point out various design elements that need special attention to insure that new construction is compatible with the historic streetscape.

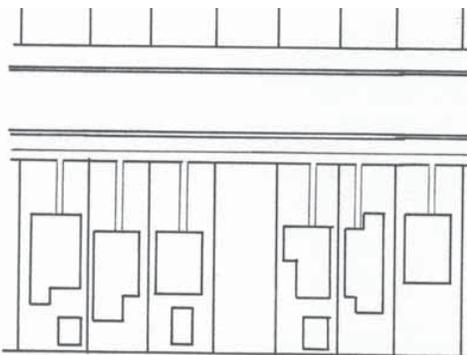


A grand Tudor Revival residence.

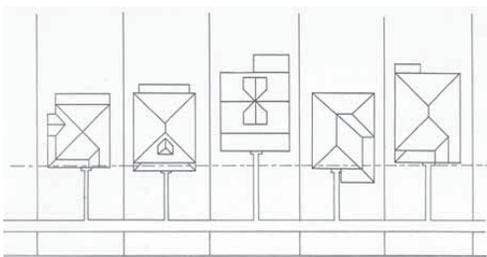
Contemporary designs for new in-fill construction are not necessarily discouraged within the HPOZ. A compatible design must respond to siting with respect to prevailing lot use patterns, orientation of building to the lot, height, massing, patterns of window and doors, materials, and detail. Most importantly,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



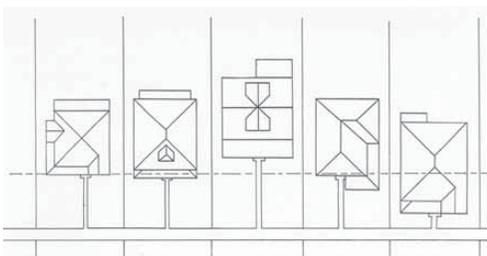
This home typifies the generous front yard setbacks in Hancock Park.



This lot is vacant, and any new structure located on it is infill.



These houses have a generally consistent setback.



This design does not maintain the consistent setback of other structures on the block.

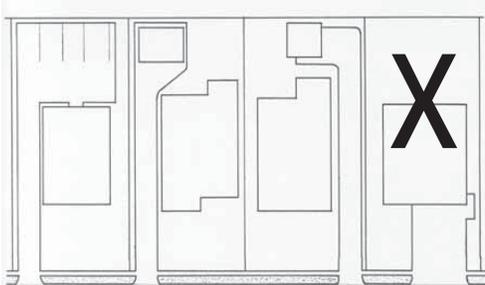
9.4 SETTING, LOCATION, AND SITE DESIGN

PURPOSE AND INTENT

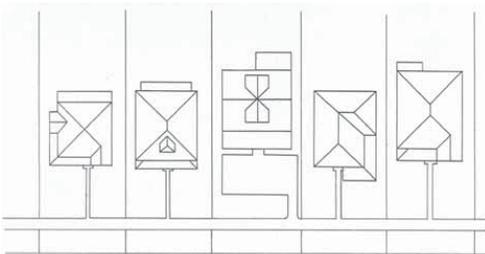
The site design of an historic structure is an essential part of its character. The architects, planners and civil engineers who designed the Hancock Park tract in the early 1900's envisioned homes built in a park-like setting. This design concept includes the streetscape, the planting strip along the street, setbacks, drives, walks, retaining walls and the way a structure sits on its lot in relation to other structures and the street. While many of the historic structures in the Hancock Park HPOZ may have lost some of these characteristics over time, certain common characteristics remain which help to define the character of these historic areas and the structures within them.

The purpose of this section is to provide guidelines that ensure that new construction visible from the street respect and complement the existing historic streetscape. Also to ensure that the scale, height, bulk and massing of the new construction visible from the street is compatible with the existing context of historic structures and the neighborhood. This section provides guidelines only for work on private properties; guidelines for work in the public right-of-way/easement are found in Section 6.4.0 Public Realm.

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces. Streetscapes led to planting strips, planting strips to sidewalks, sidewalks to yards and front walkways, which led to porches and the private spaces within a house. The height and massing of historic structures in an intact historic neighborhood will generally be fairly uniform along a blockface. 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 helped ensure these orderly progressions. Preservation of these progressions is essential to the preservation of the historic residential character of structures and neighborhoods. Preservation of these progressions is often essential to the maintenance of historic neighborhood streets as functioning resources around which a neighborhood interacts.



Infill buildings should not locate garages in the front of the building.



Paving front-yard areas is inappropriate.

GUIDELINES

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

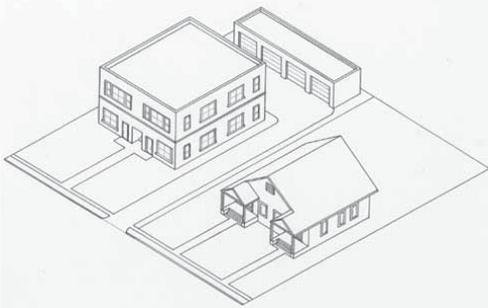
9.5 MASSING AND ORIENTATION

PURPOSE AND INTENT

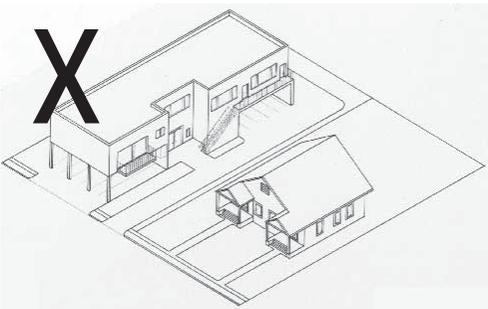
The height and massing of historic structures in an intact historic neighborhood will generally be fairly uniform along a blockface. The purpose of this section is to ensure that the scale, height, bulk, and massing of new construction visible from the street is compatible with the existing context of historic structures and the neighborhood as a whole.

GUIDELINES

1. New residential structures should harmonize in scale and massing with the existing historic structures in surrounding blocks. For instance, a narrow 2-story structure generally should not be built in a block largely occupied by 1-story bungalows.
2. New structures which will be larger than their neighbors should be subordinate to the original main structure and designed in modules, with the greater part of the mass located away from the main facade to minimize the perceived bulk of the structure.
3. Additions and renovations should maintain the original orientation of the front door and major architectural facades to the primary street, and not to the rear yard.
4. New structures should present their front door and major architectural facades to the primary street, and not to the side or rear yard.
5. In some cases on corner lots, a corner entryway between two defining architectural facades may be appropriate.
6. 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.



This traditionally designed fourplex presents its main entrance to the street.



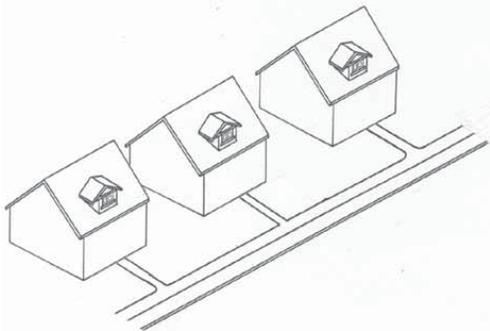
The apartment on the left is designed around the car, and places its main activity edge along a side yard, and directly adjacent to the neighboring property. This is inappropriate. Parking should not be located in the front of a building, and the front door should not be in the side yard.



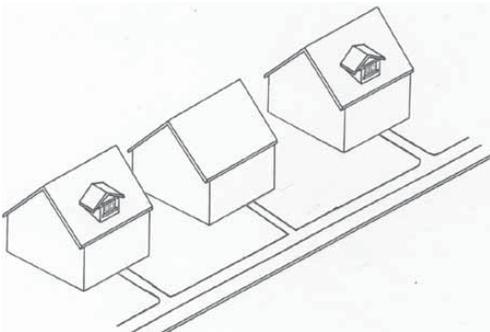
This flat roof does not echo the hipped-roof of its neighbors.



This infill home has a roof form that is similar to the adjacent historic properties.



Consistent roof patterns, such as these dormers, should be incorporated into new construction.



This structure lacks a characteristic roof dormer found on adjacent structures. New construction does not need to exactly copy its surroundings, but it should incorporate recurring architectural elements common on the street.

9.6 ROOF FORMS

PURPOSE AND INTENT

It is often true that the structures on one block of an historic neighborhood share a common architectural style. This common style frequently is articulated by a common roof form, which helps establish a common character for the block.

GUIDELINES

1. New residential structures should echo the roof forms of the surrounding historic structures.
2. Roofing materials should appear similar to those used traditionally in surrounding historic residential structures.
3. Dormers and other roof features on new construction should echo the size and placement of such features on historic structures within the Hancock Park HPOZ.
4. Within Hancock Park, roof edge details such as deep eaves with corbels, oversized eaves with decorative rafter tails, and decorative vergeboards are common. New construction should incorporate roof edge details that echo these traditional details in a simplified form.



A traditional streetscape composed of a variety of windows and doorways all orientated to the front of the building.

9.7 WINDOWS AND OPENINGS

PURPOSE AND INTENT

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

GUIDELINES

1. New construction should have a similar façade solid-to-void ratio to those found in surrounding historic structures. Generally, large expanses of glass are inappropriate.
2. Windows should be similar in shape and scale to those found in surrounding historic structures.
3. Windows should appear similar in materials and construction to those found in surrounding historic structures.
4. Dormers should be similar in scale to those found on existing historic structures in the area.
5. Main entryways should be located on the front façade of a new structure, facing the street.



This infill home uses materials and finishes that are similar to those used historically.

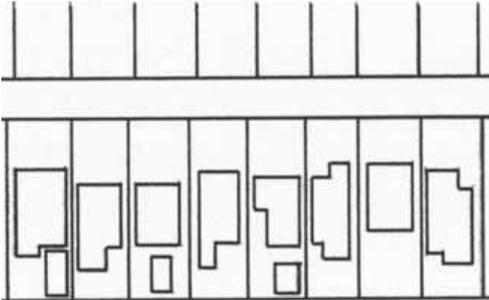
9.8 MATERIALS AND DETAILS

PURPOSE AND INTENT

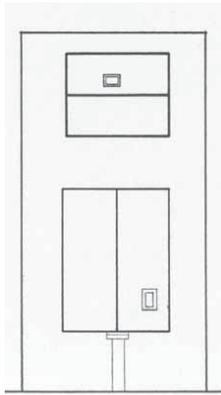
Traditionally, the materials used to form the major facades of a residential structure were intended to work in harmony with the architectural detail of the building to present a unified architectural style. Often, this style is repeated with subtle variations on many structures within an historic district.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

GUIDELINES

1. New construction should incorporate materials similar to those used traditionally in historic structures in the area.
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 a newel post, porch columns, rafter tails, etc., should echo, but not exactly imitate, architectural details on surrounding historic structures.
4. Use of simplified versions of traditional architectural details is encouraged.



On this block, there is a pattern of some homes with detached secondary structures. New secondary structures should follow this pattern.



A typical home with a detached structure in the rear. From the front of the home, the secondary structure would not be very visible. New secondary structures should always be subordinate to the main structure.

9.9 CONSTRUCTING DETACHED SECONDARY STRUCTURES

PURPOSE AND INTENT

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

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

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

GUIDELINES

1. New accessory structures and garages should be similar in character to those which historically existed in the area.
2. Basic rectangular roof forms, such as hipped or gabled roofs, are appropriate for most garages.
3. New garages or accessory structures should be designed not to compete visually with the historic residence.
4. Detached garages are preferred. Attached garages should be located to the rear of the house.
5. New garages should be located behind the line of the rear wall of the house whenever possible.

6. New accessory structures should not take up more than 25-30% of the back yard area.

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. Accessory structures that are located to the rear of midblock houses.

GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

If an historic garage or accessory structure exists, it should be treated in the same way as any other historic structure for the purposes of rehabilitation. If, however, an historic accessory structure is missing and must be replaced, or a new structure is desired, the first consideration is where the new structure will be placed.

Typically, garages were historically placed to the rear of the house, with access from the street or an alleyway. Please consult the Site Design section of these guidelines for more information on garage placement. Other accessory structures, such as gazebos, potting sheds, and greenhouses, were historically placed in the rear or rear side yards, and new accessory structures should follow this pattern.

The style of new accessory structures should be designed as a simplified version of the architectural style of the main house, in the same or compatible materials, but with more restrained level of detail.

10.0 Relocating Historic Structures

10.1 RELOCATING HISTORIC STRUCTURES

PURPOSE AND INTENT

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

GUIDELINES

1. If feasible, relocation of a structure within its original neighborhood is strongly preferred.
2. Relocation of the structure to a lot similar in size and topography to the original is strongly preferred.
3. The structure to be relocated should be similar in age, style, massing, and size to existing historic structures on the blockfront on which it will be placed.
4. The structure to be relocated should be placed on its new lot in the same orientation and with the same setbacks to the street as the existing historic structures on the blockfront on which it will be placed.
5. A relocation plan should be prepared prior to relocation that ensures that the least destructive method of relocation will be used.
6. Alterations to the historic structure proposed to further the relocation process should be evaluated in accordance with the Rehabilitation Guidelines.
7. The appearance, including materials and height, of the new foundations for the relocated historic structure should match those original to the structure as closely as possible, taking into account applicable codes.

11.0 Public Realm: Streets, Sidewalks & Public Buildings

PURPOSE AND INTENT

Along with private residential and commercial buildings and spaces, public spaces and buildings also contribute to the unique historic character of a preservation zone. Public spaces include streets, sidewalks, and medians. Character defining elements of streetscapes may include historic street lights, signs, street furniture, curbs, sidewalks, walkways in the public right-of-way, public planting strips and street trees. Public buildings cover a broad variety of buildings such as police stations, libraries, schools, and post offices.

Hancock Park has retained its original street grid pattern. The north-south streets to the west of Wilshire Country Club, follow the curvilinear contour of the golf course, and form a rare departure from the grid pattern of Los Angeles' streets. These streets include Hudson Avenue, Hudson Place, June Street, Las Palmas Avenue, and McCadden Place. An unusual attribute of the Hancock Park streetscape is the extent of concrete street surfaces. G. Allan Hancock insisted on installing 5-inch thick concrete streets in his subdivisions, the first such paving to be used in Los Angeles. These elements create cohesive streetscapes and the overall ambience of the historic neighborhood. Streetscapes add to the character of the Hancock Park neighborhood through the maintenance and preservation of historic elements.

In Hancock Park, there are numerous mature trees, predominantly sycamores, elms, palms, magnolia, cypress, and cedar trees, as well as flowers, shrubs, and well manicured lawns that contribute to the historic character of the neighborhood. As noted above, historic streetlights continue to line some of the streets in the neighborhood, including Highland Avenue, Rossmore Avenue, and 3rd Street. In 1994, residents arranged to have new "ornamental residential style" street lamps for the majority of the streets in Hancock Park.

Additions to public buildings may require the installation of ramps, handrails and other entry elements that make a building entrance more accessible. These elements should be introduced carefully so that character-defining features are not obscured or harmed. Guidelines relating to public buildings covering Americans with Disabilities Act (ADA) requirements and location of parking lots are covered in this section.



The street trees in the planting strip along this sidewalk are important to preserve because they help maintain the historic streetscape.



Curbs, paving, planting strips, and street trees are part of the natural progression from public to private space. This is important to preserve.

GUIDELINES

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

Guiding Principle: Protect and preserve street, sidewalk, and landscape elements, such as topography, patterns, features, and materials that contribute to the historic character of the preservation zone.

1. Encourage the preservation and maintenance of mature trees so that the existing canopies are preserved.
2. Preserve and maintain landscaping in the public planting strips.
3. Use landscaping to screen public parking lots from view of public streets.
4. New plantings in the public planting strip should be compatible with the historic character of the Preservation Zone. **Consult with the Public Works Department regarding new and replacement plantings in the public right-of-way.**

Paving and Curbs

5. Maintain and preserve historic curb material and paving.
6. For repair or construction work in the Preservation Zone right-of-way, replace in-kind historic features such as concrete streets and curbs, etc.
7. Avoid conflicts between pedestrian and vehicular traffic by minimizing curb cuts that cross sidewalks.

Signage

8. Preserve and maintain historic street signs.
9. New street signage shall be placed so that historic features are least obstructed.
10. New street signage should be compatible with the original signage present in the District.



Historic street lights help to create a consistent historic streetscape.

Street Furniture

11. New street furniture shall be compatible in design, materials and scale with the character of the Preservation Zone.
12. New street furniture, such as benches, bike racks, and trash containers, should be compatible in design, color and material with the historic character of the Preservation Zone. Use of traditional designs constructed of wood or cast iron is encouraged. Consult with the Public Works Department regarding new and replacement work in the public right-of-way.

Utilities

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

Street Lights

14. Preserve and maintain existing historic streetlights.
15. 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, illumination, and scale with the historic character of the Preservation Zone.

Sidewalks

16. Preserve historic sidewalks.
17. Replace only those portions of sidewalks that have deteriorated. Replacement material should match the existing.
18. New sidewalks should be compatible with the historic character of the streetscape.
19. Maintain public walkway connections between streets and between buildings.

Public Buildings

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

ADMINISTRATIVE PROCEDURES

EXEMPTIONS

1. N/A

DELEGATED AUTHORITY TO THE PLANNING STAFF

1. Natural Features and Landscaping within the public right-of-way/easement.

12.0 Definitions

Arch: A curved structure for spanning an opening.

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

Asymmetrical: Having no balance or symmetry.

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

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

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

Balustrade: A railing with supporting balusters.

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

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

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

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

Belfry: A bell tower.

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

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

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

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

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

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

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

Casement: A window sash opening on hinges generally attached to the upright side of the 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 roof-tops.

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 section of a building, resting on the columns and constituting the architrave, frieze, and cornice.

Façade: The front or any side of a building.

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

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

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

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

Front or primary façade: A façade facing a street or public thoroughfare or a façade that possesses significant architectural features.

Glazed: Filled with a pane of glass.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Pier: Vertical structural members.

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

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

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

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

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

Public thoroughfare: Any publicly accessible right of way including, but not limited to, a street, sidewalk, public park, and path.

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.

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.

Square footage, calculation of: For the purposes of calculating the 30% threshold in the Plan, all project square footage attached to the main structure and under roof shall be counted, regardless of whether the Department of Building and Safety considers it habitable.

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.

Street visible façade: The front façade and any portion of the side façades that are visible from the adjacent street or sidewalk under normal viewing conditions.

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

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

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

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

Terra-Cotta: Usually red fired clay.

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

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

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

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.

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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 composed of overlapping wood shingles.

APPENDIX A

HANCOCK PARK HPOZ HISTORICAL RESOURCE SURVEY EXECUTIVE SUMMARY

EXECUTIVE SUMMARY

The information and photographs presented in this volume for Hancock Park represent the results of the *Historic Resources Survey* (the “Survey”) for the proposed *Hancock Park Historic Preservation Overlay Zone* (the “HPOZ”). The initial Survey was undertaken as a result of a City Council Motion¹ sponsored by the late Council President John Ferraro and former City Councilman Mike Hernandez.

Historic Resources Surveys are under the jurisdiction of the City Planning and the Cultural Heritage Commissions. The initial Survey was conducted between April 23, 2001 and September 28, 2001, by qualified² architectural historians at Myra L. Frank & Associates, Inc. (the “Consultant”), including: Richard Starzak (the Principal Investigator), Alma Carlisle, Carson Anderson, Catherine Barrier, and Jessica Feldman. The Hancock Park Survey was completed in accordance with the procedures set forth in Los Angeles Municipal Code (LAMC) §12.20.3 in effect during the period the survey was conducted.³ At that time, the findings of contribution criterion were listed in Subsection E 5 (a)(c) (ordinance No. 174,422 adopted Jan., 2002). In March, 2004, City Council adopted HPOZ ordinance no. 175,891. While the Hancock Park Survey context statement was updated to reflect these changes in the LAMC, funding was not available to revise the individual survey pages. Therefore, all references on individual Hancock Park survey pages to criterion (a), (b), and/or (c) shall refer to criterion (1), (2), and/or (3) in subsection F 3 (c) (1)-(3) of ordinance No. 175,891, respectively.

The initial Survey has been revised twice since its completion. Before the Survey was certified by the Cultural Heritage Commission on March 2, 2006, the Department of City Planning staff updated the records of individual properties that had been significantly altered or demolished since the Survey was completed. In addition, Staff recommended that the Cultural Heritage Commission narrow Hancock Park’s Period of Significance from 1920-1956 and change the designation of buildings in either Contemporary, International, or Ranch styles constructed during this period to Non-Contributing. Although there are many prominent modern styles such as these, further analysis revealed that these styles actually comprise a small percentage of the homes in Hancock Park. The vast majority of homes were built in one of the Period Revival styles dominant in the 1920s and 1930s. The Cultural Heritage Commission agreed with the Planning Department’s recommendation and the Survey was revised accordingly.

The Department of City Planning also recommended revisions to the initial Survey by excluding any commercially zoned properties in the district as well as the R4 multiple-

¹ City Council File No.00-1247. The City Council Motion was adopted 6-28-00. The Motion included 3 other areas in Council District 4, Larchmont Heights, Los Feliz, and Windsor Square.

² *i.e.*, meeting the Secretary of the Interior’s qualifications in architectural history (Federal Register, Vol. 48, No. 190, pp. 44738-44739, September 29, 1983).

³ Ordinance No. 174,422 adopted Jan., 2002.

family parcels along Rossmore Boulevard. Thus, when the Hancock Park HPOZ was adopted on August 1, 2006, the City Council approved the amended boundaries, which resulted in the exclusion of forty-four parcels. Consequently, the Survey area generally bounded by Melrose Avenue on the north, Highland Avenue on the west, Rossmore Avenue on the east, and the rear property lines of the commercial properties along Wilshire Boulevard on the south (See Figure 2). These boundaries include both sides of the primarily residential streets of Highland Avenue and Rossmore Avenue (south of Beverly Boulevard). The area surveyed comprises sixty-six blocks with 1238 parcels⁴ the vast majority of which are single-family residential. Information gathered by the Survey indicates that the historical development of the Hancock Park area indicates the boundaries surround an area of distinguished architectural quality and integrity that is unique within the City of Los Angeles.

The Historic Resources Survey was revised again in June 2007 in response to a recent Court decision on the Windsor Square HPOZ. In that case, the Superior Court of California, County of Los Angeles, found that in adopting a General Exemption for the Windsor Square Historic Preservation Overlay Zone and Preservation Plan, the City failed to consider the environmental impacts of the project. The Court also found that the Survey's "economic miracle" standard used to determine whether alterations were reversible was too vague and arbitrary. Facing a similar legal challenge in Hancock Park, the Department of City Planning opted to re-evaluate all 1,236 parcels ensure consistency among all three designation even though the Court only found fault with the evaluation of those properties using the "economic miracle" standards. As a result of the re-study by the Department of City Planning, 109 properties were re-classified.

As a result of the revisions and updates that have transpired since 2001, some of the maps provided by the "Consultant" in this document indicating the location of Contributing and Non-Contributing properties may not be entirely accurate. However, all of the individual survey records have been updated and accurately reflect any revisions to designation. These individual records and not the maps will be uploaded onto the Department of City Planning Zoning Information Mapping System (ZIMAS).

The Survey methodology relied on the historic and architectural context previously established for the larger Metro Center Subregional Planning Area and supplemented by information supplied by neighborhood groups, historical societies, and Consultant research. No known previous architectural or historical surveys have been conducted in the HPOZ area. The Consultant provided site specific construction information, an assessment of current building integrity, and a determination as to whether resources are *Contributing*, *Non-Contributing*, or *Vacant Parcels*. It should be noted that *Vacant Parcels* are treated as *Non-Contributing* lots. *Contributing* resources include those that meet at least one of the HPOZ criteria [LAMC §12.20.3 F.3. (c)]. An important sub-category is *Contributing--Altered Structure*, which includes resources built within the HPOZ's period of significance with alterations that appear to be reversible. *Non-*

⁴ Not including multiple parcels in condominium complexes.

Contributing resources include those that do not appear to meet any of the HPOZ criteria and have age, integrity, or stylistic considerations. (The criteria are described in detail later in this volume, on page 10.)



Figure 1: Hancock Park residence of Howard Hughes from 1936 to 1943, photograph dated 1980.
Source: LAPL Photo Database No. 00027819.jpg.

The Survey concluded that the Hancock Park Survey area meets the criteria for HPOZ designation because the majority of buildings are the original structures from the development of this part of Los Angeles, which largely occurred during the 1920s and 1930s. The *Contributing* buildings retain their historic design and features depicting the array of period revival styles common during these decades, predominantly Tudor Revival, English Revival, Spanish Colonial Revival, and Mediterranean Revival. The vast majority of the buildings were designed by important local architects and were built for prominent families at a much higher original construction cost relative to other contemporary residential buildings in Los Angeles. Prominent deceased residents of Hancock Park included such highly recognizable names as: reclusive millionaire Howard Hughes (Figure 1), entertainers Mae West and Nat King Cole, Broadway Dept. Store magnate Arthur Letts, Jr., and architect William Pereira. Consequently, the Hancock Park HPOZ area contains a high concentration of exemplary period revival designs created by some of Los Angeles greatest residential architects of the early twentieth century: Stiles Clements, Roland Coate, Elmer Grey, Hunt & Burns, Gordon Kaufmann, Clarence J. Smale, Gene Verge, Edith Wharton, and Paul Revere Williams. Even prominent late-modern architects are well represented in the Hancock Park Survey area, including William Pereira (his own residence), Wallace Neff, and A. Quincy Jones.

The vast majority of the buildings have retained a high degree of integrity of design and materials, in large part as a testament to their quality, craftsmanship, and continuing maintenance. As a result, these buildings create a cohesive neighborhood of single family residences of architectural distinction that, as a whole entity, meets the HPOZ

criteria: the district “possesses historic integrity,” it “represents an established feature of the neighborhood,” and retaining the district “would help preserve and protect an historic place in the City.”⁵

An HPOZ comprises a high concentration of *Contributing* resources.⁶ The Hancock Park Survey area comprises 1236 parcels; 1087 were identified as *Contributing*, 144 as *Non-Contributing*, and 5 as *Vacant Lots*. Because of this high concentration (approximately 88%) of *Contributing* resources, the neighborhood meets the definition of a Preservation Zone as “any area of the City of Los Angeles containing buildings, structures, Landscaping, Natural Features or lots having historic, architectural, cultural or aesthetic significance...”⁷

⁵ Los Angeles Municipal Code § 12.20.3 F.3 (c)

⁶ A high concentration is considered 50% or greater of the total number of buildings in a proposed historic district.

⁷ Los Angeles Municipal Code § 12.20.3 B.17.

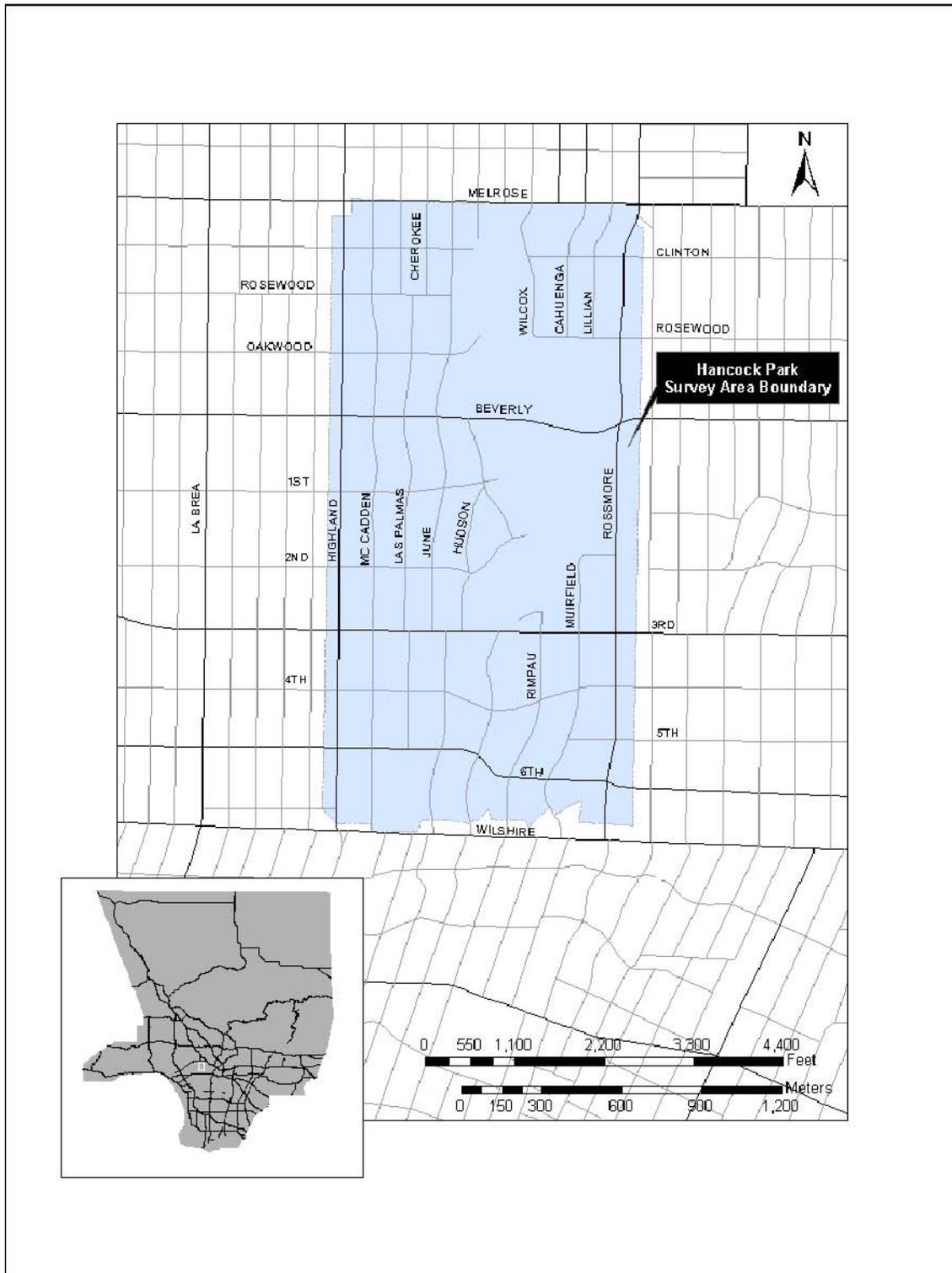


Figure 2. Map of Hancock Park Historic Resources Survey Area

PROJECT DESCRIPTION

Background

The Hancock Park Cultural Resources Survey (the "Survey") was undertaken as a result of a City Council Motion⁸ sponsored by the late Councilman John Ferraro and former Councilman Mike Hernandez" to authorize the Director of Planning to negotiate and execute a contract "with a suitable firm to perform the work necessary for the study of the establishment of Historical Preservation Overlay Zone (s) in the Hancock Park ... area" within the boundaries of Council District 4.."9. to determine if Hancock Park meets the criteria for Historic Preservation Overlay Zone ("HPOZ") designation, as defined in the HPOZ ordinance, §12.20.3 F.3 (c) of the Los Angeles Municipal Code ("LAMC"). Hancock Park is one of four neighborhoods in Council District 4 to be surveyed at the request of the City Council office--the other three neighborhoods that are also seeking HPOZ designation are Larchmont Heights, Windsor Square and Los Feliz.

The Survey area comprises 1282 parcels¹⁰ within a sixty-six block area, the vast majority of which are single-family residential. The Survey area is bounded by Melrose Avenue on the north, Highland Avenue on the west, Rossmore Avenue on the east, and the rear property lines of the commercial properties along Wilshire Boulevard on the south (See Figure 3). These boundaries include both sides of the primarily residential streets of Highland Avenue and Rossmore Avenue. Because of conflicting property type and land use issues, the Wilshire Country Club, commercial buildings on the south side of Melrose, and the apartment buildings along Rossmore Avenue north of Beverly Boulevard constitute special cases within the HPOZ boundary, even though, overall, they meet the HPOZ Survey criteria. Practical considerations by decision makers may determine that these properties do not fall under the standard procedures for administering the HPOZ ordinance and the final boundaries may be modified accordingly.

The Survey was conducted between April 23, 2001 and September 28, 2001, by Richard Starzak (Principal Investigator), Alma Carlisle, Carson Anderson, Catherine Barrier, and Jessica Feldman, of Myra L. Frank & Associates, Inc. (the "Consultant"), all of whom meet the Secretary of the Interior's qualifications in architectural history (Federal Register, Vol. 48, No. 190, pp. 44738-44739, September 29, 1983). They were assisted in historical research and field survey data entry by the following Consultant staff: David Greenwood, John English, Megan McLeod Kendrick, Ben Acker, Jasmine Kung, and Carrie Richey.

⁸ City Council File No. 001247

⁹ The City Council Motion was adopted 06/28/2000

¹⁰ Not including multiple parcels in condominium complexes

APPENDIX B

MAP OF HPOZ BOUNDARY



Hancock Park Historic Preservation Overlay Zone Ordinance Boundary Map

Prepared by City of Los Angeles Planning Department • Graphic Services Section • August, 2007

APPENDIX C

INCENTIVE FOR PRESERVATION AND REHABILITATION OF HISTORIC HOMES

Incentives for the Preservation and Rehabilitation of Historic Homes

Excerpted from “Incentives for the Preservation and Rehabilitation of Historic Homes in the City of Los Angeles: A Guidebook for Homeowners” by The Getty Conservation Institute. Published in 2004 by J. Paul Getty Trust.

Tax Incentives

Mills Act Historical Property Contract Program

This program is designed to help owners of designated historic homes offset the expense of rehabilitating and maintaining their properties. It offers potential property tax relief to owners of locally designated properties.

If you are interested in executing a historical property contract with the city, contact the Mills Act Property Contract Program early in the calendar year. Information can be obtained from the Department of City Planning, Office of Historic Resources, at (213) 978-1200

Historic Resource Conservation Easement

Through this program, owners of properties listed in the National Register may be eligible for federal income tax deductions, and they can protect the architectural and historical qualities of their properties in perpetuity.

Contact the Los Angeles Conservancy at (213) 623-2489.

Regulatory Relief

The California Historical Building Code

The California Historical Building Code gives owners the flexibility to use historic construction materials and methods as an alternative to those that would be required under the California Building Code (CHBC). If you are planning to renovate your historic home, it's a good idea to work with an architect, engineer, or contractor who specializes in historic properties and has experience with the California Historical Building Code. The Los Angeles Department of Building and Safety reviews building permit applications on all projects, including those that employ the CHBC. It can be reached at (888) 524-2845 or (213) 482-0000.

Zoning Incentives

Under the city's zoning code, designated homes may qualify for a conditional use permit that would allow the owner to operate a bed-and-breakfast, run a restaurant, or conduct other kinds of businesses in the home. Call the Department of City Planning at (213) 482-7077 for more information.

Your Home as a Film Location

Historic homes, whether they are designated or not, may be of special interest to entertainment companies looking for film locations. A number of agencies and organizations are involved in the oversight and management of location filming.

The California Film Commission can provide interested property owners with information about filming and with mailing lists of location scouts. Their phone number is (323) 860-2960 or (800) 858-4749.

The California Film Commission also works cooperatively with Film Liaisons Statewide, (FLICS). The FLICS office for the City of Los Angeles and for unincorporated parts of Los Angeles County is the Entertainment Industry Development Corporation (EIDC). EIDC has produced a guide for property owners, *Make Your Property a Star*, that discusses how to negotiate and what to expect should you want to make your home available for filming. Call (323) 957-1000 for more information.

Loans and Mortgages

Today, financing of historic homes is widely available, but buyers and owners may not be aware of all the financing opportunities in the marketplace. In addition to conventional home equity loan and mortgage products, there are programs that have not been specifically designed for historic preservation purposes but can be used to accomplish these ends.

Commercial Lenders and the Public Sector

Commercial lenders like banks, savings and loans, and mortgage companies play the primary role in almost all home and mortgage programs.

The United States Department of Housing and Urban Development (HUD) is the federal agency charged with developing national policies and programs that address the country's housing needs and foster improvements in American communities. It does not lend funds directly to homeowners, but funds from HUD's Community Development Block Grant (DCBG), Home Investment Partnerships, Federal Housing Administration Mortgage Insurance, and other programs are available to consumers through government agencies, such as the Los Angeles Housing Department and the Community Redevelopment Agency, and through approved commercial lenders. You may get information about HUD programs by calling the Santa Ana HUD Homeownership Center at (888) 827-5605.

The Federal National Mortgage Association (Fannie Mae) and the Federal Home Loan Mortgage Corporation (Freddie Mac) are congressionally chartered, private, shareholder-owned companies whose programs are regulated by HUD. Applications are processed and inquiries are answered by approved lenders. Contact Fannie Mae's Consumer Resource Center at (800) 732-6643. Contact Freddie Mac at (800) 373-3343.

Home Renovation Loans

Home Renovation loans are not specifically aimed at, but can be used by, buyers and owners of historic homes.

Commercial Renovation Mortgages and Construction Loans

Commercial Renovation Mortgages and Construction Loans are offered by many commercial lenders. A renovation loan can be particularly beneficial to a prospective homeowner who wants to purchase a distressed property and carry out a major

renovation on it, a situation that makes it nearly impossible to secure conventional financing.

HUD 203(k) Rehabilitation Mortgage Insurance

HUD 203(k) Rehabilitation Mortgage program, established as part of HUD's effort to stimulate community revitalization, can be used to finance historic properties. A 203(k) loan allows a homebuyer to obtain just one loan for the purchase and renovation of a home, which is not possible with conventional financing.

Property Improvement Loan Insurance (Title I)

HUD's Property Improvement Loan Insurance program (Title 1) insures loans for rehabilitation and improvements to existing homes that are at least one year old. These loans can be used to finance permanent property improvements that protect or improve the basic livability or utility of the property, including historic preservation projects.

The most important thing to remember about applying for a mortgage or home loan is that there are countless options available. Only a few are mentioned here. Your real estate agent or mortgage lender should be able to help you assess your options. Be prepared to explain to the lender that you want to buy and renovate, or refinance and renovate, and see what they suggest. Contact several lenders to learn about the range of products available before selecting one.

Reverse Mortgages for Seniors

Although not designated for historic preservation purposes, older homeowners may be able to obtain funds for home rehabilitations through a reverse mortgage, which enables borrowers to convert the equity built up in their homes into cash. Reverse mortgages allow older homeowners to convert home equity to cash and require no payments until the home is sold.

If you are at least sixty-two years of age, have substantial equity in your home, and are interested in learning more about obtaining funds for home renovations from a reverse mortgage, you should start by calling your own bank. If they don't offer a reverse mortgage, you can get information by contacting one of the organizations discussed above. A number of organizations can provide you with general information about home equity conversation options and other programs for seniors, including the AARP Home Equity Information Center, (202) 434-6042; the National Reverse Lenders Mortgage Association, (202) 939-1760; and the National Association of Area Agencies on Aging, (202) 296-8130.

Affordable Mortgage Products

A number of public sector programs are available to help low-to moderate-income buyers and first-time buyers acquire and rehabilitate homes. These programs are not specifically designed for historic preservation purposes, but they tend to target older urban neighborhoods where property values are lower and many of the homes are historic.

HUD's Federal Housing Administration Loans

The Federal Housing Administration (FHA) provides mortgage insurance on loans that are used to purchase or refinance a principal residence. To qualify, the borrower must

meet standard FHA credit qualifications, which are more lenient than the standards for conventional loans. You can get further information about FHA loans from HUD or from a HUD-approved lender.

Nonprofit Organizations Working for Affordable Housing

Various nonprofit organizations work within communities to increase the quality and supply of housing for low-to-moderate income residents and to stimulate neighborhood revitalization and economic development. Los Angeles Neighborhood Housing Services (LANHS) works to strengthen neighborhoods and communities in a variety of ways, including the promotion of homeownership. Clients can access a full range of services to assist them in purchasing or renovating a home. LANHS has homeownership centers in Los Angeles, Pacoima, and San Pedro. It can be reached at (888) 985-2647 in Los Angeles, (818) 834-7858 in Pacoima, or (310) 514-9444 in San Pedro. Other housing nonprofits that operate in Los Angeles include Access Community Housing, (213) 747-6002 and Acorn Housing Corporation, (213) 748-1345.

California Housing Finance Agency

The California Housing Finance Agency (CalHFA) was chartered as the state's affordable housing bank to make below market rate mortgage loans for low-to-moderate income borrowers through the sale of tax-exempt bonds. CalHFA offers a variety of thirty-year, fixed-rate mortgages that feature low interest rates, 3 to 5 percent down payments, and low origination and processing fees. These loans can be attractive to buyers of historic homes, especially since CalHFA's purchase price limits are slightly higher than those established by HUD. Contact their Homeownership Programs at (916) 324-8088 or the Los Angeles office at (310) 342-1250.

Municipal Programs for Low and Moderate Income Homebuyers and Homeowners in Los Angeles

--Programs for Low-Income Homeowners and Homebuyers

The City of Los Angeles Housing Department (LAHD) has a variety of loan and grant programs, including some that target individual homebuyers and homeowners. These were not intended specifically for historic preservation purposes, but because much of the city's affordable housing stock is located in older neighborhoods, the department's programs may be used to purchase and/or renovate a historic home. LAHD offers two programs for low-income, first-time homebuyers –the Purchase Assistance and Rehab Program (Home Works!) and the Purchase Assistance Program – and two programs to assist low-income homeowners make needed repairs to their properties – the Neighborhood Preservation Program and the Handyworker program.

Purchase Assistance with Rehab Program

The Purchase Assistance with Rehab (Home Works!) is a soft second loan program that offers loans to first-time, low-income homebuyers who need help to purchase and rehabilitate a home. Information is available from LAHD at (213) 808-8979.

Purchase Assistance Program

The Purchase Assistance Program provides soft second loans to low-income homebuyers to help them meet the affordability gap. Information is available from LAHD at (213) 808-8979.

Neighborhood Preservation Program

The Neighborhood Preservation Program (NPP) provides low-interest home improvement loans to owners of single-family homes whose incomes are at or below 80 percent of the country's median income. These loans are for repairs and upgrades to floors, roofing, paint, electrical wiring, and heating and pumping systems; they can also be used to make homes accessible. In cases where the home is a designated historic resource, LAHD will work with a historic preservation consultant to devise a plan that addresses health, safety, and habitability issues, which also preserving the home's architectural and historic details. Contact the NPP at (213) 808-8979 for more information.

Handyworker Program

The Handyworker Program offers free minor home repairs to low- or moderate-income homeowners who are senior citizens (sixty-two or older) or are physically disabled. Services include improving accessibility, correcting safety hazards, painting the interior and exterior, instituting home security measures, repairing or replacing doors and windows, and replacing sinks, toilets, and tiles. Further information is available from the Handyworker Program at (213) 808-8973 or (866) 557-7368.

--Programs for Moderate-Income Homebuyers

LAHD offers three programs for moderate-income, first-time homebuyers – the Mortgage Credit Certificate Program, the Mortgage Revenue Bond Program, and Extra Credit Homes for Teachers. If you are purchasing a home that is located in a target area, the first-time homeowner requirement is waived.

Mortgage Credit Certificate Program

Mortgage Credit Certificates (MCC) allow first-time homebuyers to claim 15% of their annual mortgage interest as a federal income tax credit. Properties that are located in target areas of the city qualify for a 20 percent credit. You can apply for an MCC through any lender who participates in LAHD's Home Works! or HomeBuy programs. Just tell the lender that you're interested in an MCC and they will help you complete the application process.

Mortgage Revenue Bond Program

This program assists first-time homebuyers by providing below-market interest rate first mortgage loans. The city does not make mortgage loans directly; the borrower applies for the MRB through a participating lender.

Extra Credit Homes for Teachers

The Extra Credit Homes for Teachers Program is designed to assist first-time homebuyers who are fully credentialed teachers working in low-performing schools. This program is state funded.

--Los Angeles Community Redevelopment Agency

While few of the Los Angeles Community Redevelopment Agency's programs have been designed specifically for historic preservation purposes, some of them may be used in the purchase or rehabilitation of historic homes.

Residential Rehabilitation Loan Programs

A number of CRA programs have incorporated residential rehabilitation loan programs into their redevelopment plans. These programs allow eligible property owners to apply for low-interest loans to rehabilitate one- to four-unit homes; owners of historic homes who apply for rehabilitation loan funds must comply with preservation standards.

First-Time Homebuyer Programs

These programs are designed to increase the number of homeowners living within a redevelopment area.

Combined Purchase and Rehabilitation Loan Programs

Purchase and rehabilitation loans are among the CRA's most recent homeowner programs. This program has not been created with historic preservation as a goal, but it can be used in renovating some of the area's older housing stock.

The Move On Program

The CRA's Move On program relocates and restores architecturally significant homes that are threatened with demolition on their original sites. This program provides homeownership opportunities, increases the housing stock, preserves individual structures that contribute to a neighborhood's overall historic character, and spurs neighborhood revitalization.

CRA notifies property owners of available home improvement and first-time homebuyer loan programs via annual mailings and through the placement of ads on cable television. If you own or are considering purchasing a property that is located within one of CRA's redevelopment project areas and have not received this type of information, contact your area project manager to determine what programs are available and to obtain application information. The agency's general information telephone number is (213) 977-1600.

State of California Department of Insurance Earthquake Grand Program

This program helps low- to moderate-income homeowners retrofit their single-story residential properties to prevent damage from earthquakes. To learn more about earthquake retrofit grants, call the Department of Insurance at (800) 927-4357 or (213) 897-8921.

APPENDIX D

HISTORIC PROPERTIES MONUMENT LIST FOR THE WILSHIRE AND HOLLYWOOD COMMUNITY PLANS

DEPARTMENT OF CITY PLANNING
City of Los Angeles

HISTORIC-CULTURAL MONUMENT (HCM) REPORT

Level of declaration determined by number series as follow:

- 0 - 999 Series = City declared monuments
- 1000 - 1999 Series = State declared monuments
- 2000 - 2999 Series = Federal declared monuments

Note: Multiple listings are based on unique names and addresses as supplied by the Departments of Cultural Affairs and Building & Safety.

Last Updated: July 02, 2007

Community: Wilshire

Monument No.	Date Adopted/ Approved	Monument Name	Address
56	06-05-1968	Bullock's Wilshire Building	2973-2989 W. 7th Street
56	06-05-1968	Bullock's Wilshire Building	3050-3070 Wilshire Boulevard
56	06-05-1968	Bullock's Wilshire Building	655-685 Wilshire Place
56	06-05-1968	Bullock's Wilshire Building	658-690 Westmoreland Avenue
81	04-07-1971	Memorial Branch Library	4625 W. Olympic Boulevard
91	11-17-1971	Korean Philadelphia Presbyterian Church (Temple Sinai East)	401-407 S. New Hampshire Avenue
94	01-26-1972	Palm Trees (Queen & Washingtonia Robusta) and the Median Strip	Highland Avenue

114	03-07-1973	Wilshire United Methodist Church	4350-4366 Wilshire Boulevard
114	03-07-1973	Wilshire United Methodist Church	708 S. Lucerne Boulevard
114	03-07-1973	Wilshire United Methodist Church	711-717 Plymouth Boulevard
115	03-21-1973	Evans Residence	419 S. Lorraine Boulevard
116	03-21-1973	Wilshire Boulevard Temple	618-646 S. Hobart Avenue
116	03-21-1973	Wilshire Boulevard Temple	625-647 S. Harvard Boulevard
116	03-21-1973	Wilshire Boulevard Temple	3641-3663 Wilshire Boulevard
118	05-16-1973	Pellissier Building and Wiltern Theater	3750-3790 Wilshire Boulevard
118	05-16-1973	Pellissier Building and Wiltern Theater	651-697 Oxford Avenue
118	05-16-1973	Pellissier Building and Wiltern Theater	652-676 S. Western Avenue
122	03-20-1974	Buck House	5950-5958 W. 8th Street
122	03-20-1974	Buck House	805 S. Genesee Avenue
169	12-01-1976	William Grant Still Residence	1262 Victoria Avenue
183	03-01-1978	West Facade of Pan Pacific Auditorium (site of)	7600 Beverly Boulevard - Demolished: 01-01-1992
209	01-17-1979	Wilshire Christian Church Building	3461 Wilshire Boulevard
209	01-17-1979	Wilshire Christian Church Building	634-646 S. Normandie Avenue
237	04-09-1981	First Baptist Church of Los Angeles	2875 W. 8th Street
237	04-09-1981	First Baptist Church of Los Angeles	2960-2982 Leeward Avenue
237	04-09-1981	First Baptist Church of Los Angeles	760 S. Westmoreland Avenue
239	04-09-1981	La Casa de las Campanas	350-354 N. June Street
250	08-25-1982	Ebell of Los Angeles Building	4400 Wilshire Boulevard
250	08-25-1982	Ebell of Los Angeles Building	741-743 Lucerne Boulevard
272	09-21-1983	Peet House	1139 S. Harvard Boulevard

275	01-04-1984	Heinsberger Decorating Company Building	7415-7427 Beverly Boulevard
280	07-24-1984	Chapman Park Studio Building	3501-3519 W. 6th Street
298	09-20-1985	Crocker Bank Building	269-273 S. Western Avenue
298	09-20-1985	Crocker Bank Building	4359-4363 W. 3rd Street
309	09-02-1986	El Royale Apartments	450 N. Rossmore Avenue
310	10-01-1986	Fire Station No. 29	158 S. Western Avenue
311	10-17-1986	Los Altos Apartments	4117-4127 Wilshire Boulevard
332	12-08-1987	Wilshire Tower	5500-5522 Wilshire Boulevard
386	08-30-1988	Chapman Park Market Building	3451 W. 6th Street
403	12-14-1988	Higgins / Verbeck / Hirsch Mansion	637 S. Lucerne Boulevard
415	02-01-1989	Wilshire Branch Library	149 N. Saint Andrews Place
420	12-13-1989	Milbank - McFie Estate	1130 Arlington Avenue & 3340 Country Club Dr
420	12-13-1989	Milbank - McFie Estate	3340 Country Club Drive & 1130 Arlington Ave
423	03-31-1989	Apartment Building	607 Burnside Avenue
424	03-31-1989	Apartments	626 Burnside Avenue
425	03-31-1989	Apartment Building	636 Burnside Avenue
426	03-31-1989	Apartments	654 Burnside Avenue
427	04-07-1989	Apartments	364 Cloverdale Avenue
428	04-07-1989	Villa Cintra	430 Cloverdale Avenue
429	04-07-1989	Apartment Building	601 Cloverdale Avenue
430	04-07-1989	Cornell Apartments	603 Cochran Avenue
436	05-19-1989	Howard - Nagin Residence	146 S. Fuller Avenue
438	05-19-1989	Apartments	445 S. Detroit Street
439	05-19-1989	Apartments	450-460 S. Detroit Street

444	06-20-1989	Octavius W. Morgan Residence	179-181 S. Alta Vista Boulevard
451	08-01-1989	Darkroom (Facade only)	5370 Wilshire Boulevard
452	10-17-1989	Felipe de Neve Branch Library	2820-2830 W. 6th Street
473	12-08-1989	Apartment	613 Ridgeley Drive
520	02-26-1991	El Rey Theatre	5515-5519 Wilshire Boulevard
531	05-10-1991	Wilshire Ward Chapel	1209 S. Manhattan Place
534	06-11-1991	I. Magnin & Company Building	3240 Wilshire Blvd & 650 New Hampshire Ave
534	06-11-1991	I. Magnin & Company Building	650-666 New Hampshire Av/3240 Wilshire Blvd
543	07-24-1991	Farmers Market	Gilmore Lane
543	07-24-1991	Farmers Market	West 3rd Street & West Fairfax Avenue
543	07-24-1991	Farmers Market	West Fairfax Avenue & West 3rd Street
552	11-13-1991	Einar C. Petersen Studio Court	4350-4352 1/2 Beverly Boulevard
566	09-30-1992	May Company Wilshire	6067 Wilshire Boulevard
568	10-27-1992	Thomas A. Churchill Sr. Residence	215 S. Wilton Place
576	04-07-1993	Sheraton Town House Hotel	2959-2973 Wilshire & 607-643 Commonwealth
576	04-07-1993	Sheraton Town House Hotel	2980-2990 W. 6th St & 606-620 S. Virgil Ave
576	04-07-1993	Sheraton Town House Hotel	606-620 S. Virgil Ave & 2980-2990 W 6th St
576	04-07-1993	Sheraton Town House Hotel	607-643 Commonwealth Av/2959-2973 Wilshire
576	04-07-1993	Sheraton Town House Hotel	643 Commonwealth Av/2959-73 Wilshire Blvd
588	11-30-1993	Janss Investment Company Uptown Branch Office Bldg. (Sokol Hall)	4761-4775 Maplewood Av/500-508 Western Ave
588	11-30-1993	Janss Investment Company Uptown Branch Office Bldg. (Sokol Hall)	500-508 N. Western/4761-4775 Maplewood Ave
618	11-22-1995	McDonnell Residence Founder's Home: Urban Academy	601 N. Wilcox Ave
619	06-21-1996	Wolff-Fifield House (exterior only)	111 N. June Street

628	01-09-1996	Jack Doyle Residence	620 S. Irving Blvd
636	03-18-1997	C. A. Fellows Residence	1215 Westchester Place
639	03-18-1997	Ruskin Art Club	800 S. Plymouth Blvd
641	06-04-1997	Brynmoor Apartments Neon Roof Sign	432-436 S. New Hampshire Ave
642	06-04-1997	Embassy Apartments Neon Roof Sign	702-708 S. Mariposa Ave
643	06-04-1997	Superba Apartments Incandescent Roof Sign	335 S. Berendo Street
646	12-19-1997	Villa Serrano	930-940 S. Serrano Ave
649	04-07-1998	Cora B. Henderson House	132 S. Wilton Place
650	04-07-1998	Mortensen House	103 S. Wilton Drive
660	06-22-1999	Rosenheim Mansion	1120 S. Westchester Place
661	06-22-1999	Rives Mansion	1130 S. Westchester Place
667	09-29-1999	The Leader Building roof-top Neon Sign	344-346 N. Fairfax Avenue
677	04-25-2000	Horatio Cogswell House	1244 S. Van Ness Avenue
684	10-03-2000	Heart House	112 N. Harvard Boulevard
701	07-31-2001	Burnside Manor	600 S. Burnside Avenue
706	03-15-2002	First Congregational Church of Los Angeles	540 S. Commonwealth Ave
707	03-15-2002	Weber House	3923 W. 9TH Street
727	10-02-2002	Founder's Church of Religious Science	3281 West 6th St.
743	02-04-2003	Immanuel Presbyterian Church	3300 Wilshire Blvd.
756	07-15-2003	Henry W. O'Melveny House	501 Plymouth
768	11-07-2003	Ravenswood Apartments	570 S Rossmore Ave
777	04-14-2004	Weaver Residence	4940 Melrose Ave
792	05-04-2005	B.H. Hiss House	215 S Manhattan Pl
794	05-04-2005	Carolyn Bumiller-Hickey House	1049 Eden Ave

796	05-04-2005	Jacobson Duplex	1200-1202 S Highland Ave
803	06-01-2005	A. W. Black Residence	658 S Bronson Ave
804	06-01-2005	Gless Apartments	357 S Kenmore Ave
805	06-01-2005	J.A. Howsley House	221 S Manhattan Pl
809	07-08-2005	Franklin T Briles Residence	151 N Berendo St
810	07-08-2005	Edward J. Borgmeyer House	138 N Manhattan Pl
813	07-08-2005	Security-First National Bank	5207-5209 Wilshire Blvd
815	07-08-2005	The French Chateau Apartments	3348-3350 W James M. Wood Blvd
815	07-08-2005	The French Chateau Apartments	900 S Hobart Ave
835	01-25-2006	Petitfils-Boos Residence	545 S Plymouth Blvd
847	08-16-2006	Richardson Apartments	3919 West 8th Street
847	08-16-2006	Richardson Apartments	718 South Gramercy Drive
850	09-13-2006	William J. Hubbard Residence	811 S Norton Avenue
853	09-27-2006	La Marquise	535 S Gramercy Place
858	11-22-2006	One Hundred Sycamore	100 N Sycamore Avenue
861	02-06-2007	Monsignor O'Brien House	130 North Catalina Ave
863	03-07-2007	Los Tiempos - The Chandler Estate	455 South Lorraine Boulevard
870	05-16-2007	San Marino Villas	3390-3396 West San Marino Street
1002		Hancock Park (La Brea Tar Pits) (SM#170)	5801 Wilshire Boulevard
2087		Ridgewood Park (Wilton Historical District)	269 S. Wilton Place
2088		Ridgewood Park (Wilton Historical District)	268 S. Wilton Place
2089		Ridgewood Park (Wilton Historical District)	263 S. Wilton Place
2090		Ridgewood Park (Wilton Historical District)	262 S. Wilton Place
2091		Ridgewood Park (Wilton Historical District)	257 S. Wilton Place

2092		Ridgewood Park (Wilton Historical District)	256 S. Wilton Place
2093		Ridgewood Park (Wilton Historical District)	251 S. Wilton Place
2094		Ridgewood Park (Wilton Historical District)	250 S. Wilton Place
2095		Ridgewood Park (Wilton Historical District)	245 S. Wilton Place
2096		Ridgewood Park (Wilton Historical District)	244 S. Wilton Place
2097		Ridgewood Park (Wilton Historical District)	239 S. Wilton Place
2098		Ridgewood Park (Wilton Historical District)	238 S. Wilton Place
2099		Ridgewood Park (Wilton Historical District)	233 S. Wilton Place
2100		Ridgewood Park (Wilton Historical District)	232 S. Wilton Place
2101		Ridgewood Park (Wilton Historical District)	227 S. Wilton Place
2102		Ridgewood Park (Wilton Historical District)	226 S. Wilton Place
2103		Ridgewood Park (Wilton Historical District)	221 S. Wilton Place
2104		Ridgewood Park (Wilton Historical District)	220 S. Wilton Place
2105		Ridgewood Park (Wilton Historical District)	215 S. Wilton Place
2106		Ridgewood Park (Wilton Historical District)	212 S. Wilton Place
2107		Ridgewood Park (Wilton Historical District)	209 S. Wilton Place
2108		Ridgewood Park (Wilton Historical District)	206 S. Wilton Place
2109		Ridgewood Park (Wilton Historical District)	203 S. Wilton Place
2110		Ridgewood Park (Wilton Historical District)	200 S. Wilton Place
2111	07-24-1979	Wilton Historical District	165 S. Wilton Place
2112		Wilton Historical District	156 S. Wilton Place
2113		Wilton Historical District	155 S. Wilton Place
2114		Wilton Historical District	152 S. Wilton Place
2115		Wilton Historical District	139 S. Wilton Place

2116		Wilton Historical District	148 S. Wilton Place
2117		Wilton Historical District	131 S. Wilton Place
2118		Wilton Historical District	144 S. Wilton Place
2119		Wilton Historical District	125 S. Wilton Place
2120		Wilton Historical District	140 S. Wilton Place
2121		Wilton Historical District	121 S. Wilton Place
2122		Wilton Historical District	132 S. Wilton Place
2123		Wilton Historical District	111 S. Wilton Place
2124		Wilton Historical District	126 S. Wilton Place
2125		Wilton Historical District	103 S. Wilton Drive
2126		Wilton Historical District	122 S. Wilton Place
2127		Wilton Historical District	107 S. Wilton Drive
2128		Wilton Historical District	118 S. Wilton Place
2129		Wilton Historical District	115 S. Wilton Drive
2130		Wilton Historical District	112 S. Wilton Place
2131		Wilton Historical District	117 S. Wilton Drive
2132		Wilton Historical District	106 S. Wilton Place
2133		Wilton Historical District	101 S. Wilton Place
2134		Wilton Historical District	102 S. Wilton Place
2135		Wilton Historical District	111 S. Ridgewood Place
2136		Wilton Historical District	116 S. Wilton Drive
2137		Wilton Historical District	121 S. Wilton Drive
2138		Wilton Historical District	120 S. Wilton Drive
2139		Wilton Historical District	125 S. Wilton Drive

2140		Wilton Historical District	132 S. Wilton Drive
2141		Wilton Historical District	127 S. Wilton Drive
2142		Wilton Historical District	138 S. Wilton Drive
2143		Wilton Historical District	135 S. Wilton Drive
2144		Wilton Historical District	142 S. Wilton Drive
2145		Wilton Historical District	141 S. Wilton Drive
2146		Wilton Historical District	150 S. Wilton Drive
2147		Wilton Historical District	147 S. Wilton Drive
2148		Wilton Historical District	151 S. Wilton Drive
2149		Wilton Historical District	157 S. Wilton Drive
2150		Wilton Historical District	163 S. Wilton Drive
2151	07-24-1979	Wilton Historical District	169 S. Wilton Drive
2157		Hahn's Music Pianos and Organs (Miracle Mile Historic District)	5355-5359 Wilshire Boulevard
2158		Wilshire Center Building (Miracle Mile Historic District)	5363-5379 Wilshire Boulevard
2159		Tru-Line Litho (Miracle Mile Historic District)	5401-5403 Wilshire Boulevard
2160		Commercial Building (Miracle Mile Historic District)	5407-5411 Wilshire Boulevard
2161		Loman Foods Mart (Miracle Mile Historic District)	5413 Wilshire Boulevard
2162		Flying Saucer Restaurant (Miracle Mile Historic District)	5425 Wilshire Boulevard
2163		Zachary All (Miracle Mile Historic District)	5467 Wilshire Boulevard
2164		Korean Cultural Services Building (Miracle Mile Historic District)	5505 Wilshire Boulevard
2165		Wilshire Beauty Supply (Miracle Mile Historic District)	5507-5511 Wilshire Boulevard
2168		Commercial Building (Miracle Mile Historic District)	5466-5470 Wilshire Boulevard
2169		Ever-Ready Lighting Center (Miracle Mile Historic District)	5450 Wilshire Boulevard
2170		Dominguez - Wilshire Building (Miracle Mile Historic District)	5410 Wilshire Boulevard

2171		Commercial Structure (Miracle Mile Historic District)	5366-5374 Wilshire Boulevard
2172		Jack La Lanne's European Health Spa (Miracle Mile Historic District)	5364 Wilshire Boulevard
2173		Post Office Building (Miracle Mile Historic District)	5350 Wilshire Boulevard
2175		Brown's Wilshire Bakery (Miracle Mile Historic District)	5423 Wilshire Boulevard
2182		McKinley Building	3747-3763 Wilshire Boulevard
2183		Zephyr Club	5209 Wilshire Boulevard
2184		Clem Wilson Building	5217-5231 Wilshire Boulevard
2259		Ambassador Hotel	3400 Wilshire Boulevard
2313		South Serrano Avenue Historic District	400-457 S. Serrano Ave (Both Sides of St)
2320	05-25-1978	Bullock's Wilshire Building	3050 Wilshire Boulevard
2324	12-21-1981	Congregation B'nai B'rith	3663 Wilshire Boulevard
2325	05-19-1987	Felipe de Neve Branch Library	2820 W. 6th Street
2339	09-20-1984	Heinsberger Decorating Company Building	7415 Beverly Boulevard
2353	05-19-1987	Memorial Branch Library	4645 W. Olympic Boulevard
2361	02-23-1979	Pellissier Building and Wiltern Theater	3780 Wilshire Boulevard
2375	05-19-1987	Wilshire Branch Library	149 N. Saint Andrews Place
2377	07-08-1992	Melrose Hotel (Melrose Avenue)	5150-5174 Melrose Avenue
2396		Chapman Park Market Building	3451-3479 W. 6th Street
2397	05-06-1994	Ebell of Los Angeles Building	741-743 Lucerne Boulevard
2398	12-15-1997	Sheraton Town House Hotel	2959-2973 Wilshire Bl/607-643 Commonwealth
2398	12-15-1997	Sheraton Town House Hotel	2980-2990 W. 6th St & 606-620 S Virgil Ave
2398	12-15-1997	Sheraton Town House Hotel	606-620 S. Virgil Avenue & 2980-90 W 6th St
2398	12-15-1997	Sheraton Town House Hotel	607-643 Commonwealth Av/2959-2973 Wilshire

2435			750-752 S. Mariposa Avenue
2440			1401-1415 Robertson / 8800-8812 W Pico Blvd
2440			8800-8812 Pico Bl/1401-1415 Robertson Blvd
2443			1220 S. Saint Andrews Place
2469		Korea Times	135-141 N. Vermont Avenue
2472		Security Pacific National Bank	241-255 N. Western Av/244 N. Manhattan Pl.
2472		Security Pacific National Bank	244 N. Manhattan Pl./4606-4610 Beverly Bl.
2472		Security Pacific National Bank	4606-4610 Beverly Bl/241-255 N Western Av.
2484		Rimpau Boulevard Realign	526 S. Hudson Avenue
2485		Rimpau Boulevard Realign	4836 W. 6th Street & 602 S. Hudson Avenue
2485		Rimpau Boulevard Realign	602 S. Hudson Avenue & 4836 W. 6th Street
2487			101 S. Ridgewood Place
2490		John Grundy Residence	1237 S. Victoria Avenue
2491		Eckert Residence	1243 S. Victoria Avenue
2492		Chancellor Residence	1246 S. Victoria Avenue
2493		Howsley Residence	1247 S. Victoria Avenue
2494		Dunnigan Residence	1252 S. Victoria Avenue
2495		Heitchen Residence	1253 S. Victoria Avenue
2496		Callahan Residence	1258 S. Victoria Avenue
2497		Baker Residence	1261 S. Victoria Avenue
2498		Johnson Residence	1269 S. Victoria Avenue
2499		Wilshire Fireproof Storage Company	116-120 S. Western Ave & 117 S. Oxford Ave
2499		Wilshire Fireproof Storage Company	117 S. Oxford Avenue & 116-120 S Western Ave

2514		First Congregational Church	2901-2911 W. 6th St/525-535 S Hoover St.
2514		First Congregational Church	502-540 Commonwealth Av/2901-2911 6th St.
2514		First Congregational Church	525-535 S. Hoover St/2901-2911 W. 6th St.
2526		Parklane Apartments	3333 W. 4th Street
2528		United Church of Religious Science	3251-3281 W. 6th Street & 550 S. Berendo St.
2528		United Church of Religious Science	550 S. Berendo Street & 3251-3281 W. 6th St.
2535		Miracle Mile Historic District	5318-5328 Wilshire Boulevard

DEPARTMENT OF CITY PLANNING
City of Los Angeles

HISTORIC-CULTURAL MONUMENT (HCM) REPORT

Level of declaration determined by number series as follow:

- 0 - 999 Series = City declared monuments
- 1000 - 1999 Series = State declared monuments
- 2000 - 2999 Series = Federal declared monuments

Note: Multiple listings are based on unique names and addresses as supplied by the Departments of Cultural Affairs and Building & Safety.

Last Updated: July 02, 2007

Community: Hollywood

Monument No.	Date Adopted/ Approved	Monument Name	Address
12	01-04-1963	Hollyhock House	4800 Hollywood Boulevard
20	05-24-1963	Two Stone Gates (Inter. Beachwood & Westshire Drives)	Westshire Drive
20	05-24-1963	Two Stone Gates (Inter. Westshire & Belden Drives)	Belden Drive
33	02-26-1965	Barnsdall Park Arts Center (Residence A)	4800 Hollywood Boulevard
34	02-26-1965	Barnsdall Art Park	4800 Hollywood Boulevard
55	06-05-1968	Grauman's (Now Mann's) Chinese Theater	6915-6927 Hollywood Boulevard
58	02-05-1969	A & M Records Studio (Formerly Charlie Chaplin Studio)	1416 N. La Brea Avenue
58	02-05-1969	A & M Records Studio (Formerly Charlie Chaplin Studio)	7053-7067 De Longpre Avenue

67	09-02-1970	Cedar Trees (Between Riverside Dr. and Western Ave.)	Los Feliz Boulevard
94	01-26-1972	Palm Trees (Queen & Washingtonia Robusta) and the Median Strip	Highland Avenue
96	02-23-1972	Storer House	8161 Hollywood Boulevard
111	02-07-1973	Hollywood Sign & land underneath (Griffith Park perimeter)	Mount Lee
112	03-07-1973	Gabrielino Indian Site	Fern Dell (Griffith Park)
123	03-20-1974	Lovell House	4616 Dundee Drive
126	04-17-1974	Franklin Avenue Bridge (Shakespeare Bridge)	Franklin Avenue
130	07-17-1974	Samuel - Novarro House	2255 Valley Oak Drive
130	07-17-1974	Samuel - Novarro House	5609 Valley Oak Drive
134	12-04-1974	Crossroads of the World	1509-1597 Crossroads of the World
134	12-04-1974	Crossroads of the World	1510-1536 N. Las Palmas Avenue
134	12-04-1974	Crossroads of the World	6671-6679 Sunset Boulevard
134	12-04-1974	Crossroads of the World	6678-6684 Selma Avenue
136	12-04-1974	Saint Mary of the Angels	4510 Finley Avenue
149	03-03-1976	Ennis - Brown House	2607 Glendower Avenue
151	03-24-1976	Chateau Marmont	8215-8221 Sunset Boulevard
151	03-24-1976	Chateau Marmont	8225 Marmont Lane
151	03-24-1976	Chateau Marmont	8244 Monteel Road
162	10-06-1976	William Mulholland Memorial Fountain	Los Feliz Boulevard & Riverside Drive
162	10-06-1976	William Mulholland Memorial Fountain	Riverside Drive & Los Feliz Boulevard
163	10-06-1976	Site of First Walt Disney Studio	2701-2739 Hyperion Avenue
163	10-06-1976	Site of First Walt Disney Studio	2710-2746 Griffith Park Boulevard
163	10-06-1976	Site of First Walt Disney Studio	3616-3618 Monon Street

165	10-20-1976	Fire Station No. 27	1355 N. Cahuenga Boulevard & 1333 Cole Place
168	11-17-1976	Griffith Observatory	2500 E. Observatory Road
168	11-17-1976	Griffith Observatory	Griffith Park
175	05-04-1977	YWCA Hollywood Studio Club	1215-1233 Lodi Place
180	09-21-1977	Site of the Filming of First Talking Film	1424-1456 Bronson Avenue
180	09-21-1977	Site of the Filming of First Talking Film	5800-5858 Sunset Boulevard
181	01-18-1978	Site of Burial Place of J. B. Lankershim (North End)	Nichols Canyon Road
192	06-07-1978	Site of Franklin Garden Apartments (demolished)	6915-6933 Franklin Avenue - Demolished: 07-01-1978
193	07-05-1978	Pantages Theater	1709-1715 Argyle Avenue
193	07-05-1978	Pantages Theater	6225-6249 Hollywood Boulevard
194	07-05-1978	Hollywood Walk of Fame (Between Gower & Sycamore)	Hollywood Boulevard
194	07-05-1978	Hollywood Walk of Fame (Between Gower & Sycamore)	Vine Street
198	09-20-1978	KCET Studios	1327-1435 N. Hoover Street
198	09-20-1978	KCET Studios	4391-4421 Sunset Boulevard
226	08-29-1979	Masquers Club Building (site of)	1765 N. Sycamore Avenue
227	04-03-1980	Janes House	6541 Hollywood Boulevard
231	04-09-1981	El Greco Apartments	817-823 N. Hayworth Avenue
233	10-09-1980	Sunset Plaza Apartments (site of)	1216-1220 Sunset Plaza Drive - Demolished: 07-01-1987
234	11-03-1980	Taft House (site of)	7771-7791 Sunset Boulevard - Demolished: 06-01-1982
235	11-03-1980	Bollman House	1530-1534 N. Ogden Drive
243	04-28-1981	Garden Court Apartment (demolished)	7021 Hollywood Boulevard
246	11-25-1981	Residence	1443-1447 N. Martel Avenue

247	11-25-1981	Freeman House	1962 Glencoe Way
248	12-04-1981	First United Methodist Church of Hollywood	6817 Franklin Avenue
260	05-17-1983	Edward's House	5642 Holly Oak Drive
277	06-12-1984	Hollywood Masonic Temple	6840 Hollywood Boulevard
285	10-03-1984	C. E. Toberman Estate	1847 Camino Palmero
291	04-23-1985	Highland - Camrose Bungalow Village	2103-2115 1/2 N. Highland Avenue
291	04-23-1985	Highland - Camrose Bungalow Village	6814-6836 Alta Loma Terrace
291	04-23-1985	Highland - Camrose Bungalow Village	6819 Camrose Drive & 2103-15 N. Highland Ave
301	10-29-1986	Arzner / Morgan Residence	2249 Mountain Oak Drive
303	06-27-1986	John C. Fremont Branch Library	6121 Melrose Avenue
314	10-24-1986	Cahuenga Branch Library	4591 W. Santa Monica Boulevard
315	10-28-1986	Villa Carlotta	1913-1915 Tamarind Avenue
315	10-28-1986	Villa Carlotta	5959 Franklin Avenue
316	01-07-1987	William Stromberg Clock	6439 Hollywood Boulevard
325	08-26-1987	Shulman House	7875-7877 Woodrow Wilson Drive
329	09-23-1987	Chateau Elysee	1806-1830 Tamarind Avenue
329	09-23-1987	Chateau Elysee	5925-5939 Yucca Street
329	09-23-1987	Chateau Elysee	5930-5936 Franklin Avenue
334	12-18-1987	Security Trust and Savings Building	1708 Cahuenga Boulevard
334	12-18-1987	Security Trust and Savings Building	6367-6385 Hollywood Boulevard
336	01-06-1988	Hollywood Western Building	5500-5510 Hollywood Boulevard
343	01-22-1988	Avocado Trees (Entire Block)	4400 Avocado Street
353	05-11-1988	Monterey Apartments	4600-4604 Los Feliz Boulevard
382	07-26-1988	Falcon Studios (demolished)	5524 Hollywood Boulevard

390	10-04-1988	Jardinette Apartments	5128 Marathon Street
397	11-23-1988	Roman Gardens	2000 N. Highland Avenue
401	11-30-1988	Feliz Adobe	4730 Crystal Springs Drive
406	01-17-1989	Magic Castle	7001 Franklin Avenue
421	03-31-1989	Lake Hollywood Reservoir (including Mulholland Dam)	2460 Lake Hollywood Drive
435	05-16-1989	Andalusia Apartments	1471-1475 Havenhurst Drive
441	05-31-1989	Dunning House	1606-1616 Saint Andrews Pl & 5552 Carlton Wy
441	05-31-1989	Dunning House	5552 Carlton Wy & 1606-1616 Saint Andrews Pl
445	06-20-1989	Courtney Desmond Estate	1801-1811 Courtney Avenue
448	12-13-1988	Whitley Court	1720-1728 Whitley Avenue
453	10-17-1989	Artisan's Patio Complex	6727-6733 Hollywood Boulevard
462	11-03-1989	Hollywood American Legion Post #43	2035 N. Highland Avenue
463	11-03-1989	Afton Arms Apartment	6141 Afton Place
474	01-26-1990	Little Nugget (Travel Town - Griffith Park)	5200 Zoo Drive
475	10-16-1990	Highland Towers Apartments	1920-1928 N. Highland Avenue
495	06-12-1990	El Capitan Theater Building	6834-6838 Hollywood Boulevard
508	03-23-1992	Gilmore Gasoline Service Station	6800 Willoughby Ave & 853-859 N Highland Ave
508	03-23-1992	Gilmore Gasoline Service Station	853-859 N Highland Ave & 6800 Willoughby Ave
521	03-15-1991	Taggart House	2150-2158 Live Oak Drive & 5423 Black Oak Dr
521	03-15-1991	Taggart House	5423 Black Oak Drive & 2150-2158 Live Oak Dr
527	04-02-1991	Residence	1437 N. Martel Avenue
535	06-11-1991	Hollywoodland's Historic Granite Retaining Walls and Stairs	Hollywoodland
545	08-13-1991	Hollywood Roosevelt Hotel and Pool	7000-7034 Hollywood Boulevard
545	08-13-1991	Hollywood Roosevelt Hotel and Pool	7001-7039 Hawthorn Avenue

553	11-12-1991	Midtown School (site plus four John Lautner Buildings)	4155 Russel Avenue
559	04-21-1992	Thirteenth Church of Christ Scientist	1748-1780 N. Edgemont Street
567	10-02-1992	Little Country Church of Hollywood	1750 N. Argyle Avenue & 6151-61 Carlos Ave.
567	10-02-1992	Little Country Church of Hollywood	6151-6161 Carlos Avenue & 1750 N. Argyle Ave
572	02-09-1993	Warner Brothers Hollywood Theater Building	1700-1718 Wilcox Ave & 6423-6445 Hollywood
572	02-09-1993	Warner Brothers Hollywood Theater Building	6423-6445 Hollywood Blvd & 1700-1718 Wilcox
579	05-25-1993	Wattles Park (Mansion and Garden)	1701-1755 Sierra Bonita/7561 Hollywood Blvd
579	05-25-1993	Wattles Park (Mansion and Garden)	1824-1850 N. Curson Avenue
579	05-25-1993	Wattles Park (Mansion and Garden)	7561 Hollywood Blvd/1701-1755 Sierra Bonita
584	09-21-1993	Egyptian Theater and Forecourt Storefronts	1650-1654 McCadden Pl/6706-6712 Hollywood
584	09-21-1993	Egyptian Theater and Forecourt Storefronts	6706-6712 Hollywood/1650-1654 McCadden Place
592	03-03-1994	Philosophical Research Society	3341-3351 Griffith Pk/3910-3918 Los Feliz
592	03-03-1994	Philosophical Research Society	3910-3918 Los Feliz/3441-3451 Griffith Park
593	04-26-1994	Max Factor Make-Up Salon	1666 N. Highland Avenue
597	08-05-1994	Raymond Chandler Square	Cahuenga Ave & Hollywood Blvd Intersection
597	08-05-1994	Raymond Chandler Square	Hollywood Blvd & Cahuenga Ave Intersection
603	09-27-1994	Villa Vallambrosa	2074 Watsonia Terrace
604	11-01-1994	Hollywood School for Girls (Womens Club of Hollywood)	1741-1751 N. La Brea Avenue
616	06-23-1995	The Trianon and Neon Roof Sign	1750-1754 N. Serrano Ave
617	07-25-1995	Hollywood Pilgrimage Memorial Monument	2580 Cahuenga Blvd
630	11-13-1996	Pierson Residence	3124 Belden Drive
648	12-09-1997	Withers Residence	2731 Woodshire Drive
657	10-14-1998	Los Feliz Heights Steps	Cromwell Ave & Bonvue Ave
659	12-18-1998	Pacifics Cinerama Dome Theatre and Marquee	6360 Sunset Boulevard

664	09-29-1999	Broadway Department Store and Neon Sign	6300 W.Hollywood Boulevard
665	09-29-1999	Hollywood Plaza Hotel and Neon Sign	1633 Vine Street
666	09-29-1999	Taft Building and Neon Sign	6280 W. Hollywood Boulevard
668	09-29-1999	Hillside House by Carl Maston	8707 St. Ives Drive
670	11-09-1999	Stahl House - Case Study House #22	1635 Woods Drive
673	11-17-1999	The Outpost 11	1851 Outpost Drive
674	02-25-2000	Jacobson House	4520 Dundee Drive
675	02-25-2000	Villa Elaine	1241-1249 N. Vine Street
681	06-14-2000	S.H. Woodruff Residence	3185 N. Durand Drive
687	10-24-2000	Tornborg House	1918 N. Tamarind Avenue
689	02-06-2001	Philip Chandler House	2531 N. Catalina Street
690	02-06-2001	Elliot House	4237 Newdale Drive
702	07-31-2001	Hewitt Residence	1543 N. Curson Avenue
714	04-24-2002	Don Carlos Apartments	5226 Hollywood Blvd.
715	05-15-2002	Lehman House	2720 Belden Drive
733	10-23-2002	The Garrick	539 N Sycamore Ave
755	06-03-2003	Vista Del Mar Steps	Vista Del Mar Ave & Holly Mount Dr
762	08-13-2003	Sowden house	5121 Franklin Ave
769	10-29-2003	Toberman House	1749 Harvard Blvd
773	12-16-2003	El Cabrillo Apartments	1832 - 1850 Grace Ave
775	04-27-2004	El Cadiz Apartments	1721 N Sycamore Ave
783	03-24-2004	Covert Cottages Bungalow Court	938 - 944 1/2 N Martel Ave
784	08-10-2004	Paul Lauritz House	3955 Clayton Ave
785	08-10-2004	Chemosphere House	7776 Torreyson Drive

799	05-18-2005	Chateau Des Fleurs	6626 Franklin Ave
801	06-01-2005	The Courtyard Apartments	1570 LaBaig Ave
812	07-08-2005	Wirin House	2622 Glendower Ave
816	07-13-2005	Nirvana Apartments	1775-1781 N Orange Dr
817	07-13-2005	La Leyenda Apartments	1735-1737 N Whitley Ave
821	09-14-2005	Las Orchidas	1903 N Orchid Ave
822	09-14-2005	Hellman House	1845 N Courtney Ave
832	01-25-2006	Casa Laguna	1885-1883 S Kingsley Dr
832	01-25-2006	Casa Laguna	5200 W Franklin Ave
833	01-25-2006	Grier House	2690 Hollyridge Dr
840	03-17-2006	Amsalem A. Ernst House	5670 Holly Oak Dr
842	05-10-2006	Ojai Apartments	1929-1933 N Whitley Ave
843	05-19-2006	Los Feliz Brown Derby	4500 W Los Feliz Blvd
846	08-16-2006	B. A. G. Fuller House	6887 West Alta Loma Terrace
852	09-27-2006	Wolff Residence	8530 W Hedges Place
857	11-15-2006	Capitol Tower and Rooftop Sign	1740 - 1750 N Vine St
857	11-15-2006	Capitol Tower and Rooftop Sign	6236 W Yucca Street
859	02-06-2007	Orchard Gabels Cottage	1277 North Wilcox Avenue
859	02-06-2007	Orchard Gabels Cottage	6516 West Fountain Avenue
867	04-27-2007	Mayfair Apartments and Rooftop Neon Sign	1760 North Wilcox Avenue
1004		Cecil B. De Mille Studio Barn (Paramount Studios) (SM#554)	2112 N. Las Palmas Avenue
1030		Hollywood Palladium	6201-6229 W. Sunset Boulevard
2178		Hollywood Bowl	2301 N. Highland Avenue
2196		Whitley Heights Historic District	1900-2121 N. Las Palmas Avenue

2196		Whitley Heights Historic District	1900-2150 Whitley Avenue (Both Sides of St.)
2196		Whitley Heights Historic District	2001-2037 Holly Hill Ter (Both Sides of St)
2196		Whitley Heights Historic District	2058-2075 Wataonia Terrace
2196		Whitley Heights Historic District	2074 Watsonia Terrace
2196		Whitley Heights Historic District	2133-2145 Fairfield Avenue
2196		Whitley Heights Historic District	6510-6532 Cerritos Place
2196		Whitley Heights Historic District	6538-6542 Bella Vista Way
2196		Whitley Heights Historic District	6603-6689 Emmet Ter (Both Sides of St.)
2196		Whitley Heights Historic District	6607-6621 Padre Ter (Both Sides of St.)
2196		Whitley Heights Historic District	6707-6796 Milner Road (Both Sides of St.)
2196		Whitley Heights Historic District	6733-6767 Wedgewood Place
2196		Whitley Heights Historic District	Bonair Place
2196		Whitley Heights Historic District	Whitley Terrace
2198	07-14-1971	John Sowden House	5121 Franklin Avenue
2199		Pantages Theater	6233 Hollywood Boulevard
2200			6253 Hollywood Boulevard
2201			6264 Hollywood Boulevard
2202			6300 Hollywood Boulevard
2203			6324 Hollywood Boulevard
2204			6331 Hollywood Boulevard
2205			6349-6353 Hollywood Boulevard
2206			6352 Hollywood Boulevard
2207			6362 Hollywood Boulevard

2208			6380 Hollywood Boulevard
2209		Security Trust and Savings Building	6381 Hollywood Boulevard
2210			6400 Hollywood Boulevard
2211		Warner Brothers Hollywood Theater Building	6423 Hollywood Boulevard
2212			6436 Hollywood Boulevard
2213			6523 Hollywood Boulevard
2214			6531 Hollywood Boulevard
2216			6542 Hollywood Boulevard
2217			6553 Hollywood Boulevard
2218			6554 Hollywood Boulevard
2219			6600 Hollywood Boulevard
2220			6601 Hollywood Boulevard
2221			6606 Hollywood Boulevard
2222			6626 Hollywood Boulevard
2223			6630 Hollywood Boulevard
2224			6652 Hollywood Boulevard
2225			6663 Hollywood Boulevard
2226			6679 Hollywood Boulevard
2227			6701 Hollywood Boulevard
2228		Egyptian Theater and Forecourt Storefronts	6708 Hollywood Boulevard
2229			6718 Hollywood Boulevard
2230			6724 Hollywood Boulevard

2231			6740 Hollywood Boulevard
2232			6743 Hollywood Boulevard
2233			6755 Hollywood Boulevard
2234			6765 Hollywood Boulevard
2235			6766 Hollywood Boulevard
2236			6777 Hollywood Boulevard
2237			6780 Hollywood Boulevard
2238			6800 Hollywood Boulevard
2239			6806 Hollywood Boulevard
2242			6904 Hollywood Boulevard
2245			7001 Hollywood Boulevard
2246		Arthur Murray	7024 Hollywood Boulevard
2247			7046 Hollywood Boulevard
2248			7051 Hollywood Boulevard
2249			7055 Hollywood Boulevard
2250			7065 Hollywood Boulevard
2252			1714 N. Ivar Avenue
2253			1628 Vine Street
2254			1632 Vine Street
2255			1633 Vine Street
2256			1680 Vine Street

2257			1735 N. Vine Street
2258	07-18-1985	Montecito Apartments	6650 Franklin Avenue
2303	01-11-1985	Hollywood Station (US Post Office)	1615 N. Wilcox Avenue
2308		Hollywood Boulevard Commercial and Entertainment District	1560-1660 N Ivar Av/6336-6340 Hollywood Blvd
2308		Hollywood Boulevard Commercial and Entertainment District	1650-1654 McCadden Pl/6706-6712 Hollywood
2308		Hollywood Boulevard Commercial and Entertainment District	1700-1718 Wilcox Ave & 6423-6445 Hollywood
2308		Hollywood Boulevard Commercial and Entertainment District	1708 Cahuenga Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	1709-1715 Argyle Avenue
2308		Hollywood Boulevard Commercial and Entertainment District	6200-7000 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6225-6249 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6233 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6264 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6300 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6324 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6331 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6336-6340 Hollywood Bl/1560-1660 N Ivar Ave
2308		Hollywood Boulevard Commercial and Entertainment District	6349-6353 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6352 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6362 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6367-6385 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6380 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6381 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6400 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6423 Hollywood Boulevard

2308		Hollywood Boulevard Commercial and Entertainment District	6423-6445 Hollywood Blvd & 1700-1718 Wilcox
2308		Hollywood Boulevard Commercial and Entertainment District	6436 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6439 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6523 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6531 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6541 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6542 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6549-6551 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6553 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6554 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6600 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6601 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6606 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6626 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6630 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6652 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6663 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6679 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6701 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6706-6712 Hollywood/1650-1654 McCadden Place
2308		Hollywood Boulevard Commercial and Entertainment District	6708 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6718 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6724 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6727-6733 Hollywood Boulevard

2308		Hollywood Boulevard Commercial and Entertainment District	6740 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6743 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6755 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6765 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6766 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6777 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6780 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6800 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6806 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6834-6838 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6840 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6904 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	6915-6927 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	7000-7034 Hollywood Boulevard
2308		Hollywood Boulevard Commercial and Entertainment District	7001-7039 Hawthorn Avenue
2308		Hollywood Boulevard Commercial and Entertainment District	Cahuenga Ave & Hollywood Blvd Intersection
2308		Hollywood Boulevard Commercial and Entertainment District	Hollywood Blvd & Cahuenga Ave Intersection
2308		Hollywood Boulevard Commercial and Entertainment District	Ivar Street
2308		Hollywood Boulevard Commercial and Entertainment District	N. Highland Avenue
2308		Hollywood Boulevard Commercial and Entertainment District	N. Vine Street
2308	04-04-1985	Hollywood Boulevard Commercial and Entertainment District	6253 Hollywood Boulevard
2316	05-06-1971	Barnsdall Art Park	4800 Hollywood Boulevard
2322	05-19-1987	Cahuenga Branch	4591 Santa Monica Boulevard
2327	11-03-1988	El Greco Apartment	817 N. Hayworth Avenue

2328	09-24-1985	Fire Station No. 27	1355 N. Cahuenga Boulevard & I333 Cole Place
2331	10-14-1971	Ennis - Brown House	2607 Glendower Avenue
2333	10-14-1971	Samuel Freeman House	1962 Glencoe Way
2334	05-19-1987	John C. Fremont Branch Library	6121 Melrose Avenue
2343	12-29-1986	Jardinette Apartments	5128 Marathon Street
2349	10-14-1971	Lovell House	4616 Dundee Drive
2368	09-28-1971	Storer House	8161 Hollywood Boulevard
2369		Hollywood Masonic Temple	6840 Hollywood Boulevard
2382		La Belle Tour	6200 Franklin Avenue
2383		Villa Bonita	1817 Hillcrest Road
2391		YWCA Hollywood Studio Club	1215 Lodi Place
2395		Crossroads of the World	6671 Sunset Boulevard
2400			6000 Carlton Way
2401			6004 Carlton Way
2402			6008 Carlton Way
2403			6012 Carlton Way
2404			6016-6018 Carlton Way
2405			6082 Selma Avenue
2406			6070-6072 1/2 Selma Avenue
2407			6088-6088 1/2 Selma Avenue
2409			6128-6134 1/2 Carlos Avenue
2410			1701-1705 Kenmore Av/4949-4961 Hollywood
2410			4949-4961 Hollywood Bl/1701-05 N Kenmore

2411			5766 Hollywood Boulevard
2413			6063-6065 1/2 Harold Way
2415			1622-1628 1/2 N. Serrano Avenue
2417			6046-6048 Carlton Way
2418			6118 Carlos Avenue
2419			6136-6136 1/2 Carlos Avenue
2420			5822 Harold Way
2421			6100 De Longpre Avenue
2422			6112 De Longpre Avenue
2423			6122 De Longpre Avenue
2424			6220 De Longpre Avenue
2427			5221-5233 Hollywood Boulevard
2428		Hollywood Western Building	1669-1685 N. Western Av/5500-5510 Hollywood
2428		Hollywood Western Building	5500-5510 Hollywood & 1669-1685 N. Western
2429			1700-1712 Gramercy Pl/5611-5623 Hollywood Bl
2429			5611-5623 Hollywood Bl/1700-1712 Gramercy Pl
2430			6160-6168 Hollywood Boulevard
2431			6549-6551 Hollywood Boulevard
2441			6074-6074 1/2 Selma Avenue
2444		Precision Auto Repair	5618-5630 Hollywood Boulevard
2453		Franklin Townhouses	1852 Gramercy Place & 5620-5640 Franklin Av.
2453		Franklin Townhouses	5620-5640 Franklin Ave & 1852 Gramercy Pl.

2462		Toberman Storage Company (Bekins Van and Storage)	1025 N. Highland Avenue
2463		Residence	637-657 N. Highland Avenue
2464		Hollywood YMCA	1541-1553 N. Hudson Av/6550-6600 Selma Ave
2464		Hollywood YMCA	6550-6600 Selma Av/1541-1553 N. Hudson Ave
2465		I. Magnin & Company (Platos Retreat West)	1560-1660 N Ivar Av/6336-6340 Hollywood Blvd
2465		I. Magnin & Company (Platos Retreat West)	6336-6340 Hollywood Bl/1560-1660 N Ivar Ave
2466		Atkinson / Farnum / Swain Residence	2003 N. La Brea Terrace
2467		Trianon Apartments	1750-1754 N. Serrano Av/5357 Loma Linda Ave
2467		Trianon Apartments	5357 Loma Linda Av/1750-1754 N. Serrano Ave
2468		El Cadiz Apartments	1721-1729 N. Sycamore Avenue
2470		Nicholas Priester Building	1103-1109 Vermont Av./4701 Santa Monica Blvd
2470		Nicholas Priester Building	4701 Santa Monica Bl./1103-1109 N. Vermont
2471		Hollywood Presbyterian Medical Center	1300-1322 N. Vermont Av/4557-4617 Fountain
2471		Hollywood Presbyterian Medical Center	4557-4617 Fountain/1300-1322 N. Vermont Ave
2471		Hollywood Presbyterian Medical Center	4606-4642 De Longpre Av./1300-1322 Vermont
2473		Security 1st National Bank	1101 N. Western Ave / 5505 Santa Monica Blvd
2473		Security 1st National Bank	5505 Santa Monica Bl./1101 N. Western Av.
2536	03-16-1989	Highland - Camrose Bungalow #3	2122 Woodland Way
2703	03-19-1998	St. Andrews Bungalow Court	1514-1544 N. St. Andrews Place
2707	05-14-1999	Hollywood Cemetery	5970-6000 W. Santa Monica Boulevard

APPENDIX E

HPOZ ORDINANCE # 175891

(SECTION 12.20.3 OF THE
LOS ANGELES MUNICIPAL CODE)

ORDINANCE NO. 175891

A proposed ordinance amending Section 12.20.3 of the Los Angeles Municipal Code to modify procedures within the Historic Preservation Overlay Zones.

**THE PEOPLE OF THE CITY OF LOS ANGELES
DO ORDAIN AS FOLLOWS:**

Section 1. Section 12.20.3 of the Los Angeles Municipal Code is amended to read:

SEC. 12.20.3. "HP" HISTORIC PRESERVATION OVERLAY ZONE. The following regulations shall apply in an HP Historic Preservation Overlay Zone:

A. Purpose. It is hereby declared as a matter of public policy that the recognition, preservation, enhancement, and use of buildings, structures, Landscaping, Natural Features, and areas within the City of Los Angeles having Historic, architectural, cultural or aesthetic significance are required in the interest of the health, economic prosperity, cultural enrichment and general welfare of the people. The purpose of this section is to:

1. Protect and enhance the use of buildings, structures, Natural Features, and areas, which are reminders of the City's history, or which are unique and irreplaceable assets to the City and its neighborhoods, or which are worthy examples of past architectural styles;
2. Develop and maintain the appropriate settings and environment to preserve these buildings, structures, Landscaping, Natural Features, and areas;
3. Enhance property values, stabilize neighborhoods and/or communities, render property eligible for financial benefits, and promote tourist trade and interest;
4. Foster public appreciation of the beauty of the City, of the accomplishments of its past as reflected through its buildings, structures, Landscaping, Natural Features, and areas;
5. Promote education by preserving and encouraging interest in cultural, social, economic, political and architectural phases of its history;
6. Promote the involvement of all aspects of the City's diverse neighborhoods in the historic preservation process; and

7. To ensure that all procedures comply with the California Environmental Quality Act (CEQA).

B. Definitions. For the purposes of this ordinance, the following words and phrases are defined:

1. **ADDITION** is an extension or increase in floor area or height of a building or structure.

2. **ALTERATION** is any exterior change or modification of a building, structure, Landscaping, Natural Feature or lot within a Historic Preservation Overlay Zone including but not limited to changing exterior paint color, removal of significant trees or Landscaping, installation or removal of fencing, and similar Projects, and including street features, furniture or fixtures.

3. **BOARD** is the respective Historic Preservation Board as established by this section.

4. **CERTIFICATE OF APPROPRIATENESS** is an approved certificate issued for the construction, Addition, demolition, Reconstruction, Alteration, removal, or relocation of any publicly or privately owned building, structure, Landscaping, Natural Feature, or lot within a Historic Preservation Overlay Zone that is identified as a Contributing Element in the Historic Resources Survey for the zone, including street features, furniture or fixtures.

5. **CERTIFICATE OF COMPATIBILITY** is an approved certificate issued for the construction of a new building or structure on a lot, or building replacement of an element, identified as Non-Contributing, or not listed, in the Historic Resources Survey for the zone.

6. **CONTRIBUTING ELEMENT** is any building, structure, Landscaping, Natural Feature identified on the Historic Resources Survey as contributing to the Historic significance of the Historic Preservation Overlay Zone, including a building or structure which has been altered, where the nature and extent of the Alterations are determined reversible by the Historic Resources Survey.

7. **CULTURAL** is anything pertaining to the concepts, skills, habits, arts, instruments or institutions of a given people at any given point in time.

8. **HISTORIC** is any building, structure, Landscaping, Natural Feature, or lot, including street features, furniture or fixtures which depicts, represents or is associated with persons or phenomena which significantly affect or which have significantly affected the functional activities, heritage, growth or development of the City, State, or Nation.

9. HISTORICAL PROPERTY CONTRACT is a contract, between an Owner or Owners of a Historical-Cultural Monument or a Contributing Element and the City of Los Angeles, which meets all requirements of California Government Code Sections 50281 and 50282 and 19.140 *et seq.* of the Los Angeles Administrative Code.

10. HISTORIC RESOURCES SURVEY is a document, which identifies all contributing and non-contributing buildings, structures and all contributing Landscaping, Natural Features and lots, individually or collectively, including street features, furniture or fixtures, and which is certified as to its accuracy and completeness by the Cultural Heritage Commission.

11. LANDSCAPING is the design and organization of landforms, hardscape, and softscape, including individual groupings of trees, shrubs, groundcovers, vines, pathways, arbors, *etc.*

12. MAINTENANCE AND REPAIR is any work done to correct the deterioration, decay of, or damage to a building, structure or lot, or any part thereof, including replacement in-kind where required, and which does not involve a change in the existing design, materials, or exterior paint color.

13. MONUMENT is any building, structure, Landscaping, Natural Feature, or lot designated as a City Historic-Cultural Monument.

14. NATURAL FEATURE is any significant tree, plant life, geographical or geological feature identified individually or collectively on the Historic Resources Survey as contributing to the Cultural or Historical significance of the Historic Preservation Overlay Zone.

15. NON-CONTRIBUTING ELEMENT is any building, structure, Natural Feature, lot, or Landscaping, that is identified in the Historic Resources Survey as a Non-Contributing Element, or not listed in the Historic Resources Survey.

16. OWNER is any person, association, partnership, firm, corporation or public entity identified as the holder of title on any property as shown on the records of the City Clerk or on the last assessment roll of the County of Los Angeles, as applicable. For purposes of this section, the term Owner shall also refer to an appointed representative of an association, partnership, firm, corporation, or public entity which is a recorded Owner.

17. PRESERVATION ZONE is any area of the City of Los Angeles containing buildings, structures, Landscaping, Natural Features or lots having Historic, architectural, Cultural or aesthetic significance and designated as a Historic Preservation Overlay Zone under the provisions of this section.

18. PROJECT is the Addition, Alteration, construction, demolition, Reconstruction, Rehabilitation, relocation, removal or Restoration of the exterior of any building, structure, Landscaping, Natural Feature, or lot, within a Preservation Zone, except as provided under Subsection H. A Project may or may not require a building permit, and may include but not be limited to changing exterior paint color, removal of significant trees or Landscaping, installation or removal of fencing, replacement of windows and/or doors which are character-defining features of architectural styles, changes to public spaces and similar activities.

19. RECONSTRUCTION is the act or process of reproducing by new construction the exact form, features and details of a vanished building, portion of a building, structure, landscape, Natural Feature, or object as it appeared at a specific period of time, on its original or a substitute lot.

20. 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.

21. RENTER is any person, association, partnership, firm, corporation, or public entity which has rented or leased a dwelling unit or other structure within a Preservation Zone for a continuous time period of at least three years. For purposes of this section, the term renter shall also refer to an appointed representative of an association, partnership, firm, corporation, or public entity which is a renter.

22. RESTORATION is the act or process of accurately recovering the form, features and details of a property as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

23. RIGHT-OF-WAY is the dedicated area that includes roadways, medians and/or sidewalks.

C. Relationship to Other Provisions of the Code. Whenever the City Council establishes, adds land to, eliminates land from or repeals in its entirety a Preservation Zone, the provisions of this section shall not be construed as an intent to abrogate any other provision of this Code. When it appears that there is a conflict, the most restrictive requirements of this Code shall apply, except for a requirement in this section, which may compromise public safety if enforced.

D. Historic Preservation Board.

1. Establishment and Composition. There is hereby established for each Preservation Zone a Historic Preservation Board. Each Board shall have, as part of its name, words linking it to its area of administration and distinguishing it from all other boards. A Board shall be comprised of five members. At least three members shall be Renters or Owners of property in the Preservation Zone. For the purposes of this subsection, a Preservation Zone shall be considered predominantly residential when the total number of residentially zoned lots is greater than the combined total of lots in all other zone classifications. In predominantly residential Preservation Zones, at least three members shall be Owners or Renters who reside in the Preservation Zone. When property is owned or rented by corporations, governments or other organizations, the Board members may be appointees of those organizations. In the event a Preservation Zone is established for an area insufficient in size to provide for a Board whose members meet the requirements of this subsection, for appointment purposes only, the area may be expanded to include the community plan area in which the Preservation Zone is located. In the event a Board still cannot be comprised of members who meet the requirements of this subsection, the Cultural Heritage Commission shall assume all the powers and duties otherwise assigned to the Board for the Preservation Zone, until a Board can be established.

2. Term of Membership. Members of the Board shall serve for a term of four years. Members of the Board whose terms have expired may continue to serve on the Board until their replacements are appointed.

3. Appointment of Members. To the maximum extent practicable, members shall be appointed as follows:

(a) One member having extensive real estate or construction experience shall be appointed by the Mayor.

(b) One member who is a Renter or Owner of property in the Preservation Zone shall be appointed by the councilmember of the district in which the Preservation Zone is located. In cases where the Preservation Zone is located in more than one council district, the appointment shall be made by the councilmember representing the greatest land area in the Preservation Zone. In predominantly residential Preservation Zones, the Owner or Renter shall also be a resident of the Preservation Zone.

(c) Two members, one of which shall be an architect licensed by the State of California, shall be appointed by the Cultural Heritage Commission. In the event only one appointment under (a) or (b) above is a Renter or Owner in the Preservation Zone, then at least one of the appointees of the Cultural Heritage Commission shall be a Renter or Owner of property in the Preservation Zone. In the event neither of the appointments under (a) or (b) above is an

Owner of property in the Preservation Zone, then at least one of the appointees of the Cultural Heritage Commission shall also be an Owner of property in the Preservation Zone. In predominantly residential Preservation Zones, the Owners or Renters shall also be residents of the Preservation Zone.

(d) One member, who is an Owner of property in the Preservation Zone, shall be appointed by the Board. The Board shall consider appointee suggestions from the Certified Neighborhood Council representing the district in which the Preservation Zone is located. In predominantly residential Preservation Zones, the Owners or Renters shall also be residents of the Preservation Zone. In cases where the Preservation Zone is located in an area represented by more than one Neighborhood Council, the appointee suggestions shall be made by the Neighborhood Council representing the greatest land area in the Preservation Zone. In those Preservation Zones containing no Certified Neighborhood Councils, or if, after notification of a vacancy by the Planning Department, the Certified Neighborhood Council fails to make suggestions within 30 days, or at least one Certified Neighborhood Council meeting has been held, whichever occurs first, the Board may make its appointment without delay.

All members shall have demonstrated a knowledge of, and interest in, the culture, buildings, structures, Historic architecture, history and features of the area encompassed by the Preservation Zone and, to the extent feasible, shall have experience in historic preservation. The appointing authorities are encouraged to consider the cultural diversity of the Preservation Zone in making their appointments. Appointees serve at the pleasure of the appointing authority and the appointment may be rescinded at any time prior to the expiration of a member's term.

4. Vacancies. In the event of a vacancy occurring during the term of a member of the Board, the same body or official, or their successors, who appointed the member shall make a new appointment. The new appointment shall serve a four year term beginning on the date of appointment. Where the member is required to have specified qualifications, the vacancy shall be filled with a person having these qualifications. If the appointing authority does not make an appointment within 60 days of the vacancy, the President of the City Council shall make a temporary appointment to serve until the appointing authority makes an appointment to occupy the seat.

5. Expiration of Term. Upon expiration of a term for any member of the Board, the appointment for the next succeeding term shall be made by the same body or official, or their successors, which made the previous appointment. No member of a Board shall serve more than two consecutive four year terms.

6. Boardmember Performance. Boardmembers shall be expected to regularly attend scheduled Board meetings and fully participate in the powers and duties of the Board. Appointees serve at the pleasure of the appointing authority and the appointment may be rescinded at any time prior to the expiration of a member's term. A Boardmember with more than three consecutive unexcused absences or eight unexcused absences in a year period from regularly scheduled meetings may be removed by the appointing authority. Excused absences may be granted by the Board chair. In the event a Boardmember accrues unexcused absences, the Board shall notify the appointing authority.

7. Organization and Administration. Each Board shall schedule regular meetings at fixed times within the month with a minimum of two meetings a month. Meetings may be canceled if no deemed complete applications are received at least three working days prior to the next scheduled meeting. There shall be at least one meeting a year. The Board shall establish rules, procedures and guidelines as it may deem necessary to properly exercise its function. The Board shall elect a Chairperson and Vice-Chairperson who shall serve for a one year period. The Board shall designate a Secretary and Treasurer who shall serve at the Board's pleasure. Three members shall constitute a quorum. Decisions shall be determined by majority vote of the Board. Public minutes and records shall be kept of all meetings and proceedings showing the attendance, resolutions, findings, determinations and decisions, including the vote of each member. To the extent possible, the staffs of the Department of City Planning and Cultural Affairs Department may assist the Board in performing its duties and functions.

8. Power and Duties. When considering any matter under its jurisdiction, the Board shall have the following power and duties:

(a) To evaluate any proposed changes to the boundaries of the Preservation Zone it administers and make recommendations to the City Planning Commission, Cultural Heritage Commission and City Council.

(b) To evaluate any Historic resources survey, resurvey, partial resurvey, or modification undertaken within the Preservation Zone it administers and make recommendations to the City Planning Commission, Cultural Heritage Commission and City Council.

(c) To study, review and evaluate any proposals for the designation of Historic-Cultural Monuments within the Preservation Zone it administers and make recommendations to the Cultural Heritage Commission and City Council, and to request that other City departments develop procedures to provide notice to the Boards of actions relating to Historic-Cultural Monuments.

(d) To evaluate applications for Certificates of Appropriateness or Certificates of Compatibility and make recommendations to the Director or the Area Planning Commission.

(e) To encourage understanding of and participation in historic preservation by residents, visitors, private businesses, private organizations and governmental agencies.

(f) In pursuit of the purposes of this section, to render guidance and advice to any Owner or occupant on construction, demolition, Alteration, removal or relocation of any Monument or any building, structure, Landscaping, Natural Feature or lot within the Preservation Zone it administers. This guidance and advice shall be consistent with approved procedures and guidelines, and the Preservation Plan, or in absence of a Plan, the guidance and advice shall be consistent with the Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.

(g) To tour the Preservation Zone it represents on a regular basis, to promote the purposes of this section and to report to appropriate City agencies matters which may require enforcement action.

(h) To assist in the updating of the Historic Resources Survey for the Preservation Zone utilizing the criteria in Subsection F 3 (c), below.

(i) To make recommendations to decision makers concerning façade easements, covenants, and the imposition of other conditions for the purposes of historic preservation.

(j) To make recommendations to the City Council concerning the utilization of grants and budget appropriations to promote historic preservation.

(k) To employ its own staff or hire consultants as may be required in the performance of its duties.

(l) To accept donations from outside sources to be utilized for historic preservation efforts, and to maintain public records accounting for the funds.

(m) To assist in the preparation of a Preservation Plan, which clarifies and elaborates upon these regulations as they apply to the Preservation Zone, and which contains the elements listed in Subsection E 3.

9. Conflict of Interest. No Boardmember shall discuss with anyone the merits of any matter pending before the Board other than during a duly called meeting of the Board or subcommittee of the Board. No member shall accept professional

employment on a case that has been acted upon by the Board in the previous 12 months or is reasonably expected to be acted upon by the Board in the next 12 months.

E. Preservation Plan. A Preservation Plan clarifies and elaborates upon these regulations as they apply to individual Preservation Zones. A Preservation Plan is used by the Director, Board, property Owners and residents in the application of preservation principles within a Preservation Zone.

1. Preparation of a Preservation Plan. A draft Preservation Plan shall be made available by the Board for review and comment to property Owners and Renters within the Preservation Zone.

(a) Creation of a Preservation Plan where a Board exists. Where established, a Board, with the assistance of the Director, shall prepare a Preservation Plan, which may be prepared with the assistance of historic preservation groups.

(b) Creation of a Preservation Plan where no Board exists. Where no Board exists, or has yet to be appointed, the Director, in consultation with the Councilmember(s) representing the Preservation Zone, may create a working committee of diverse neighborhood stakeholders to prepare a Preservation Plan for the Preservation Zone. This committee shall not assume any duties beyond preparation of the Preservation Plan.

2. Approval of a Preservation Plan.

(a) Commission Hearing and Notice. A draft Preservation Plan shall be set for a public hearing before the City Planning Commission or a hearing officer as directed by the City Planning Commission prior to the Commission action. Notice of the hearing shall be given as provided in Section 12.24 D 2 of this Code.

(b) Cultural Heritage Commission Recommendation. The Cultural Heritage Commission shall submit its recommendation regarding a proposed Preservation Plan within 45 days from the date of the submission to the Commission. Upon action, or failure to act, the Cultural Heritage Commission shall transmit its recommendation, comments, and any related files to the City Planning Commission.

(c) Decision by City Planning Commission. Following, notice and public hearing, pursuant to Subsection E 2 (a), above, the City Planning Commission may make its report and approve, approve with changes, or disapprove a Preservation Plan.

3. Elements. A Preservation Plan shall contain the following elements:

(a) A mission statement;

(b) Goals and objectives;

(c) A function of the Plan section, including the role and organization of a Preservation Plan, Historic Preservation Overlay Zone process overview, and work exempted from review, if any, and delegation of Board authority to the Director, if any;

(d) The Historic Resources Survey;

(e) A brief context statement which identifies the Historic, architectural and Cultural significance of the Preservation Zone;

(f) Design guidelines for Rehabilitation or Restoration of single and multi-family residential, commercial and other non-residential buildings, structures, and public areas. The guidelines shall use the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings; and

(g) Preservation incentives and adaptive reuse policies, including policies concerning adaptive reuse projects permitted under Section 12.24 X 12 of this Code.

4. Modification of a City Planning Commission Approved Preservation Plan. After approval by the City Planning Commission, a Preservation Plan shall be reviewed by the Board at least every two years. Any modifications to the Plan resulting from the review shall be processed pursuant to the provisions of Subsection E, above.

F. Procedures for Establishment, Boundary Change or Repeal of a Preservation Zone.

1. Requirements. The processing of an initiation or an application to establish, change the boundaries of or repeal a Preservation Zone shall conform with all the requirements of Section 12.32 A through D of this Code and the following additional requirements.

2. Initiation of Preservation Zone.

(a) **By City Council, the City Planning Commission, the Director of Planning and the Cultural Heritage Commission.** In addition to the provisions

of LAMC 12.32 A, the Cultural Heritage Commission may initiate proceedings to establish, repeal, or change the boundaries of a Preservation Zone. Upon initiation by City Council, the City Planning Commission, the Director of Planning, or the Cultural Heritage Commission, a Historic Resources Survey shall be prepared, pursuant to Subdivision 3, below.

(b) By Application. The proceedings for the establishment of a Preservation Zone may also be initiated by Owners or Renters of property within the boundaries of the proposed or existing Preservation Zone, pursuant to Section 12.32 S 1 (c)(2) of this Code.

(1) An Historic Resources Survey shall not be prepared for a proposed Preservation Zone until such an application is verified by the Planning Department to contain the signatures of at least 75 percent of the Owners or lessees of property within the proposed district, pursuant to the requirements of Section 12.32 S 1 (c)(2) of this Code.

(2) The application shall not be deemed complete until the requirements of Subsection F 2 (b)(1), above are met and an Historic Resources Survey for the proposed Preservation Zone has been certified by the Cultural Heritage Commission pursuant to Subdivision 4 (a), below.

3. Historic Resources Survey.

(a) Purpose. Each Preservation Zone shall have an Historic Resources Survey, which identifies all Contributing and Non-Contributing Elements and is certified as to its accuracy and completeness by the Cultural Heritage Commission.

(b) Context Statement. In addition to the requirements above, the historic resource survey shall also include a context statement supporting a finding establishing the relation between the physical environment of the Preservation Zone and its history, thereby allowing the identification of Historic features in the area as contributing or non-contributing. The context statement shall represent the history of the area by theme, place, and time. It shall define the various Historical factors which shaped the development of the area. It shall define a period of significance for the Preservation Zone, and relate Historic features to that period of significance. It may include, but not be limited to, Historical activities or events, associations with Historic personages, architectural styles and movements, master architects, designers, building types, building materials, landscape design, or pattern of physical development that influenced the character of the Preservation Zone at a particular time in history.

(c) Finding of Contribution. For the purposes of this section, no building, structure, Landscaping, or Natural Feature shall be considered a Contributing Element unless it is identified as a Contributing Element in the historic resource survey for the applicable Preservation Zone. Features designated as contributing shall meet one or more of the following criteria:

(1) adds to the Historic architectural qualities or Historic associations for which a property is significant because it was present during the period of significance, and possesses Historic integrity reflecting its character at that time; or

(2) owing to its unique location or singular physical characteristics, represents an established feature of the neighborhood, community or city; or

(3) retaining the building, structure, Landscaping, or Natural Feature, would contribute to the preservation and protection of an Historic place or area of Historic interest in the City.

(d) Modification of a Previously Certified Historic Resources Survey. The City Council, City Planning Commission, or Director may find that a previously certified Historic Resource Survey needs to be modified, and may call for a revision, re-survey, or partial re-survey to a previously certified survey. Modifications, including boundary changes, re-surveys, partial re-surveys, and minor corrections of a previously certified Historic Resources Survey shall be processed as follows:

(1) Revisions involving a boundary change, expansion, or contraction of a Preservation Zone shall be certified by the Cultural Heritage Commission as to the accuracy of the survey, and shall be forwarded to the City Planning Commission and the City Council for final approval.

(2) Revisions involving a re-survey or partial re-survey of an existing Preservation Zone shall be certified by the Cultural Heritage Commission as to the accuracy of the survey, and shall be forwarded to the City Planning Commission for final approval.

(3) The correction of technical errors and omissions in a previously certified Historic Resource Survey can be made by the Director based on input from the Cultural Heritage Commission.

4. Approval Process.

(a) Cultural Heritage Commission Determination. The Cultural Heritage Commission shall certify each Historic Resources Survey as to its accuracy and completeness, and the establishment of or change in boundaries of a Preservation Zone upon (1) a majority vote and (2) a written finding that structures, Landscaping, and Natural Features within the Preservation Zone meet one or more of criteria (1) through (3), inclusive, in Subdivision 3 (c) of Subsection F within 45 days from the date of the submission to the Commission. This time limit may be extended for a specified further time period if the Cultural Heritage Commission requests an extension, in writing, from the City Planning Commission. Upon action, or failure to act, the Cultural Heritage Commission shall transmit their determination, comments, and any related files to the City Planning Commission for recommendation.

(b) City Planning Commission Approval. The City Planning Commission shall make its report and recommendation to approve, approve with changes, or disapprove the consideration to establish, repeal, or change the boundaries of a Preservation Zone, pursuant to Section 12.32 C of this Code. In granting approval, the City Planning Commission shall find that the proposed boundaries are appropriate and make the findings of contribution required in Subsection F 3 (c). The City Planning Commission shall also carefully consider the Historic Resources Survey and the determination of the Cultural Heritage Commission. The Director and the City Planning Commission may recommend conditions to be included in the initial Preservation Plan for a specific Preservation Zone, as appropriate to further the purpose of this section.

(c) City Council. Pursuant to Section 12.32 C 7 of this Code, the City Council may approve or disapprove the establishment, repeal, or change in the boundaries of a Preservation Zone. The City Council may require that a specific Preservation Zone does not take effect until a Preservation Plan for the Preservation Zone is first approved by the City Planning Commission.

G. Review of Projects in Historic Preservation Overlay Zones. All Projects within Preservation Zones, except as exempted in Subsection H, shall be submitted in conjunction with an application, if necessary, to the Department of City Planning upon a form provided for that purpose. Upon receipt of an application, the Director shall review a request and find whether the Project requires a Certificate of Appropriateness, pursuant to Subsection K; a Certificate of Compatibility, pursuant to Subsection L; or is eligible for review under Conforming Work on Contributing Elements, pursuant to Subsection I; or Conforming Work on Non-Contributing Elements, pursuant to Subsection J.

H. Exemptions. The provisions of this ordinance shall not apply to the following:

1. The correction of Emergency or Hazardous Conditions where the Department of Building and Safety, Housing Department, or other enforcement agency has determined that emergency or hazardous conditions currently exist and the emergency or hazardous conditions must be corrected in the interest of the public health, safety and welfare. When feasible, the Department of Building and Safety, Housing Department, or other enforcement agency should consult with the Director on how to correct the hazardous condition, consistent with the goals of the Preservation Zone. However, any other work shall comply with the provisions of this section.

2. Department of Public Works improvements located, in whole or in part, within a Preservation Zone, where the Director finds:

(a) That 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 approved Preservation Plan for the Preservation Zone; and

(b) Where the Department of Public Works has completed the CEQA review of the proposed improvement, and the review has determined that the improvement is exempt from CEQA, or will have no potentially significant environmental impacts.

The relevant Board shall be notified of the Project, given a description of the Project, and an opportunity to comment.

3. Work authorized by an approved Historical Property Contract by the City Council, or

4. Where a building, structure, Landscaping, Natural Feature or Lot has been designated as a City Historic-Cultural Monument by the City Council, unless proposed for demolition.

However, those properties with Federal or State historic designation which are not designated as City Historic-Cultural Monuments or do not have a City Historical Property Contract are not exempt from review under this ordinance.

5. Where the type of work has been specifically deemed Exempt from review as set forth in the approved Preservation Plan for a specific Preservation Zone.

I. Conforming Work on Contributing Elements. Conforming Work on Contributing Elements includes Restoration work, Maintenance and Repair, Additions of less than 250 square feet with no increase in height and which are not located within the front yard or street-side yard, and demolition taken in response to natural disaster.

Conforming Work meeting the criteria set forth in this subsection shall not require a Certificate of Appropriateness for Contributing Elements pursuant to Subsection K.

1. Procedure. Pursuant to Subsection G, the Director shall forward applications for Conforming Work on Contributing Elements to the Board for conformance review and sign off. The Board may delegate its review authority to the Director of Planning as specified in the Preservation Plan approved for the Preservation Zone.

2. Review Criteria. A request for Conforming Work on Contributing Elements shall be reviewed for conformity with the Preservation Plan for the Preservation Zone, or if none exists, the Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, and at least one of following conditions:

(a) Where the building, structure, Landscaping, or Natural Feature within the Preservation Zone is being restored to its original appearance; or

(b) Where a building, structure, Landscaping, or Natural Feature within a Preservation Zone has been damaged by fire, earthquake or other natural disaster to the extent that it cannot be repaired or restored with reasonable diligence and where demolition of the structure, Landscaping, Natural Feature or Lot is being requested (subject to the provisions of Public Resources Code Section 5028, where applicable);

(c) Where Maintenance or Repair work is undertaken with respect to any building, structure, Landscaping, Natural Feature or lot, or the work does not require the issuance of a building permit, pursuant to Section 91.106.2 of this Code; or

(d) Where the Project consists of an Addition of less than 250 square feet to any building, structure, the Addition is not located within the front yard or street-side yard, and no increase in height is proposed.

3. Time to Act. The Board shall act on the request for Conforming Work on Contributing Elements at its next agendaized Board meeting within 21 days of the Director deeming an application complete, unless the applicant and the Director mutually agree in writing to an extension of time. The applicant may request a transfer of jurisdiction to the Director if the Board fails to act within 21 days. Applications reviewed under Conforming Work shall be agendaized by the Board.

4. Certification. The Board shall review and sign off a request for Conforming Work on Contributing Elements if it finds that the work meets the criteria as set forth in Subdivision 2, above. The Board does not have the authority to impose

conditions on Conforming Work. If the Board finds that the work does not meet the criteria, as set forth in Subdivision 2, above, it shall specify in writing as to why.

5. If an application fails to conform to the criteria of Conforming Work on Contributing Elements, an applicant may elect to file for review under the Certificate of Appropriateness procedure pursuant to Subsection K.

J. Conforming Work on Non-Contributing Elements. Conforming Work on Non-Contributing Elements includes work undertaken on any building, structure, Natural Feature, lot, or Landscaping, that is not listed as a Contributing Element in the Historic Resources Survey, or that is not listed in the Historic Resources Survey; except that, the construction of a new building or building replacement, or the demolition of buildings or structures not listed as Contributing Elements shall not qualify as conforming work on Non-Contributing Elements. The relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element in a Preservation Zone, are eligible for review under Conforming Work on Non-Contributors.

1. Procedure. Pursuant to Subsection G, the Director shall forward applications for Conforming Work on Non-Contributing Elements to the Board for conformance review and sign off. The Board may delegate its review authority to the Director as specified in the Preservation Plan approved for the Preservation Zone.

2. Review Criteria. A request for Conforming Work on Non-Contributing Elements shall be signed off by the Board if they find: the work involves the relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot in the Preservation Zone; or the work is undertaken solely on a feature within the Preservation Zone that is identified as Non-Contributing in the Historic Resources Survey, or not listed in the Historic Resources Survey, and the work does not involve the construction of a new building, building replacement or demolition.

3. Time to Act. The Board shall act on a request for Conforming Work on Non-Contributing Elements at its next agendaized Board meeting within 21 days of the Director deeming an application complete, unless the applicant and the Director mutually agree in writing to an extension of time. The applicant may request a transfer of jurisdiction to the Director if the Board fails to act within the specified time. Applications reviewed under Conforming Work shall be agendaized by the Board.

4. Certification. The Board shall review and sign off a request for Conforming Work on Non-Contributing Elements if it finds that the work meets the criteria as

set forth in Subdivision 2, above. The Board does not have the authority to impose conditions on Conforming Work. If the Board finds that the work does not meet the criteria, as set forth in Subdivision 2, above, it shall specify in writing as to why.

5. If an application fails to conform to the criteria of Conforming Work on Non-Contributing Elements, an applicant may elect to file for review under the Certificate of Compatibility procedure pursuant to Subsection L.

K. Certificate of Appropriateness for Contributing Elements.

1. Purpose. It is the intent of this section to require the issuance of a Certificate of Appropriateness for any Project affecting a Contributing Element, except as set forth in Subdivision 2(b), below. It is the further intent of this section to require a Certificate of Appropriateness for some Projects which may, or may not, require a building permit, including, but not limited to, changing exterior paint color, removal of significant trees or Landscaping, installation or removal of fencing, window and door replacement which are character-defining features of architectural styles, changes to public spaces and similar Projects. However, an applicant not approved under Subsection I may elect to file for a Certificate of Appropriateness.

2. Requirements.

(a) Prohibition. No person shall construct, add to, alter, demolish, relocate or remove any building, structure, Landscaping, or Natural Feature designated as contributing in the Historic Resources Survey for a Preservation Zone unless a Certificate of Appropriateness has been approved for that action pursuant to this section, with the exception of Conforming Work on Contributing Elements, which shall not require a Certificate of Appropriateness. No Certificate of Appropriateness shall be approved unless the plans for the construction, demolition, Alteration, Addition, relocation, or removal conform with the provisions of this section. Any approval, conditional approval, or denial shall include written findings in support.

(b) Conforming Work. Nothing in this section shall be construed as to require a Certificate of Appropriateness for the ordinary Maintenance and Repair of any exterior architectural feature of a property within a Preservation Zone, which does not involve a change in design, material, color, or outward appearance. Work meeting the criteria for Conforming Work on Contributing Elements shall not require a Certificate of Appropriateness.

3. Procedures For Obtaining A Certificate of Appropriateness.

(a) Any plan for the construction, Addition, Alteration, demolition, Reconstruction, relocation or removal of a building, structure, Landscaping, or Natural Feature, or any combination designated as contributing in the Historic Resources Survey for a Preservation Zone shall be submitted, in conjunction with an application, to the Department of City Planning upon a form provided for that purpose. Upon an application being deemed complete by the Director, one copy each of the application and relevant documents shall be mailed by the Department of City Planning to both the Cultural Heritage Commission and to each Boardmember for the Preservation Zone for evaluation.

(b) Cultural Heritage Commission and Board Recommendations. After notice and hearing pursuant to Subsection M below, the Cultural Heritage Commission and the Board shall submit its recommendation to the Director as to whether the Certificate should be approved, conditionally approved or disapproved. In the event that the Cultural Heritage Commission or Board does not submit its recommendations within 30 days of the postmarked date of mailing of the application from the City Planning Department, the Cultural Heritage Commission or Board shall be deemed to have forfeited all jurisdiction in the matter and the Certificate may be approved, conditionally approved or disapproved as filed. The applicant and the Director may mutually agree in writing to a longer period of time for the Board to act.

(c) Director and Area Planning Commission Determination. The Director shall have the authority to approve, conditionally approve or disapprove a Certificate of Appropriateness for construction, Addition, Alteration or Reconstruction. The Area Planning Commissions shall have the jurisdiction to approve, conditionally approve or disapprove a Certificate of Appropriateness for demolition, removal or relocation.

(d) Time to Act. The Director or Area Planning Commission, whichever has jurisdiction, shall render a determination on any Certificate of Appropriateness within 75 days of an application being deemed complete, unless the applicant and the Director mutually consent in writing to a longer period. A copy of the determination shall be mailed to the applicant, the Board, the Cultural Heritage Commission and any other interested parties. No Certificate of Appropriateness shall be issued until the appeal period, as set forth in Subsection N has expired or until any appeal has been resolved.

(e) Other City approvals. The requirements for a Certificate of Appropriateness are in Addition to other City approvals (building permits, variances, *etc.*) or other legal requirements, such as Public Resources Code Section 5028, which may be required. The time periods specified above may be extended if necessary with the written mutual consent of the applicant and the Director.

4. Standards for Issuance of Certificate of Appropriateness for Construction, Addition, Alteration, or Reconstruction. The Director shall base a determination whether to approve, conditionally approve or disapprove a Certificate of Appropriateness for construction, Addition, Alteration or Reconstruction on each of the following:

(a) If no Preservation Plan exists; whether the Project complies with Standards for Rehabilitation approved by the United States Secretary of the Interior considering the following factors:

- (1)** architectural design;
- (2)** height, bulk, and massing of buildings and structures;
- (3)** lot coverage and orientation of buildings;
- (4)** color and texture of surface materials;
- (5)** grading and site development;
- (6)** Landscaping;
- (7)** changes to Natural Features;
- (8)** antennas, satellite dishes and solar collectors;
- (9)** off-street parking;
- (10)** light fixtures and street furniture;
- (11)** steps, walls, fencing, doors, windows, screens and security grills;
- (12)** yards and setbacks; or
- (13)** signs; and

(b) Whether the Project protects and preserves the Historic and architectural qualities and the physical characteristics which make the building, structure, landscape, or Natural Feature a Contributing Element of the Preservation Zone; or

(c) If a Preservation Plan exists; whether the Project complies with the Preservation Plan approved by the City Planning Commission for the Preservation Zone.

5. Standards for Issuance of Certificate of Appropriateness for Demolition, Removal or Relocation. Any person proposing to demolish, remove or relocate any contributing building, structure, Landscaping, or Natural Feature within a Preservation Zone not qualifying as Conforming Work on Contributing Elements shall apply for a Certificate of Appropriateness and the appropriate environmental review.

No Certificate of Appropriateness shall be issued to demolish, remove or relocate any building, structure, Landscaping, Natural Feature or Lot within a Preservation Zone that is designated as a Contributing Element and the application shall be denied unless the Owner can demonstrate to the Area Planning Commission that the Owner would be deprived of all economically viable use of the property. In making its determination, the Area Planning Commission shall consider any evidence presented concerning the following:

(a) An opinion regarding the structural soundness of the structure and its suitability for continued use, renovation, Restoration or Rehabilitation from a licensed engineer or architect who meets the Secretary of the Interior's Professional Qualification Standards as established by the Code of Federal Regulation, 36 CFR Part 61. This opinion shall be based on the Secretary of the Interior's Standards for Architectural and Engineering Documentation with Guidelines;

(b) An estimate of the cost of the proposed Alteration, construction, demolition, or removal and an estimate of any additional cost that would be incurred to comply with the recommendation of the Board for changes necessary for it to be approved;

(c) An estimate of the market value of the property in its current condition; after completion of the proposed Alteration, construction, demolition, or removal; after any expenditure necessary to comply with the recommendation of the Board for changes necessary for the Area Planning Commission to approve a Certificate of Appropriateness; and, in the case of a proposed demolition, after renovation of the existing structure for continued use;

(d) In the case of a proposed demolition, an estimate from architects, developers, real estate consultants, appraisers, or other real estate professionals experienced in Rehabilitation as to the economic feasibility of Restoration, renovation or Rehabilitation of any existing structure or objects. This shall

include tax incentives and any special funding sources, or government incentives which may be available.

L. Certificate of Compatibility for Non-Contributing Elements.

1. Purpose. The construction of a new building or structure on a lot designated as a Non-Contributing Element, the replacement of existing Non-Contributing Elements, the relocation of buildings or structures not dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element, and the demolition of any building or structure on a lot designated as a Non-Contributing Element, shall require a Certificate of Compatibility to assure compatibility with the character of the Preservation Zone and to assure that the construction or demolition work is undertaken in a manner that does not impair the essential form and integrity of the Historic character of its environment. An applicant not approved under Subsection J may elect to file for a Certificate of Compatibility.

Other types of work solely involving Non-Contributing Elements, including the relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element, are eligible for review under Conforming Work on Non-Contributors as set forth in Subsection J. The Director shall review a request, pursuant to Subsection G and find whether the application is eligible for Conforming Work on Non-Contributors as outlined in Subsection J or requires a Certificate of Compatibility.

2. Prohibition. No person shall construct a new building or structure on a lot designated as a Non-Contributing Element, replace any existing building or structure designated as a Non-Contributing Element or not listed in the Historic Resources Survey for the Preservation Zone or demolish any building or structure on a lot designated as a Non-Contributing Element unless a Certificate of Compatibility has been approved for that action pursuant to this section. No Certificate of Compatibility shall be approved unless the plans for construction, replacement or demolition conforms with the provisions of this section. Any approval, conditional approval, or denial shall include written findings in support.

3. Procedures For Obtaining A Certificate of Compatibility.

(a) Any plan for the construction of a new building or structure on a lot designated as a Non-Contributing Element, the replacement of existing Non-Contributing Elements, the relocation of buildings or structures not dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element, or the demolition of any building or structure on a lot designated as a Non-Contributing Element, shall be submitted, in conjunction with an application, to the Department of City Planning upon a form provided for

that purpose. Upon an application being deemed complete by the Director, one copy of the application and relevant documents shall be mailed by the Department of City Planning to each Boardmember of the Preservation Zone for evaluation.

(b) Board Recommendation. After notice and hearing pursuant to Subsection M below, the Board shall submit its recommendation to the Director as to whether the Certificate of Compatibility should be approved, conditionally approved, or disapproved within 30 days of the postmarked date of mailing of the application from the City Planning Department. In the event the Board does not submit its recommendation within 30 days, the Board shall forfeit all jurisdiction. The applicant and the Director may mutually agree in writing to a longer period of time for the Board to act.

(c) Director Determination. The Director shall have the authority to approve, conditionally approve or disapprove a Certificate of Compatibility for the construction of a new building or structure on a lot designated as a Non-Contributing Element, the replacement of existing Non-Contributing Elements, the relocation of buildings or structures not dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element, or the demolition of any building or structure on a lot designated as a Non-Contributing Element.

(d) Time to Act. The Director shall render a determination on a Certificate of Compatibility within 75 days of an application being deemed complete, unless the applicant and the Director mutually consent in writing to a longer period. A copy of the determination shall be mailed to the applicant, the Board, and any other interested parties. No Certificate of Compatibility shall be issued until the appeal period, as set forth in Subsection N, has expired or until any appeal has been resolved.

(e) Other City approvals. The requirements for a Certificate of Compatibility are in addition to other City approvals (building permits, variances, *etc.*) and other legal requirements, such as Public Resources Code Section 5028, which may be required. The time periods specified above may be extended if necessary with the written mutual consent of the applicant and the Director.

4. Standards for Issuance of Certificate of Compatibility for New Building Construction or Replacement, and the Relocation of Buildings or Structures Not Dating from the Preservation Zone's Period of Significance Onto a Lot Designated as a Non-Contributing Element. The Director shall base a determination whether to approve, conditionally approve or disapprove a Certificate of Compatibility on each of the following:

(a) If no Preservation Plan exists; whether the following aspects of the Project do not impair the essential form and integrity of the Historic character of its surrounding built environment, considering the following factors;

- (1) architectural design;
- (2) height, bulk, and massing of buildings and structures;
- (3) lot coverage and orientation of buildings;
- (4) color and texture of surface materials;
- (5) grading and lot development;
- (6) Landscaping;
- (7) changes to Natural Features;
- (8) steps, walls, fencing, doors, windows, screens, and security grills;
- (9) yards and setbacks;
- (10) off street parking;
- (11) light fixtures and street furniture;
- (12) antennas, satellite dishes and solar collectors; or
- (13) signs.

New construction shall not destroy Historic features or materials that characterize the property. The design of new construction shall subtly differentiate the new construction from the surrounding Historic built fabric, and shall be contextually compatible with the massing, size, scale, and architectural features of nearby structures in the Preservation Zone; or

(b) whether the Project complies with the Preservation Plan approved by the City Planning Commission for the Preservation Zone.

5. Certificates of Compatibility for the Demolition of Non-Contributing Elements. After notice and hearing pursuant to Subsection M below, the Board shall submit its comments on a request to demolish a Non-Contributing Element, considering the impact(s) of the demolition of the Non-Contributing Element to

the essential form and integrity of the Historic character of its surrounding built environment within 30 days of the postmarked date of mailing of the application from the City Planning Department. In the event the Board does not submit its comment within 30 days, the Board shall forfeit all jurisdiction. The applicant and the Director may mutually agree in writing to a longer period of time for the Board to comment.

M. Notice and Public Hearing. Before making its recommendation to approve, conditionally approve or disapprove an application pursuant to this section for a Certificate of Appropriateness or Certificate of Compatibility, the Board shall hold a public hearing on the matter. The applicant shall notify the Owners and occupants of all properties abutting, across the street or alley from, or having a common corner with the subject property at least ten days prior to the date of the hearing. Notice of the public hearing shall be posted by the applicant in a conspicuous place on the subject property at least ten days prior to the date of the public hearing.

(1) A copy of the Board's recommendation pursuant to Subsection K 3 (b) regarding a Certificate of Appropriateness or Subsection L 3 (b) regarding a Certificate of Compatibility shall be sent to the Director.

(2) A copy of the final determination by the Director, or Area Planning Commission shall be mailed to the Board, to the Cultural Heritage Commission, to the applicant, and to other interested parties.

N. Appeals. For any application for a Certificate of Appropriateness pursuant to Subsection K or a Certificate of Compatibility pursuant to Subsection L, the action of the Director or the Area Planning Commission shall be deemed to be final unless appealed. No Certificate of Appropriateness or Certificate of Compatibility, shall be deemed approved or issued until the time period for appeal has expired.

(1) An initial decision of the Director is appealable to the Area Planning Commission.

(2) An initial decision by the Area Planning Commission is appealable to the City Council.

An appeal may be filed by the applicant or any aggrieved party. An appeal may also be filed by the Mayor or a member of the City Council. Unless a Board member is an applicant, he or she may not appeal any initial decision of the Director or Area Planning Commission as it pertains to this section. An appeal shall be filed at the public counter of the Planning Department within 15 days of the date of the decision to approve, conditionally approve, or disapprove the application for Certificate of Appropriateness or Certificate of Compatibility. The appeal shall set forth specifically how the petitioner believes the findings and decision are in error. An appeal shall be

filed in triplicate, and the Planning Department shall forward a copy to the Board and the Cultural Heritage Commission. The appellate body may grant, conditionally grant or deny the appeal. Before acting on any appeal, the appellate body shall set the matter for hearing, giving a minimum of 15 days notice to the applicant, the appellant, the Cultural Heritage Commission, the relevant Board and any other interested parties of record. The failure of the appellate body to act upon an appeal within 75 days after the expiration of the appeal period or within an additional period as may be agreed upon by the applicant and the appellate body shall be deemed a denial of the appeal and the original action on the matter shall become final.

O. Authority of Cultural Heritage Commission not Affected. Notwithstanding any provisions of this section, nothing here shall be construed as superseding or overriding the Cultural Heritage Commission's authority as provided in Los Angeles Administrative Code Sections 22.132 and 22.133.

P. Publicly Owned Property. The provisions of this section shall apply to any building, structure, Landscaping, Natural Feature or lot within a Preservation Zone which is owned or leased by a public entity to the extent permitted by law.

Q. Enforcement. The Department of Building and Safety, the Housing Department, or any successor agencies, whichever has jurisdiction, shall make all inspections of properties which are in violation of this section when apprized that work has been done or is required to be done pursuant to a building permit. Violations, the correction of which do not require a building permit, shall be investigated and resolved jointly by the Planning Department, the Department of Building and Safety, the Housing Department, or any successor agencies, whichever has jurisdiction, and if a violation is found, the Planning Department may then request the Department of Building and Safety, the Housing Department or any successor agencies to issue appropriate orders for compliance. Any person who has failed to comply with the provisions of this section shall be subject to the provisions of Section 11.00 (m) of this Code. The Owner of the property in violation shall be assessed a minimum inspection fee, as specified in Section 98.0412 of this Code for each site inspection.

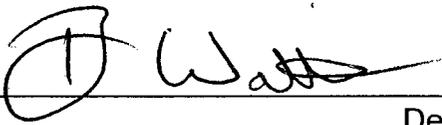
R. Injunctive Relief. Where it appears that the Owner, occupant or person in charge of a building, structure, Landscaping, Natural Feature, lot or area within a Preservation Zone threatens, permits, is about to do or is doing any work or activity in violation of this section, the City Attorney may forthwith apply to an appropriate court for a temporary restraining order, preliminary or permanent injunction, or other or further relief as appears appropriate.

S. Termination. Any Certificate of Appropriateness, Certificate of Compatibility, or Conforming Work which has been approved under the provisions of this section shall expire 24 months from the date of issuance if the work authorized is not commenced within this time period. Further, the Certificate of Appropriateness, Certificate of Compatibility, or Conforming Work will expire if the work authorized is not completed within five years of the date of issuance.

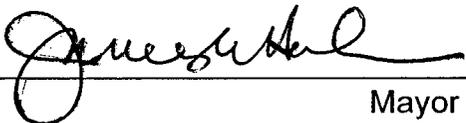
Sec. 2. The City Clerk shall certify to the passage of this ordinance and have it published in accordance with Council policy, either in a daily newspaper circulated in the City of Los Angeles or by posting for ten days in three public places in the City of Los Angeles: one copy on the bulletin board located in the Main Street lobby to the City Hall; one copy on the bulletin board located at the ground level at the Los Angeles Street entrance to the Los Angeles Police Department; and one copy on the bulletin board located at the Temple Street entrance to the Los Angeles County Hall of Records.

I hereby certify that this ordinance was passed by the Council of the City of Los Angeles, at its meeting of MAR 19 2004

J. MICHAEL CAREY, City Clerk

By  Deputy

Approved MAR 30 2004

 Mayor

Approved as to Form and Legality

Rockard J. Delgadillo, City Attorney

By 
SHARON SIEDORF CARDENAS
Assistant City Attorney

Date MAR 03 2004

Pursuant to Charter Section 559, I approve this ordinance on behalf of the City Planning Commission and recommend it be adopted

February 27, 2004

see attached report.


CON HOWIE
Director of Planning

File No(s). CF 02-0926; CPC 2003-1501 CA

DECLARATION OF POSTING ORDINANCE

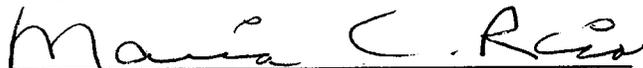
I, MARIA C. RICO, state as follows: I am, and was at all times hereinafter mentioned, a resident of the State of California, over the age of eighteen years, and a Deputy City Clerk of the City of Los Angeles, California.

Ordinance No. 175891 - Amending Section 12.20.3 of the L.A.M.C. to modify procedures within the Historic Preservation Overlay Zones - CPC 2003-1501 CA - a copy of which is hereto attached, was finally adopted by the Los Angeles City Council on March 19, 2004, and under the direction of said City Council and the City Clerk, pursuant to Section 251 of the Charter of the City of Los Angeles and Ordinance No. 172959, on April 2, 2004, I posted a true copy of said ordinance at each of three public places located in the City of Los Angeles, California, as follows: 1) One copy on the bulletin board at the Main Street entrance to Los Angeles City Hall; 2) one copy on the bulletin board at the ground level Los Angeles Street entrance to the Los Angeles Police Department; and 3) one copy on the bulletin board at the Temple Street entrance to the Hall of Records of the County of Los Angeles.

Copies of said ordinance were posted conspicuously beginning on April 2, 2004 and will be continuously posted for ten or more days.

I declare under penalty of perjury that the foregoing is true and correct.

Signed this 2nd day of April 2004 at Los Angeles, California.


Maria C. Rico, Deputy City Clerk

Ordinance Effective Date: May 12, 2004 Council File No. 02-0926

(Rev. 3/21/03)

APPENDIX F

HPOZ PROCESS OVERVIEW

PROCESS OVERVIEW

The Historic Preservation Overlay Zone permit process has different levels of review for different types of projects. The following are the four types of project review within an HPOZ. For more information on which review type is appropriate for a certain project, contact City Planning Staff.

1. Certificate of Appropriateness (COA). The Certificate of Appropriateness procedure is the review process required when there is significant work on elements identified as Contributing in the Historic Resources Survey.
2. Certificate of Compatibility (CCMP). The Certificate of Compatibility procedure is for the review of new construction on vacant lots, including building replacement or for demolition and reconstruction for elements identified as Non-Contributing or not listed in the Historic Resources Survey.
3. Conforming Work on Contributing Elements (CWC). Conforming Work on Contributing Elements is a review process for the following types of work:
 - a) Fences, walls, and hedges in the front yard;
 - b) Pavement, and hardscape materials not located in the existing footprint of walks and driveways;
 - c) HVAC equipment (if not exempted);
 - d) Swimming Pools or decks (if not exempted);
 - e) Natural features and landscaping within the public right-of-way/easement;
 - f) Maintenance, repairs, and restoration on the visible street façade(s) and roof;
 - g) Alterations to side elevations, which are visible from the street or sidewalk as determined by Planning Staff. Alterations to the side elevations that do not conform to the Preservation Plan guidelines such as the removal of a prominent bay window will likely be denied and can only be appealed through the Certificate of Appropriateness process.
 - h) The relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot designated as Non-Contributing, pursuant to LAMC 12.20.3 J.
4. Conforming Work on Non-Contributing Elements (CWNC). Conforming Work on Non-Contributing Elements is a review process for the following types of work:
 - a) Fences, walls, and hedges in the front yard;

- b) Pavement, and hardscape materials not located in the existing footprint of walks and driveways;
- c) HVAC equipment (if not exempted);
- d) Swimming Pools or decks (if not exempted);
- e) Natural features and landscaping within the public right-of-way/easement;
- f) Any exterior work undertaken on the visible street façade(s) of a structure that is identified as Non-contributing in the Historic Resources Survey;
- g) Additions to a Non-Contributor that increase the floor area by more than 30% of the existing floor area at the time the Hancock Park HPOZ took effect.
- h) Work that does not involve the construction of a new building, or building replacement.
- i) The relocation of buildings or structures dating from Hancock Park's period of significance onto a lot designated as a Non-Contributing Element in the zone.

The four permit processes are summarized below. Upon receipt of an application, the HPOZ Planner for the Hancock Park HPOZ will determine if the Project requires a Certificate of Appropriateness, a Certificate of Compatibility, or is eligible for review under Conforming Work for Contributing Elements or Conforming Work for Non-Contributing Elements

Choose the applicable permit for the proposed Project and follow the steps to obtain an HPOZ permit from the Department of City Planning. Please consult the HPOZ Ordinance language located in the Appendix of this plan for a better understanding of these requirements.

Conforming Work on Contributing Elements 12.20.3(I)1

1. Applicant contacts Planning Staff for an appointment with the HPOZ Planner. If the project is exempt, the Planner can electronically sign off on the Department of Building and Safety Clearance Summary sheet.
2. Planner provides applicant with a materials checklist (See Appendix H) and explains the submittal requirements.
3. Applicant submits materials checklist and requirements to HPOZ Planner.
4. Project is reviewed by the Planner for conformity with the Preservation Plan and the HPOZ Ordinance. If the Project does not conform to the Preservation Plan or HPOZ Ordinance, the applicant will be required to file a Certificate of Appropriateness.
5. After conformance review and sign-off, applicant may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply).

Conforming Work on Non-Contributing Elements 12.20.3(J)1

1. Applicant contacts Planning Staff for an appointment with the HPOZ Planner. If the project is exempt, the Planner can electronically sign off on the Department of Building and Safety Clearance Summary sheet.
2. Planner provides applicant with a materials checklist (See Appendix H) and explains the submittal requirements.
3. Applicant submits materials checklist and requirements to HPOZ Planner.
4. Project is reviewed by the Planner for conformity with the Preservation Plan and the HPOZ Ordinance. If the Project does not conform to the Preservation Plan or HPOZ Ordinance, the applicant will be required to file a Certificate of Compatibility.
5. After conformance review and sign-off, applicant may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply).

Certificate of Appropriateness (COA) 12.20.3 (K)3

1. Applicant contacts Planning Staff. A COA consultation may be scheduled with the HPOZ Board.
2. Consultation (if requested by the applicant), with the HPOZ Board to review project at HPOZ meeting.
3. HPOZ Planner provides COA application requirements to applicant.
4. Applicant schedules an appointment with the Planner to review application and materials and obtain authorization from the HPOZ Planner before submittal to the City Planning Public Counter.
5. HPOZ Planner schedules a Public Hearing, per Section 12.20.3 (L) of the Los Angeles Municipal Code (LAMC) with the HPOZ Board and sends case information to the Cultural Heritage Commission (CHC).
6. COA is reviewed by the HPOZ Board at the scheduled hearing and independently by the Cultural Heritage Commission (CHC). Board and CHC issues recommendations based on Preservation Plan and the HPOZ Ordinance.
7. Director of Planning issues a Director's Determination based on Section 12.20.3(L)3 of the HPOZ Ordinance.
8. Approved projects may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply) after appeal period, if any.

Certificate of Compatibility (CCMP) 12.20.3(L)3

1. Applicant contacts Planning Staff. A COA consultation may be scheduled with the HPOZ Board.
2. Consultation (if requested by the applicant), with the HPOZ Board to review project at HPOZ meeting.
3. HPOZ Planner provides COA application requirements to applicant.

HANCOCK PARK PRESERVATION PLAN

4. Applicant schedules an appointment with the Planner to review application and materials and obtain authorization from the HPOZ Planner before submittal to the City Planning Public Counter.
5. HPOZ Planner schedules a Public Hearing, per Section 12.20.3 (M) of the LAMC with the HPOZ Board.
6. Project is reviewed by the HPOZ Board at the scheduled hearing. Board issues recommendation based on the Preservation Plan and the HPOZ Ordinance.
7. Director of Planning issues a Director's Determination based on Section 12.20.3(M)1 of the HPOZ Ordinance.
8. Approved projects may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply) after appeal period, if any.

Historic Preservation Overlay Zones

What is an HPOZ and how does it work?

An Historic Preservation Overlay Zone, or HPOZ, is an area of the City which is designated as containing structures, landscaping, natural features or sites having historic, architectural, cultural or aesthetic significance. To receive such designation, areas must be adopted as an HPOZ by the City Planning Commission and the City Council through a zone change procedure that includes notification of all affected and nearby property owners and public hearings. Once designated, areas have an HPOZ overlay added to their zoning, and are subject to special regulations under Section 12.20.3 of the Los Angeles Municipal Code. Each HPOZ area has a five-member HPOZ Board to review and make recommendations on projects and promote historic preservation within the designated area. Most types of exterior changes or improvements to properties in an HPOZ area require written approval from the Planning Department.

Who will be on the HPOZ Board?

The HPOZ Board will consist of five members, at least three of which must be renters or owners of property within an HPOZ. All members should have a knowledge of and interest in the culture, structures, sites, history and architecture of the HPOZ area, and if possible, experience in historic preservation. One member is appointed by the Mayor and must have extensive real estate or construction experience. One member who must be an owner or renter of property in the HPOZ is appointed by the City Councilmember representing the area. Two members, one of whom must be a licensed architect are appointed by the City's Cultural Heritage Commission. The final member is selected at large by a majority vote of the initial four members. Members normally serve a term of four years, although the initial terms are staggered to prevent a complete turnover of the Board at any one time. Appointed members may be removed or replaced by the appointing authority prior to the expiration or their term. The Board is only an advisory body to the City Planning Department. The Director of Planning (and the Area Planning Commission and City Council on appeals) has the authority to issue determinations, building permit sign-offs, and Certificates of Appropriateness.

What is a "Contributing Structure" and how is it affected by an HPOZ?

A "contributing structure" is any structure identified by a Historic Resources Survey of an HPOZ area as contributing to the historic significance of the area. Any significant exterior work to a contributing structure, which also includes its demolition, removal or relocation, require approval of the City Planning Department through the issuance of a special permit called a "Certificate of Appropriateness". This requires the submission of a formal application form, detailed plans, and a fee of approximately \$300. The permit process may take up to 75 days, or longer if the initial decision is appealed. Certain less significant exterior work, like routine maintenance or changes to the exterior paint color or landscaping, are approved by the Planning Department without having to apply for a Certificate of Appropriateness and pay a fee. This review process usually takes only 3 to 21 days. In reviewing projects and issuing permits, the Planning Department considers recommendations of the local HPOZ Board and the City's Cultural Heritage Commission, as well as its own research and analysis.

What are non-contributing structures and how are they affected by an HPOZ?

Any structure within an HPOZ area that is not identified as a contributing structure by a Historic Resources Survey area is considered "non-contributing". The HPOZ Board reviews exterior work or changes to a non-contributing structure, unless authority is delegated to the Director of Planning in an adopted Preservation Plan. The HPOZ Board is required to sign off on any request for any exterior work if they find that the work is undertaken solely on a feature within the HPOZ that has been identified as "non-contributing". Work that involves the construction of a new building, building replacement, or demolition requires a special permit called a "Certificate of Compatibility". As with a "Certificate of Appropriateness", this permit requires the submission of a formal application form, detailed plans, and a fee of approximately \$300 and may take up to 75 days, or longer if the initial decision is appealed.

What are the possible advantages and disadvantages of being in an HPOZ?

HPOZ regulations and the HPOZ board work to preserve the unique, distinctive, historic and/or charming qualities of the neighborhood. National studies have shown that in most cases historic preservation zones like an HPOZ benefit property values, and the value of properties located in such zones tend to rise faster than that of similar properties that are not located within such preservation zones. In addition, there can be significant tax advantages to property owners who own and agree to maintain designated historic structures, which can include "contributing structures" (defined below) within an HPOZ. The HPOZ Board is also a source of expertise, and can often offer property owners excellent advice on cost-effective ways to remodel their properties to maintain and enhance their historical character, thereby further increasing their property values.

A disadvantage to living or owning property with an HPOZ is that such areas are subject to additional regulation that does not affect properties not located in an HPOZ. Most types of exterior changes or improvements must be approved by the Planning Department, which may take from 3 to 75 days. Projects which the Planning Department believes would degrade the historic character of buildings or the neighborhood may not be allowed.

Is there an HPOZ in my community?

You may go to the Department of City Planning's website at planning.lacity.org to see if there is an HPOZ in your community. Once at our website, go to General Plan then Community Plans, then select your Community Planning Area and choose Other Plans/Guidelines. If there is an HPOZ in your community it will be listed under this section.

If I disagree with the Planning Department's decision about a project, can I appeal it?

Yes. The approval or disapproval of "Certificates of Appropriateness", "Certificates of Compatibility", or any other written determination by the Director of Planning may be appealed to the Area Planning Commission. The approval or disapproval of "Certificates of Appropriates" for the demolition, removal or relocation of structures, features or sites issued by the Area Planning Commission (as the original permit jurisdiction, not on appeal) may be appealed to the City Council. All appeals must be filed within 15 days of the date of the action, and must be acted on within 75 days from the date filed. Decisions can be appealed only once. Original decisions by the Director of Planning that are appealable to the Area Planning Commission cannot be further appealed to the Council.

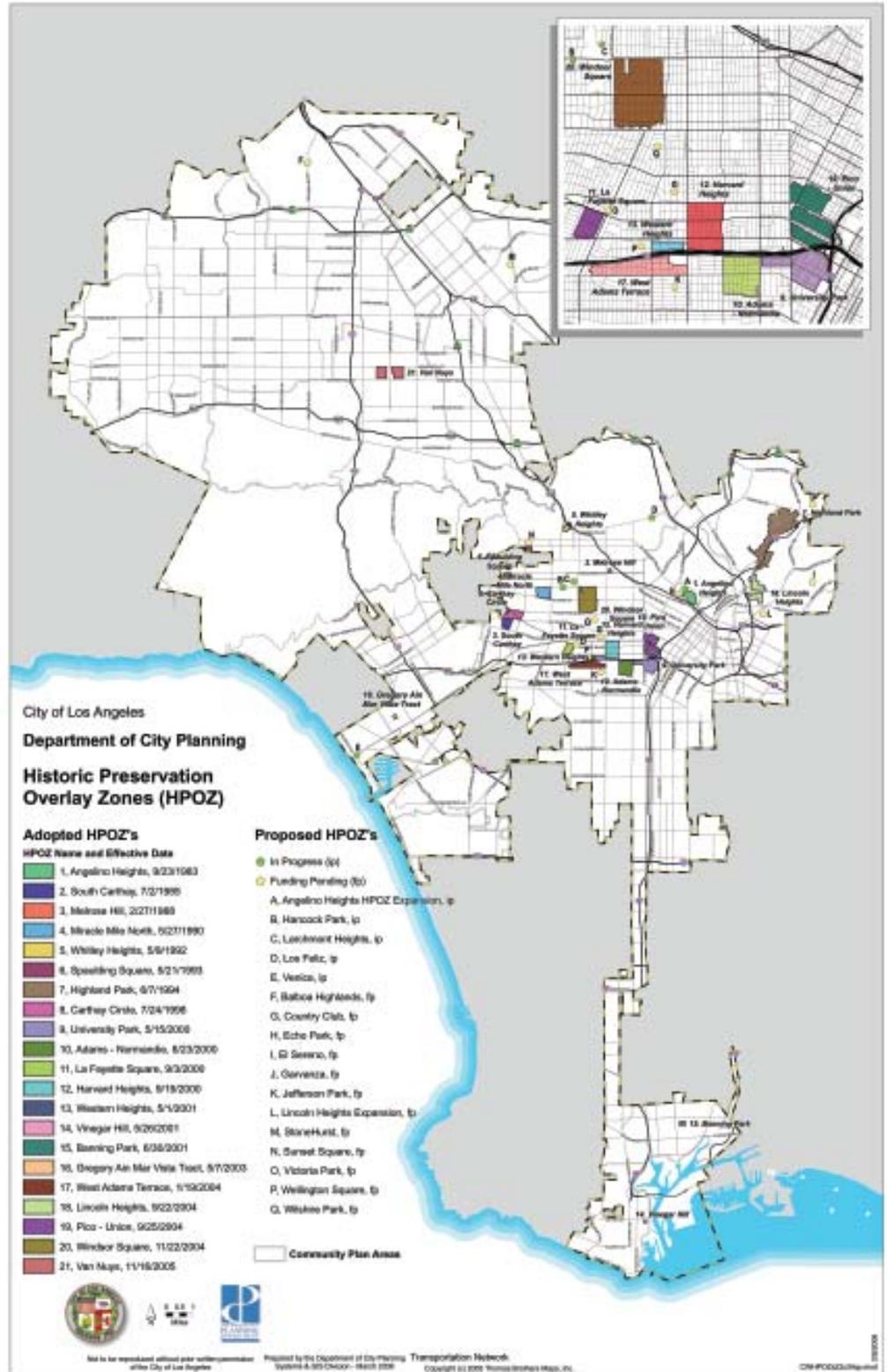
Will an HPOZ help address other urban problems like crime, illegal dumping, poorly maintained properties, problems with street lights or trees etc.?

Not directly. These kinds of issues are the responsibility of other agencies, and the HPOZ procedures and regulations under the Municipal Code are not designed to facilitate addressing them. However, the existence of an HPOZ can in some cases indirectly help to reduce or resolve problems of this nature. HPOZ Boards are generally knowledgeable about City government and may know better than many private citizens exactly what agency or individual to call to get prompt action on some type of neighborhood problem.

When does an HPOZ become effective?

An HPOZ becomes effective only after the appropriate Historic Resources Survey is certified by the Cultural Heritage Commission and is adopted by the City Council. Once adopted, any project within the HPOZ boundaries is required to follow the Secretary of Interior Standards for Rehabilitation or the adopted Preservation Plan for that HPOZ.

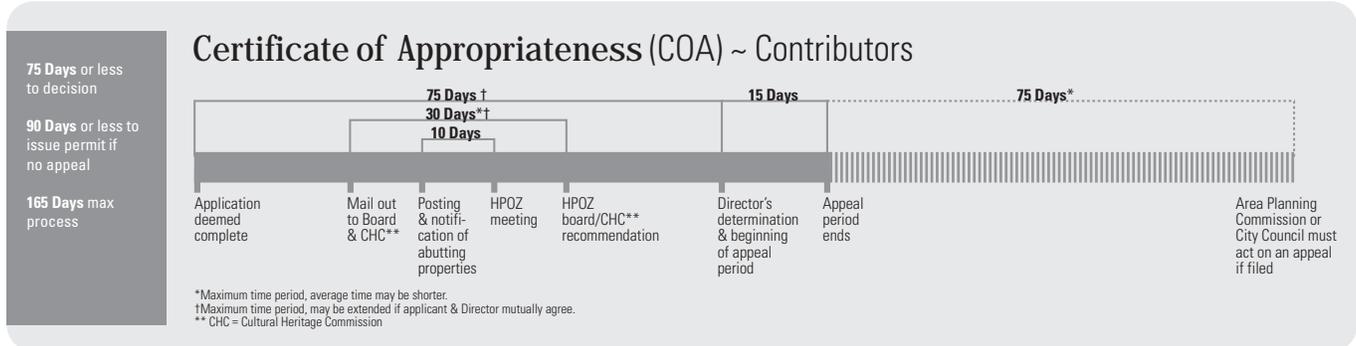
Current & Proposed HPOZ Districts within the City of LA



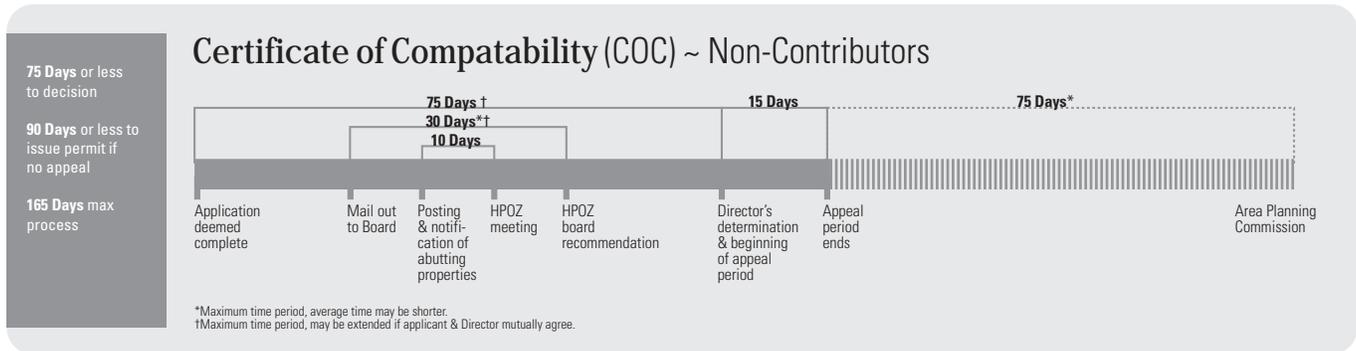
The New

“HP” Historic Preservation Overlay Zone (HPOZ) Ordinance

High Level Review Processes

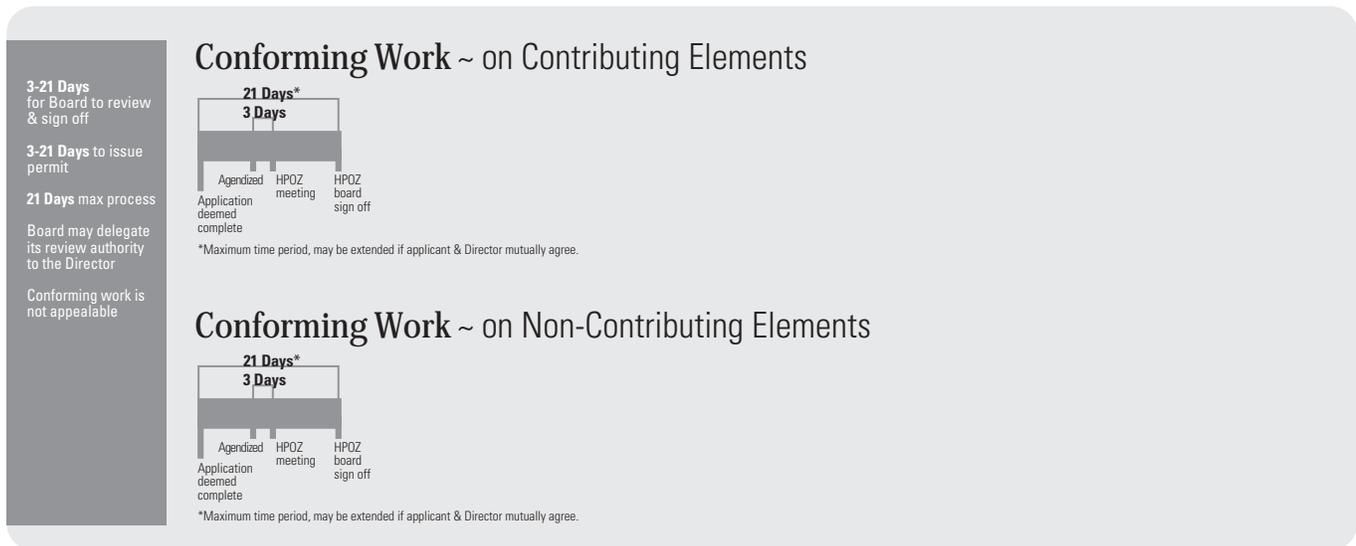


The Certificate of Appropriateness procedures have not changed.



The Certificate of Compatability is an approved certificate issued for the construction of a new building or structure on a lot (infill), building replacement of an element identified as non-contributing, and the demolition of any building or structure on a lot designated as a Non-Contributing element.

Low Level Review Processes



The HPOZ Board reviews Conforming Work for conformity with ordinance provisions, the Preservation Plan (or if no Preservation Plan exists), the Secretary of Interior's standards for rehabilitation (if applicable).

APPENDIX G

SECRETARY OF INTERIOR STANDARDS FOR REHABILITATION

SECRETARY OF INTERIOR 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 shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall 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 shall be repaired rather than replaced. Where the severity of deterioration requires replacement of distinctive features, the new features shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall 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 shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

APPENDIX H

FORMS

MASTER LAND USE PERMIT APPLICATION

LOS ANGELES CITY PLANNING DEPARTMENT

Planning Staff Use Only

ENV No.	Existing Zone	District Map
APC	Community Plan	Council District
Census Tract	APN	Staff Approval *
		Date

* Approval for Filing by Community Planning or Division of Land Staff, When Applicable

CASE No. _____

APPLICATION TYPE _____
(zone change, variance, conditional use, tract/parcel map, specific plan exception, etc.)

1. PROJECT LOCATION AND SIZE

Street Address of Project _____ Zip Code _____

Legal Description: Lot _____ Block _____ Tract _____

Lot Dimensions _____ Lot Area (sq. ft.) _____ Total Project Size (sq. ft.) _____

2. PROJECT DESCRIPTION

Describe what is to be done: _____

Present Use: _____ Proposed Use: _____

Plan Check No. (if available) _____ Date Filed: _____

Check all that apply:

<input type="checkbox"/> New Construction	<input type="checkbox"/> Change of Use	<input type="checkbox"/> Alterations	<input type="checkbox"/> Demolition
<input type="checkbox"/> Commercial	<input type="checkbox"/> Industrial	<input type="checkbox"/> Residential	

Additions to the building: Rear Front Height Side Yard

3. ACTION(S) REQUESTED

Describe the requested entitlement which either authorizes actions **OR** grants a variance:

Code Section from which relief is requested: _____ Code Section which authorizes relief: _____

Code Section from which relief is requested: _____ Code Section which authorizes relief: _____

Code Section from which relief is requested: _____ Code Section which authorizes relief: _____

Code Section from which relief is requested: _____ Code Section which authorizes relief: _____

List related or pending case numbers relating to this site:

SIGNATURES of adjoining or neighboring property owners in support of the request; not required but helpful, especially for projects in single-family residential areas. (Attach sheet, if necessary)

NAME (Print)	SIGNATURE	ADDRESS	KEY # ON MAP

4. OWNER/APPLICANT INFORMATION

Applicant's Name _____ Company _____

Address: _____ Telephone: () _____ Fax: () _____
 _____ Zip: _____ E-mail: _____

Property Owner's Name (if different than applicant) _____

Address: _____ Telephone: () _____ Fax: () _____
 _____ Zip: _____ E-mail: _____

Contact Person for project Information _____

Address: _____ Telephone: () _____ Fax: () _____
 _____ Zip: _____ E-mail: _____

5. APPLICANT'S AFFIDAVIT

Under penalty of perjury the following declarations are made:

- a. The undersigned is the owner or lessee if entire site is leased, or authorized agent of the owner with power of attorney or officers of a corporation (submit proof). (NOTE: for zone changes lessee may not sign).
- b. The information presented is true and correct to the best of my knowledge.

Signature: _____ Subscribed and sworn before me this (date): _____

Print: _____ In the County of _____ State of California

Date: _____ **Notary Public** _____

Stamp: _____

7. ADDITIONAL INFORMATION/FINDINGS

In order for the City to render a determination on your application, additional information may be required. Consult the appropriate "Special Instructions" handout. Provide on attached sheet(s) this additional information using the hand-out as a guide.

NOTE: All applicants are eligible to request a one time, one-year only freeze on fees charged by various City departments in connection with your project. It is advisable only when this application is deemed complete or upon payment of Building and Safety plan check fees. Please ask staff for details or an application.

Planning Staff Use Only

Base Fee	Reviewed and Accepted by	Date
Receipt No.	Deemed Complete by	Date

Special Instructions for:

**Certificate of Appropriateness (COA)
Pursuant to Section 12.20.3. K of the LAMC "HP" Historic Preservation Overlay Zone**

The construction, addition, alteration, demolition, reconstruction, relocation or removal of a building, structure, landscaping, or natural feature on a lot designated as **Contributing** in the historic resources survey for a preservation zone shall require a Certificate of Appropriateness, except as set forth in subsection 12.20.3 k 2(b).

1. The attached MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) (available online at <http://www.lacity.org/PLN/>) must be filled out completely, typed or printed in black ink, with complete answers to every statement and question. The application must have the street address and legal description of the subject property which can be obtained at the Construction Services Center (201 N. Figueroa Street, Fourth Floor), at the Marvin Braude Constituent Service Center (6262 Van Nuys Boulevard, Room. 251), or on-line at <http://www.lacity.org/PLN/> . The MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) must be notarized.
2. Indicate the subject site on a map which includes the proposed project (an 8 ½ X 11 copy of a ZIMAS Map or Assessors Parcel Map will be sufficient). These can be generated online at: <http://zimas.lacity.org/search.asp>. Beginning with the subject site, number the properties (e.g., 1, 2, 3...) to correspond with the mailing labels which are required in instruction No. 6 below.
3. Prepare, and submit ten (10) sets of plans of the proposed project for review, including existing and proposed site plans, floor plans, all elevations, and landscape plans (if applicable). The first page of any plans shall include a written project summary including: a description of the scope of work; summary of existing conditions; and summary of proposed project.
4. Provide ten (10) sets of photographs, labeled with the site address and case number, of the front facade and project area. Also provide a view of the site and adjacent buildings from the street, sides and rear of the subject property.
5. For new construction or replacement, provide ten (10) sets of the proposed materials, including color samples, samples of exterior finishes, examples of roofing materials. Consult with the HPOZ Planner for any other essential materials.
6. Prepare, and submit two sets and one copy of mailing labels with names and addresses of all adjacent property owners and occupants, including those properties across the street or alley, or having a common corner with the subject property. Include labels for yourself, applicant, and any other party that should be notified (e.g. architects or contractors).
7. **FILING APPLICATION. When the above requirements are completed, please call (213) 978-1164 (Metro, East or South areas) or (213) 978-1161 (West or Coastal areas) to contact the designated HPOZ Planner for a pre-submittal appointment.** After the designated HPOZ Planner has determined the application materials are complete, they will sign a Community Planning Bureau Authorization Form to submit with your application. You will then be directed to the City's Construction Services Center to pay the required filing fees and receive a case number. The application may be filed at either of the Planning Public Counters, located at 201 N. Figueroa Street, 4th Fl. or the Marvin Braude Constituent Service Center 6262 Van Nuys Boulevard, Room. 251.
8. An ENVIRONMENTAL CLEARANCE is required for this application. The Planning Public Counter will evaluate the project to determine the appropriate environmental clearance at the time of filing.
9. **FILING FEES** must be paid at the time of filing the Certificate of Appropriateness and the Environmental Clearance. Fees are established in Section 19.01 of the Los Angeles Municipal Code. These fees partially cover the cost of processing applications.

(3/3/05)

www.lacity.org/PLN/index.htm(Forms)

Special Instructions for:

**Certificate of Compatibility (CCMP)
Pursuant to Section 12.20.3. L of the LAMC “HP” Historic Preservation Overlay Zone**

The construction of a new building or structure on a lot designated as **Non-Contributing**, the replacement of existing Non-Contributing Elements, the relocation of buildings or structures not dating from the Preservation Zone’s period of significance onto a lot designated as a Non-Contributing Element, and the demolition of any building or structure designated as a Non-Contributing Element, requires a Certificate of Compatibility to assure compatibility with the character of the Preservation Zone and to assure that the construction or demolition work is undertaken in a manner that does not impair the essential form and integrity of the Historic character of its environment.

Note: When a project requires a Certificate of Compatibility for both the demolition of any building or structure on a lot designated as a Non-Contributing Element and the subsequent construction of a new building or structure or the replacement of existing Non-Contributing Elements, the applications may be combined, provided that detailed plans for the construction of a new building or structure or replacement of existing Non-Contributing Elements can be provided.

1. The attached MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) (available online at <http://www.lacity.org/PLN/>) must be filled out completely, typed or printed in black ink, with complete answers to every statement and question. The application must have the street address and legal description of the subject property which can be obtained at the Construction Services Center (201 N. Figueroa Street, Fourth Floor), at the Marvin Braude Constituent Service Center (6262 Van Nuys Boulevard, Room. 251), or on-line at <http://www.lacity.org/PLN/> . The MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) must be notarized.
2. Indicate the subject site on a map which includes the proposed project (an 8 ½ X 11 copy of a ZIMAS Map or Assessors Parcel Map will be sufficient. These can be generated online at: <http://zimas.lacity.org/search.asp>). Beginning with the subject site, number the properties (e.g., 1, 2, 3...) to correspond with the mailing labels which are required in instruction No. 6 below.
3. Prepare, and submit nine (9) sets of plans of the proposed project for review, including existing and proposed site plans, floor plans, all elevations, and landscape plans (if applicable). The first page of any plans shall include a written project summary including: a description of the scope of work; summary of existing conditions; and summary of proposed project.
4. Provide nine (9) sets of photographs, labeled with the site address and case number, of the front facade and project area. Also provide a view of the site and adjacent buildings from the street, sides and rear of the subject property.
5. For new construction or replacement, provide nine (9) sets of the proposed materials, including color samples, samples of exterior finishes, examples of roofing materials. Consult with the HPOZ Planner for any other essential materials.
6. Prepare, and submit two sets and one copy of mailing labels with names and addresses of all adjacent property owners and occupants, including those properties across the street or alley, or having a common corner with the subject property. Include labels for yourself, applicant, and any other party that should be notified (e.g. architects or contractors).

7. FILING APPLICATION. **When the above requirements are completed, please call (213) 978-1164 (Metro, East or South areas) or (213) 978-1161 (West or Coastal areas) to contact the designated HPOZ Planner for a pre-submittal appointment.** After the designated HPOZ Planner has determined the application materials are complete, they will sign a Community Planning Bureau Authorization Form to submit with your application. You will then be directed to the City's Construction Services Center to pay the required filing fees and receive a case number. The application may be filed at either of the Planning Public Counters, located at 201 N. Figueroa Street, 4th Fl. or the Marvin Braude Constituent Service Center 6262 Van Nuys Boulevard, Room. 251.
8. An ENVIRONMENTAL CLEARANCE is required for this application. The Planning Public Counter will evaluate the project to determine the appropriate environmental clearance at the time of filing.
9. FILING FEES must be paid at the time of filing the Certificate of Compatibility and the Environmental Clearance. Fees are established in Section 19.01 of the Los Angeles Municipal Code. These fees partially cover the cost of processing applications.

**POSTING INSTRUCTIONS FOR
CERTIFICATES OF APPROPRIATENESS AND
CERTIFICATES OF COMPATIBILITY
PUBLIC HEARING NOTICES**

Note: Applicants are required to post an on-site notice of upcoming public hearing pursuant to Section 12.20.3. M of the LAMC “HP” Historic Preservation Overlay Zone.

Instructions:

1. Obtain the blank *Posting Sign and Certificate of Posting form* from the HPOZ Planner. The blank *Posting Sign and Certificate of Posting form* are given to the applicant when the case is filed and required fees are paid.
2. The applicant (or designated person) will receive official written notice of the date, time and location of the public hearing and a map (showing the subject property and all adjacent properties on the reverse side of the notice sheet). Note: It will be the responsibility of the applicant or representative to contact the City Planning Department to verify the date, time and location of meeting.
3. Attach two copies of the written notice (one with the front of the notice visible and the other with the map showing subject site and all adjacent properties) to the lower half of the *Posting Sign*. For Appeals, the map need not be affixed to the sign.
4. Locate the *Posting Sign* in a conspicuous place on the subject site or structure (if developed) so that it can be easily read by the public. The *Posting Sign* must be sturdily attached to a wooden post, if it will be free-standing.
5. It is the responsibility of the applicant to assure that the *Posting Sign* is firmly attached, legible, and remains in that condition throughout the entire posting period.
6. If the case involves more than one street frontage, a *Posting Sign* must be located on each street frontage involved. If a site exceeds five (5) acres in size, a separate *Posting Sign* will be required for each five (5) acres or portion thereof. Each sign must be posted per the instruction in number 4, above.
7. You are required to post the *Posting Sign* a minimum of 10 days before the scheduled public hearing, and a minimum of 10 days before the initial City Planning Commission decision meeting.
8. Return the signed and dated *Certificate of Posting form* to the Department of City Planning's designated HPOZ Planner, entering the correct case number, no less than 2 days prior to hearing or meeting.
9. After the hearing, remove the posted sign from the subject property.

CITY OF LOS ANGELES
HANCOCK PARK HISTORIC PRESERVATION OVERLAY ZONE (HPOZ)
 Materials Checklist for Conforming Work

Applicant:	Case #:
Representative:	Telephone #:
Site Address:	
Mailing Address:	

INSTRUCTIONS:

- Applicants should mail one copy of this Materials Checklist accompanied by the following applicable materials to the HPOZ Planner **and** bring the one copy of applicable materials to the HPOZ board meeting. Materials will be retained for the official record.

NOTE: FAILURE TO BRING MATERIALS WILL DELAY THE REVIEW OF YOUR PROJECT

ALL PROJECTS

- U** Photos of the front of the house and Project area, **labeled with address and location.**
- U** Existing and Proposed Site Plans, Landscape Plans, Elevations and/or Drawings of front elevations and all pertinent Project areas within the scope of work . **All plans need to drawn a minimum scale of 1/8" and indicate dimensions/materials to be used.** (*Drawings for simple projects may be hand drawn, for example, graph paper may be used.*)

TYPE OF PROJECT

MATERIALS

New Construction	"	Must have all of the materials listed below.
Roof	"	Sample of roofing material and color.
	"	Picture/drawing showing pattern & texture <i>before & after</i> project.
Doors/Windows	"	Cut sheet (manufacturer's specifications or brochure)
	"	Pictures/drawings of door(s)/window(s).
	"	Elevations that show door(s)/window(s) on structure <i>after</i> project.
Siding/Stucco	"	Sample of materials (photo).
	"	Sample of colors.
Trim	"	Sample of materials.
	"	Sample of colors and manufacturer.
Paint Colors	"	Sample of colors and manufacturer. (<i>Shown to planner, but not included in file. Applicant needed copy.</i>)
Light Fixtures	"	Picture of light fixture.
Landscaping/Hardscape	"	Site and Landscape/Hardscape Plans.
	"	Drawings showing plant location and plant species identification.
	"	Irrigation <i>before & after</i> project.
	"	Hardscape materials.
Other Exterior Projects	"	Photos & description of project.
	"	Sample of materials.
	"	Sample of colors.

APPENDIX I

OTHER HISTORIC RESOURCES

PARTIAL LIST OF PRESERVATION RESOURCE OFFICES

No endorsement is implied by inclusion on this list and no disapproval is suggested by omission from it.

ACOUSTICAL ENGINEERS

- McKay Conant Brook
5655 Lindero Canyon Rd. Ste 325
Westlake Village, CA 91362
Ron McKay
(818) 991-9300
Mcbinc.com
- Veneklasen Associates
1711 16th St.
Santa Monica, CA 90404
Jerry Christoff
(310) 450-1733
Veneklasen-assoc.com
- Wieland Associates
2691 Richter Ave, Suite 107
Irvine, CA 92606
(949) 474-1222
Wielandassoc.com
- Marshall Long Acoustics
13636 Riverside Dr.
Sherman Oaks, CA 91423
(818) 981-8005
Mlacoustics.com
- ARCHEOLOGIST**
- Greenwood & Associates
725 Jacon Way
Pacific Palisades, CA 90272
Roberta Greenwood
(310) 454-3091
- ARCHITECTS**
- American Institute of Architects
Los Angeles Chapter
3780 Wilshire Blvd, Suite 800
Los Angeles, CA 90010
(213) 639-0777
Aialosangeles.org
Aia.org/architect_finder
- Killefer Flammang Architects
1625 Olympic Blvd.
Santa Monica, CA 90404
(310) 399-7975
Kfarchitects.com
- Tracy A. Stone
2041 Blake Avenue
Los Angeles, CA 90039
(323) 664-0202
Tracystonearchitect.com
- Drisko Studio Architects
1624 Wilshire Blvd.
Santa Monica, CA 90403
Kaitlin Driskoe
(310) 828-1761
Driskostudio.net
- Coffman Design Collaborative
5032 Lankershim Blvd
North Hollywood, CA 91601
(818) 980-9989
- Environ Architecture
235 East Broadway, Suite 406
Long Beach, CA 90802
(562) 495-7110
Environarch.com
- Heritage Arch. & Planning
625 Broadway, Suite 800
San Diego, CA 92101-7010
(619) 239-7888
Heritagearchitecture.com
- Steven Fader, Architect
3780 Wilshire Blvd., Suite 1010
Los Angeles, CA 90010
(213) 383-1336
Stevenfaderarchitect.com
- KL Design Partners, Inc.
1606 N. Sierra Bonita Ave.
Los Angeles, CA 90046
Taylor Loudon, AIA
(323) 851-3307
- Levin & Associates, A.I.A.
811 W. 7th St., Suite 900
Los Angeles, CA 90017
Brenda Levin
(213) 623-8141
Levinarch.com
- M2A Milofsky and Michali
617 S. Olive St., Suite 220
Los Angeles, CA 90014
Tom Michali
(213) 833-0005
M2a-architects.com
- Moule & Polyzoides
180 E. California Blvd.
Pasadena, CA 91105
Stephanos Polyzoides
(626) 844-2400
Mparchitects.com
- Offenhauser/Mekeel Architects
8762 Holloway Drive
Los Angeles, CA 90069-2327
Fran Offenhauser
(310) 659-6600
Oma-la.com
- Architectural Resources Group
65 N. Raymond Avenue, No. 220
Pasadena, CA 91103
(626) 583-1401
Arg-la.com
- Felber Design Group
8341 Halford Street
San Gabriel, CA 91775
Marla Felber
(626) 614-0023
- Kelly Sutherlin McLeod
3827 Long Beach Blvd.
Long Beach, CA 90807
(562) 427-6697
Ksmarchitecture.com
- Pica & Sullivan Architects
625 S. Fairfax Ave.
Los Angeles, CA 90036
Joseph Pica/Maureen Sullivan
(323) 653-7124
Picasullivan.com
- W.W.C.O.T.
3130 Wilshire Blvd., 6th Fl.
Santa Monica, CA 90403
Takashi Shida, A.I.A.
(310) 828-0040
Wwcot.com
- Martin Eli Weil
Restoration Architect
2175 Cambridge Street
Los Angeles, CA 90006
(323) 734-9734
- Wiehle-Carr Architects
2225A Hyperion Ave.
Los Angeles, CA 90027
(323) 668-2225
Wiehleccarr.com
- Alison Wright
8800 Venice Blvd.
Los Angeles, CA 90034
(310) 559-7467
- Oller & Pejic
Tom Pejic
935 E. Edgeware Road
Los Angeles, CA 90026
(213) 250-9127
Ollerpejic.com
- John Ash Group Architects
304 S. Broadway, Suite 596
Los Angeles, CA 90013
(866) 442-6125
Jagarchitects.com
- ARCHITECTURAL LIGHTING**
- Architectural Archive
28710 Canwood St., Suite 100
Agoura Hills, CA 91301
(818) 706-1411
a-archive.com
- Architectural Area Lighting
14249 Artesia Blvd.
La Mirada, CA 90638
(714) 994-2700
Aal.net
- Engineered Lighting Products
10768 Lower Azusa Rd.
El Monte, CA 91731
Ralph Swarens
(626) 579-0943
Eplighting.com
- Historic Lighting
114 East Lemon Avenue
Monrovia, CA 91016
(888) 757-9770
Historiclighting.com
- John Levy Lighting Productions
350 S. Figueroa St.
Los Angeles, CA 90071
(213) 629-9949
Jllp.net
- Rejuvenation Lamps & Fixture
2550 N W Nicolai St.
Portland, OR 97210
(888) 401-1900
Rejuvenation.com
- BUILDING MATERIALS**
- California Building Material
Dealers Association
1308 E. Poppy St.
Long Beach, CA 90805
(562) 422-1824
Cbmda.com
- Concrete Masonry Association of
California and Nevada
6060 Sunrise Vista Dr, Ste 1990
Citrus Heights, CA 95610
(916) 722 1700
Cmacn.org
- Artistic Designs (stained glass)
3873 El Paso Alto
San Marcos, CA 92069
Marie Tatina
(800) 339-6259
Artisticdesign.org
- Judson Studios Stained Glass
200 S. Avenue 66
Los Angeles, CA 90042
(323) 255-0131
Judsonstudios.com
- Lighthouse Stained Glass
5155 Melrose Avenue
Los Angeles, CA 90038
(323) 465-4475
Lighthousestainedglass.com
- Hamm Glass Studios
6737 Bright Av. # 106
Whittier, Ca. 90601
John Hamm
(562) 696-2883
Hammstudios.com
- M.F. Bolster Flooring Co.
5020 Bleeker St.
Baldwin Park, CA 91706
Merrill Bolster
(818) 960-0661

Classic Ceilings (tin)
902 E. Commonwealth Ave.
Fullerton, CA 92831
(800) 992-8700
Classicceilings.com

Crown City Hardware Co.
1047 N. Allen Ave.
Pasadena, CA 91104
(626) 794-0234
Crowncityhardware.com

Fox Studios
10201 W. Pico Blvd
Los Angeles, CA 90035
Staff Shop (310) 369-2712
Mill/Molding (310) 369-7873
foxstudios.com/Staff%20Site/Pages/cover.html

Hammond Sash & Door Co.
1649 S. Central Ave.
Glendale, CA 91204
(818) 507-1308

Stock Window and Door
3860 Grand View Blvd.
Los Angeles, CA 90066
(310) 881-2001

Steve's Custom Cabinets
Steve Mauch
(661) 268-1527

Liz's Antique Hardware
453 S. La Brea
Los Angeles, CA 90036
(323) 939-4403
Lahardware.com

Moonlight Molds (castings)
14920 S. San Pedro St.
Gardena, CA 90248
Tom Takahashi
(310) 538-9142
Moonlightmolds.com

National S.O.S. Iron Work
2023 West Gage Ave.
Los Angeles, CA 90047
Chon Eastburn
(323) 778-3896

Paramount Pictures
Wood Molding Department
5555 Melrose Ave.
Los Angeles, CA 90038-3197
Mark Lecompte
(323) 956-4242

Taylor Brothers Stair Co.
2116 W. Chestnut Ave.
Santa Ana, CA 92703
(310) 324-4973
Taylorstair.com

Mauricio Vallejo (wood fl.)
1848 E. Walnut Creek Pk
West Covina, CA 91791
(626) 332-6848

Real Illusions (painted finishes)
1104 Palms Blvd.
Venice, CA 90291
Jo LeSoine
(310) 452-0237
Realillusionsinc.com

Scenario Design Inc. (conc.)
5340 Harbor St
Los Angeles, CA 90040
Paul Buckley
(323) 278-3860
Scenariodesign.com

Spectra (masonry/plaster)
Cynthia Figueroa
(800) 375-1771 x100
Spectracompany.com

V&M Restoration (fire repair)
2341 N. Pacific St.
Orange, CA 92865
(800) 451-5380
Vmrestoration.com

John Wallis & Assoc.
(stained glass)
2175 E. Foothill Blvd.
Pasadena, CA 91107
(626) 796-2475

BUILDING MUSEUMS

Adamson House
23200 Pacific Coast Hwy.
P. O. Box 291
Malibu, CA 90265
(310) 456-8432
Adamsonhouse.org

Banning Residence Museum
401 E. "M" St.
Box 397
Wilmington, CA 90744
(310) 548-7777
Banningmuseum.org

El Molino Viejo
1120 Old Mill Rd.
San Marino, CA 91108
(626) 449-5458
Old-mill.org

The Gamble House
4 Westmoreland Pl.
Pasadena, CA 91103-3593
(626) 793-3334
Gamblehouse.org

Grier-Musser House
403 S. Bonnie Brae St.
Los Angeles, CA 90057
(323) 413-1814

Heritage Square Museum
3800 Homer St.
Los Angeles, CA 90031
(626) 449-0193
Heritagesquare.org

Hollyhock House
4808 Hollywood Blvd.
Los Angeles, CA 90027
(323) 644-6269
Hollyhockhouse.net

Homestead Museum
15415 E. Don Julian Rd.
City of Industry, CA 91745
(626) 968-8492
Homesteadmuseum.org

Leonis Adobe
23537 Calabasas Rd.
Calabasas, CA 91302
(818) 222-6511
Leonisadobemuseum.org

Los Encinos Park
16756 Moorpark St.
Encino, CA 91436
(818) 784-4849
Los-encinos.org

Lummis House
200 E. Ave. 43
Highland Park, CA 90031
(323) 222-0546
Museumsofthearroyo.com/lummishome.htm

Rancho Los Alamitos
6400 Bixby Hill Rd.
Long Beach, CA 90815
(562) 431-3541
Ranchosalamitos.com

Santa Monica Heritage Museum
2612 Main St.
Santa Monica, CA 90405
(310) 392-8537
Californiaheritagemuseum.com

Schindler House
835 N. Kings Rd.
West Hollywood, CA 90069
(323) 651-1510

Will Rogers State Historic Park
1501 Will Rogers St. Park Rd.
Pacific Palisades, CA 90272
(310) 454-8212
Park.ca.gov/?page_id=626

Wm. S. Hart Park
24151 San Fernando Rd.
Newhall, CA 91321
(661) 254-4584
Hartmuseum.org

CODE CONSULTANTS

Fruchtman & Associates
12655 Washington Blvd., Ste 205
Los Angeles, CA 90066
(310) 915-6110
Fruchtmaneng.com

Heritage Architecture
625 Broadway, Suite 800
San Diego, CA 92101
(619) 239-7888

Rolf Jensen and Assoc., Inc.
1 Point Drive, Suite 210
Brea, CA 92821
Daniel Jemeny
(714) 257-3555
Rjagroup.com

Western FLS Consulting Inc.
2151 Michelson Dr., Suite 250
Irvine, CA 92612
(949) 863-1558
Westernfls.com

CONSERVATORS

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Erin Adams
121 S. Harper Ave.
Los Angeles, CA 90048
(323) 782-1425
Adamsbrainworks.com

Chameleon Paintworks Inc.
(Painting/restoration)
2506 28th St.
Santa Monica, CA 90405
(310) 453-4444
Paintworks.us

CK Arts (full service preservation firm)
11349 Bolas St.
Los Angeles, CA 90049
(310) 440-9494
Ckarts.com

EverGreene Painting Studios
(painted ornament, *trompe l'oeil*)
450 W. 31st St., 7th Floor
New York, N.Y. 10001
(212) 244-2800
Evergreene.com

Finish First (Wood restoration)
8836 National Blvd.
Culver City, CA 90232
Larry Barrett
(310) 559-9050
Finishfirstllc.com

Griswold Conservation Assoc.
2054 Coldwater Canyon Dr.
Beverly Hills, CA 90210
John Griswold
(310) 271-5255
Griswoldconservation.com

Anthony Heinsbergen
7415 Beverly Blvd.
Los Angeles, CA 90036
(323) 934-1134

K C Restoration
(wood, terra cotta, metal)
3634 Malibu Vista Dr
Malibu, CA 90265
Katherine Lehne
(310) 454-0204

Mary Gandsey Painting (wood refinishing)
822 N. Mar Vista Ave.
Pasadena, CA 91104
(626) 797-3090

Painted Surfaces
1051 Avenue 64
Los Angeles, CA 90042
Susanna Dadd/James Griffith
(323) 254-8891

Pinson & Ware
(painted ornament)
624 E. Foothill Blvd.
Monrovia, CA 91016
Ed Pinson/Debrah Ware
(626) 359-6113

Preservation Arts/KCA, Inc.
1840 Embarcadero
Oakland, CA 94606
Raul Cervantes
(510) 535-7060

Sculpture Conservation Studio
1144 S. Stanley Avenue
Los Angeles, CA 90019
Rosa Lowinger/Andrea Morse
(310) 839-5300

Yvan Poissant
6201 Sunset Blvd., Suite 800
Hollywood, CA 90028
(323) 969-1780

Bruce Tunis
(*trompe l'oeil*; murals)
200 South Wilton Pl.
Los Angeles, CA 90004
(323) 387-8687

HISTORICAL CONSULTANTS

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5004 York Blvd., Suite 206
Los Angeles, CA 90042
(323) 982-0778
Julietma.com

ASM Affiliates
260 S. Los Robles Ave, Suite 310
Pasadena, CA 91101
(626) 793-7395
Asmaffiliates.com

Ann Marie Brooks
2101 S. Gramercy Pl.
Los Angeles, CA 90018
(323) 735-3960
(310) 650-2143

California Archives
3315 Griffith Park Bl, #303
Los Angeles, CA 90027
Portia Lee
(323) 664-4203

Leslie Heuman
600 N. Sierra Bonita Ave.
Los Angeles, CA 90036
(323) 651-0399

Chattel Architecture, Planning & Preservation, Inc.
13417 Ventura Blvd.
Sherman Oaks, CA 91423
Robert Chattel, Architect
(818) 788-7954
Chattel.us

Historic Consultants
256 S. Robertson Blvd.,
Suite 2401
Beverly Hills, CA 90211
(877) 268-8481
Historicconsultants.com

Historic Resources Group
1728 N. Whitley Avenue
Los Angeles, CA 90028
Christy McAvoy
(323) 469-2349
Historicla.com

Historic Preservation Partners
419 Concord Avenue
Monrovia, CA 91016
(626) 605-5007
Historicpreservationpartners.com

Preservation Planning
906 Ninth St. #2
Santa Monica, CA 90403
Pam O'Connor
(310) 458-5500

Galvin Preservation Associates
1611 Pacific Coast Highway,
Suite 104
Redondo Beach, CA 90277
(310) 792-2690
Galvinpreservation.com

Jones and Stokes
811 W. Seventh St., Suite 800
Los Angeles, CA 90017
(213) 627-5376
Jonesandstokes.com

Charles Fisher
140 S. Avenue 57
Highland Park, CA 90042
(323) 256-3593
(323) 255-2849
Historian4hire.com

EDAW, Inc.
3780 Wilshire Blvd. Suite 250
Los Angeles, CA 90010
(213) 368-1608
Edaw.com

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Contractor Resource Inc
3254 J Street
Sacramento, CA 95816
(916) 321-5557
Contractorresource.com

California Craftsman
4311 Victoria Park Drive
Los Angeles, CA 90019
Jerry Mendelsohn
(323) 935-6335

Classic Projects
7083 Hollywood Blvd
Suite 105
Hollywood, CA 90028
(323) 469-9369
Classicprojects.com

California Waterproofing & Restoration
663 Brea Canyon Road, #3
Walnut, CA 91789
David Charlebois
(909) 595-1234
Calrestoration.com

Pete Puren's (masonry)
7560 Woodman Pl., #F-27
Van Nuys, CA 91405
(818) 781-1304

Villegas Woodworking & Restoration
142 S. Eastern Avenue
Pasadena, CA 91107
(626) 375-8254
Jose Villegas

Wet Paint Co.
638 Lindero Canyon Rd. No. 120
Oak Park, CA 91377
(805) 664-4449

Peter Gilchrist (concrete and masonry)
(805) 498-3895

Mario Trujillo (carpentry)
(818) 523-0650

ELECTRICAL ENGINEERS

Association of Consulting Electrical Engineers (A.C.E.E.)
7050 Chimineas Ave.
Reseda, CA 91335
(818) 344-8272
Acee-la.org

Athans Enterprises, Inc.
19311 Vanowen St.
Reseda, CA 91335
(818) 708-0077

Storms & Lowe
5777 W Century Blvd., #1595
Los Angeles, CA 90045-7401
(310) 665-0600
Stormslowe.com

G & W Consulting Electrical Engineers
1729 Abbott Kinney Blvd.
Venice, CA 90291
Phil Gruber
(310) 827-4150
Gwengrs.com

FACADE CLEANERS

Bielski Window & Masonry Cleaning
1200 Lance Lane
Anaheim, CA 92806
Tim Bielski
(714) 630-2316
Bielskiservices.com

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Walnut, CA 91789
David D. Charlebois
(909) 595-1234

W. A. Carroll Company
715 S. Glendale Ave.
Glendale, CA 91205
Bill Carroll
(818) 247-7360

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Santa Ana, CA 90271
Jerry Van Vliet
(714) 542-4727

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620 S. La Brea Ave.
Los Angeles, CA 90036
(323) 954-1717

Vent Vue Window Products
2424 Glover Place
Los Angeles, CA 90031
(323) 225-2288
Ventvue.com

Taylor Brothers Architectural Products
2934 Riverside Drive
Los Angeles, CA 90039
Steve Donovan
(323) 805-0200
Taybros.com

Window Restoration & Repair
3371 Cerritos Ave.
Los Alamitos, CA 90720
(562) 493-1590
Window-restoration-repair.com

GOVERNMENT OFFICES

California Film Commission
7080 Hollywood Blvd, #900
Hollywood, CA 90028
(323) 860-2960
Film.ca.gov

Los Angeles County Historical Landmarks & Records Com.
500 W. Temple St., Rm. 383
Los Angeles, CA 90012
(213) 974-1431

City of Los Angeles
Building & Safety Dept.
201 N. Figueroa St, 4th Fl.
Los Angeles, CA 90012
(888) 524-2845
Ladbs.org

City of Los Angeles
Office of Historic Resources
Department of City Planning
200 N. Spring Street, Room 620
Los Angeles, CA 90012
(213) 978-1200

South Central Coastal Info Ctr.
Department of Anthropology
CSU Fullerton
800 N. College State Blvd.
Fullerton, CA 92834
Los Angeles, CA 90095-1510
(714) 278-5395
Anthro.fullerton.edu/sccic/

Los Angeles County
Hall of Records/Archives
County Records Center
320 W. Temple St.
Los Angeles, CA 90012
(213) 974-1195

State Historical Building
Safety Board
c/o DSA Headquarters Office
1102 Q Street, Suite 5100
Sacramento, CA 95811
Richard T. Conrad
(916) 445-7627
www.dsa.dgs.ca.gov/shbsb/default.htm

State Office of Hist. Preservation
1416 9th Street, Room 1442
Sacramento, CA 94296-0001
(916) 653-6624
Ohp.park.ca.gov

HOUSE MOVERS

American Heavy Moving &
Rigging
1153 E. End Avenue
Chino, CA 91710
Ralph Clark
(909) 590-5662
American-heavy-moving.com

Cen-Cal Heavy Moving, Inc.
10625 Monte Vista Ave.
Montclair, CA 91763
(909) 624-1000

Master Housemovers
28961 Flowerpark Drive
Canyon Country, CA 91387
(661) 252-4881
Masterhousemovers.com

Younger Brothers House Movers
P.O. Box 1542
Riverside, CA 92501
(951) 684-7261
Youngerbroshousemovers.com

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American Society of Interior
Designers: LA Chapter
8687 Melrose Ave., B-241
West Hollywood, CA 90069
(310) 659-4716
Asidla.org

Reusser Bergstrom Associates
1428 N Holliston Ave.
Pasadena, CA 91104
Marc Reusser
(626) 345-1285

Kaneko Metzgar Assoc.
1408 3rd St Promenade, 3rd Fl
Santa Monica, CA 90401
Victor Metzgar
(310) 451-1859

LANDSCAPE ARCHITECTS

American Society of Landscape
Architects: Southern California
Chapter
Vicki Phillipy
(714) 838-3615
Asla-socal.org

Campbell and Campbell
1425 5th St.
Santa Monica, CA 90401
(310) 458-1011
Campbellcampbell.com

Katherine Spitz
4212 1/2 Glencoe Ave.
Marina del Rey, CA 90292
(310) 574-4460
Katherinespitzassociates.com

MECHANICAL ENGINEERS

California Society of Professional
Engineers
Cspe.com

John E. Denton & Assoc.
4253 Panamint St.
Los Angeles, CA 90065
(323) 255-5136

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333 N. Glenoaks Blvd.
Burbank, CA 91502
Steve Hellman
(818) 237-4220
Hellmanlob.com

M B & A
115 S. Lamer St.
Burbank, CA 91506
Mel Bilow
(818) 845-1585

Ortiz Fire Protection
130 S. Highland Ave.
Fullerton, CA 92832
(714) 680-5174

Tsuchiyama Kaino Sun & Carter
17911 Von Karman Ave, #250
Irvine, CA 92614-6213
(949) 756-0565
Tkscengineering.com

NONPROFIT GROUPS

Adams Dockweiler Heritage
Organizing Committee
P. O. Box 151031
Los Angeles, CA 90015
Jim Childs
(323) 748-1656

Art Deco Society of L. A.
P. O. Box 972
Hollywood, CA 90078
(310) 659-3326
Adsla.com

Canoga Owensmouth
Historical Society
7248 Owensmouth
Canoga Park, CA 91303
(818) 346-5252
Co-hs.org

CA Preservation Foundation
5 Third Street, Suite, 424
San Francisco, CA 94103
Roberta B. Deering
(415) 495-0349
Californiapreservation.org

Carroll Ave. Restoration Fdn.
1300 Block of Carroll Avenue
1300 Carroll Avenue
Los Angeles, CA 90026
(323) 250-2869

The Eagle Rock Association
P.O. Box 41453
Eagle Rock, CA 90041
(323) 799-1190
Tera90041.org

Echo Park Historical Society
P.O. Box 261022
Los Angeles, CA 90026
(323) 860-8874
Historicechopark.org

Heritage Square Museum
225 S. Lake Ave., #1125
Pasadena, CA 91101
Jessica M. Alicea
(626) 796-2898

Highland Park Heritage Trust
P. O. Box 42894
Highland Park, CA 90050
Charles Fisher
(323) 255-2849

Historical Society of Southern
California
200 East Avenue 43
Los Angeles, CA 90031
(323) 222-0546
Socalhistory.org

Hollywood Heritage
1824 N. Curson Ave.
Hollywood, CA 90078
Robert Birchard
(323) 874-4005
Hollywoodheritage.org

Lincoln Heights Community
and Preservation Assn.
2652 Workman St.
Los Angeles, CA 90031
(323) 225-0347

Los Angeles Conservancy
523 W. 6th, Suite 826
Los Angeles, CA 90014
(213) 623-2489
Laconservancy.org

L. A. City Historical Society
P. O. Box 41046
Los Angeles, CA 90041
Hynda L. Rudd
(213) 891-4600
Lacityhistory.org

National Alliance of
Preservation Commissions
325 S. Lumpkin St.
Athens, Georgia 30602
Lisa Vogel
(706) 542-4731
Uga.edu/napc

Nat. Center for Heritage Dev.
Alvin Rosenbaum
(202) 542-4731

Nat. Conf. of S.H.P.O.
444 N. Capitol St. N.W.,
Suite 342
Washington, D.C. 20001
(202) 624-5465
Ncshpo.org

National Trust for
Historic Preservation
5 Third Street, Suite 707
San Francisco, CA 94103
(415) 947-0692
Nationaltrust.org/western

Pacific Palisades Hist. Soc.
Box 1299
Pacific Palisades, CA 90272
Betty Lou Young
(310) 454-8468

Pacific Railroad Society, Inc.
Historical/Research Committee
P. O. Box 80726
San Marino, CA 91118-8726
(562) 692-4858
Pacificrailroadsociety.org

Pasadena Heritage
650 S. St John Avenue
Pasadena, CA 91105
Sue Mossman, Exec. Dir.
(626) 441-6333
Pasadenaheritage.org

Preservation Action
401 F Street, N.W., Suite 324
Washington, D.C. 20036
(202) 637-7873
Preservationaction.org

San Fernando Valley
Historical Society
P O Box 7039
Mission Hills, CA 91346
(818) 365-7810
Sfvhs.com

San Pedro Bay Hist. Soc.
P. O. Box 1568
San Pedro, CA 90733
(310) 548-3208
Historicalsociety.sanpedro.com

Soc. of Arch. Historians
Southern California Chapter
P. O. Box 56478
Sherman Oaks, CA 91413
(800) 972-4722
Sahscc.org

Jewish Hist. Soc. of So. Ca.
6505 Wilshire Blvd., Ste 370
Los Angeles, CA 90048
Stephen Sass
(323) 761-8950
Jewishhistoricalsociety.org

West Adams Heritage Assn.
2263 South Harvard Blvd.
Los Angeles, CA 90018
(323) 735-9242
Westadamsheritage.org

Westwood-Holmby Hist. Soc.
10956 Weyburn Ave.
Los Angeles, CA 90024
(310) 208-4652

Wilmington Historical Society
P. O. Box 1435
Wilmington, CA 90748
(310) 835-8239
Lafn.org/community/whs

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American Stock Photography
3470 Wilshire Blvd., Suite 545
Los Angeles, CA 90010
Jason Williams
(213) 386-4600
Americanstockphotos.com

Huntington Library Photo
Services Department
1151 Oxford Rd.
San Marino, CA 91108
(626) 405-2182

Los Angeles Central Library
630 West 5th Street
Los Angeles, CA 90071
Carolyn Cole
(213) 228-7274

Regional History Center
Dept. of Special Collections
Doheny Library, Rm 206
University of Southern California
Los Angeles, CA 90089
(213) 821-2366
Usc.edu/libraries/archives/arc/libraries/regional

Museum of Natural History
900 Exposition Blvd.
Los Angeles, CA 90007
John Cahoon
(213) 763-3359
Nhm.org

UCLA Special Collections
Charles E. Young Research
Library
P. O. Box 951575
Los Angeles, CA 90095-1575
Eunice MacGill
(310) 825-4988
Library.ucla.edu/special/scweb

Cal State Northridge (Sanborn)
Geography Map Library
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Michael Swift
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Csun.edu/~maplibr

Parkinson Archives
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Austin, TX 78765-9361
Scott Field
(800) 732-6442
Parkives.com

U.C.S.B. Architectural
Drawing Collection
University Art Museum
Santa Barbara, CA 93106
(805) 893-2724
Uam.ucsb.edu/pages/adc.html

PHOTOGRAPHERS

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Santa Monica, CA 90403
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2324 Moreno Dr.
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(323) 660-0681
Doughill.com

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940 N. West Kensington Rd.
Los Angeles, CA 90026
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Archphotodesign.com

Magnus Stark Photography
99 S. Raymond Ave., #504
Pasadena, CA 91105
(626) 674-0942
magnusstark.com

William MacCollum
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1250 Huntington Dr, Bungalow D
South Pasadena, CA 91030
(323) 363-4140
Maccollum.com

Positive Image Photographic
Services
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Irvine, CA 92602
Tavo Olmos (HABS)
(626) 793-1736

J. Scott Smith
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Santa Monica, CA 90405
(310) 392-1300
Tstonramp.com/~jssp

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2074 Watsonia Terr.
Los Angeles, CA 90068
(323) 549-0121
Timstreet-porter.com

Toshi Yoshimi
4030 Camero Ave.
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(323) 660-9043

Tom Zimmerman
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Los Angeles, CA 90064
(310) 277-9698
Zimphoto.com

STRUCTURAL ENGINEERS

Structural Engineers Association
of Southern California
5360 Workman Road
Whittier, CA 90601
(562) 908-6131
Seaint.org/seaosc

Brieholz Qazi Engineering
1852 Lomita Blvd., #210
Lomita, CA 90717
Dave Brieholz
(310) 530-3050
Bqeinc.com

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Torrance, CA 90503
(310) 792-9252
Mgreenassoc.com

Jim Hill and Associates
1349 E. 28th St.
Signal Hill, CA 90806
(805) 461-1947

Krakower & Associates
160 White Oak Drive
Arcadia, CA 91006-1725
Michael Krakower
(626) 355-6088

John Lambert
652 Venice Blvd.
Venice, CA 90291
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Roselund Engineering Co.
8453 Yarrow St.
S. San Gabriel, CA 91770
Nels Roselund
(626) 573-2441

Ray Steinberg
14407 Gilmore St., #201
Van Nuys, CA 91401
(818) 786-6181

Structural Focus
1005 W. 190th Street
Gardena, CA 90248
(310) 323-9924
Structuralfocus.com

Englekirk & Sabol, Inc.
2116 Arlington Ave.
Los Angeles, CA 90018
Kimberly Tanouye
(323) 733-6673

TILE RESTORATION

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South El Monte, CA 91733
(626) 392-0369
Tileunion.org

Mercury Tile Company
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Duarte, CA 91010
Joe Sepe
(626) 932-1261

Malibu Ceramic Works
P.O. Box 1406
Topanga, CA 90290
Bob Harris
(310) 455-2485
Malibuceramicworks.com

Mission Tile West
853 Mission Street
South Pasadena, CA 91030
(626) 799-4595
missiontilewest.com