

Jefferson Park HPOZ



Preservation Plan



City of Los Angeles
May 2011

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Chapter 1 Mission Statement

To maintain and enhance the historic integrity, sense of place, and quality of life in the Jefferson Park HPOZ area, and to preserve and stabilize the neighborhood for future generations, the Jefferson Park HPOZ and Preservation Plan shall,

- Promote education by encouraging interest in the cultural, social, and architectural history of Jefferson Park;
- Foster neighborhood pride in Jefferson Park and its cultural and architectural history among residents and property owners of both residential and commercial buildings;
- Ensure that historic preservation is inclusive of all residents and encourage residents to participate in historic preservation;
- Preserve the character of Jefferson Park, and structures, natural features and sites that contribute to its distinctive culture and history;
- Provide clear guidelines for appropriate rehabilitation, new construction, and relocation of both residential and commercial structures in the HPOZ; and
- Provide residents and business owners with pertinent information about historic preservation resources and opportunities.

Chapter 2 Goals & Objectives

Goal 1 Preserve The Historic Character Of The Community

Objective 1.1 Safeguard the character of historic buildings and sites.

Objective 1.2 Recognize and protect the historic streetscape and development patterns, including alleyways and street features.

Objective 1.3 Ensure that rehabilitation and new construction within the districts complements the historic fabric.

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

Objective 1.5 Promote new design and construction that is differentiated from the old, responds to its surrounding context, and is compatible with the historic materials, features, size, scale, proportion, and massing to protect the integrity of the HPOZ as a whole.

Goal 2 Preserve the integrity of historic buildings and structures.

Objective 2.1 Ensure the retention of historically significant architectural details and features.

Objective 2.2 Ensure that maintenance, repair, and rehabilitation are historically appropriate.

Objective 2.3 Ensure that Contributors in the HPOZ are appropriately identified, and that a clear method of review exists for both Contributors and Non-Contributors.

Goal 3 Preserve the Historic Streetscape.

Objective 3.1 Preserve and revitalize the pedestrian oriented development patterns within the residential neighborhoods and along the commercial corridors.

Objective 3.2 Promote the retention of historic trees and landscape features, within the public right-of-way, as well as on private property.

Objective 3.3 Promote the retention, maintenance and use of important street features such as walk-streets and alleys.

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

Goal 4 Achieve widespread public awareness and involvement in historic preservation throughout the HPOZ.

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

Objective 4.2 Inform the public and preservation community about effective preservation techniques and resources, and how they may be used to preserve historic properties and enhance the quality of life.

Objective 4.3 Promote public participation in the Jefferson Park HPOZ review process.

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

Objective 5.1 Facilitate fair and impartial decisions regarding proposed projects.

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

Objective 5.3 Create an easy to understand resource of information, including architectural styles found within the neighborhood that can be used to assist in maintenance, repair, and rehabilitation to historic buildings and structures.

Objective 5.4 Work with the City of Los Angeles Department of Building and Safety and the City of Los Angeles Housing Department to improve enforcement of the HPOZ ordinance.

Objective 5.5 Promote better understanding of the HPOZ ordinance among city agencies, including the United Neighborhoods Neighborhood Council and the local Council Office.

Chapter 3 Function of the Plan

3.1 Role of the Preservation Plan

This Preservation Plan is a City Planning Commission approved document which governs the Jefferson Park Historic Preservation Overlay Zone (HPOZ). The plan aims to create a clear and predictable set of expectations as to the design and review of proposed projects within the district. This plan has been prepared specifically for this HPOZ to clarify and elaborate upon the review criteria established under the HPOZ Ordinance.

The Jefferson Park Preservation Plan serves as an implementation tool of both the South Los Angeles Community Plan and the West Adams-Baldwin Hills-Leimert Park Community Plan (both parts of the land use element of the City's General Plan). HPOZs are one of many types of overlay districts, policies, and programs that serve to advance the goals and objectives of the Community Plan.

The Jefferson Park Preservation Plan outlines design guidelines for the rehabilitation and restoration of structures, natural features, landscape and the public realm including streets, parks, street trees, and other types of development within the HPOZ. The Preservation Plan also serves as an educational tool for both existing and potential property owners, residents, and investors, and will be used by the general public to learn more about the HPOZ. The Preservation Plan is available to property owners and residents within the HPOZ, and should be reviewed by the HPOZ Board every two years.

The Jefferson Park HPOZ Board will make recommendations and decisions based on this document. Similarly, the Department of City Planning will use this document as the basis for its determinations when reviewing projects in the HPOZ. The Preservation Plan articulates the community's vision and goals regarding the HPOZ by setting clear guidelines for the development of properties within the district.

3.2 Role of the HPOZ Board

All HPOZs in the City are administered by a local board comprised of five members appointed by the Mayor, the Council member, the Cultural Heritage Commission and the Board at-large. These members are appointed because they have expertise in historic preservation, architecture, real estate and construction. The HPOZ Ordinance requires that the HPOZ Board make all decisions related to maintenance, repair, restoration and minor alterations to a property (work defined as "Conforming Work"), with the exception of those decisions that the Board has either exempted from review or delegated to the Director of Planning (see Sections 3.5 and 3.6). The HPOZ Board serves as an advisory body to the Department of City Planning related to new construction, large additions and major alterations or rehabilitation projects. In addition to their role as a decision making body, the HPOZ Board assists in the updating of the Historic Resources Survey (see Chapter 5) as well as the

Preservation Plan. The HPOZ Board is an educational resource with unique experience and expertise both in historic preservation practices and in the rich history of this culturally and architecturally significant neighborhood.

In an effort to encourage property owners to comply with the Preservation Plan guidelines and facilitate a streamlined review of simple maintenance, repair and restoration projects, review of many types of Conforming Work projects have been delegated by the HPOZ Board to the Director of Planning. For many types of work applicants can contact Planning staff and have their projects reviewed once the appropriate application materials have been received instead of being agendized for an HPOZ Board meeting. However, most types of work on a property that involve a discernible change to the structure or site will require HPOZ Board review. Applicants may always seek consultation with the HPOZ Board, regardless of the type of work involved or the assigned decision-maker. The list of projects that are either exempt from review or delegated to the Director of Planning for decision is provided in Sections 3.5 and 3.6.

3.3 Organization of the Preservation Plan

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

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

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

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

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

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

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

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

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

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

Chapter 10: Commercial Rehabilitation: Provides guidelines related to the maintenance, repair and minor rehabilitation of existing sites and structures along Commercially designated streets such as Jefferson Boulevard and Western Avenue.

Chapter 11: Commercial In-fill: Provides guidelines for building new commercial, mixed-use and institutional buildings in an HPOZ.

Chapter 12: Public Realm: Provides guidelines related to streets, alleys, walkways, public spaces and parks.

Chapter 13: Definitions: Provides definitions for the various technical and architectural terms used throughout this document.

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

3.4 HPOZ Process Overview

In an HPOZ, any work that involves the exterior of a property, including both the building and the site, is required to be reviewed—even though the work may not require other permits such as a building permit. The Historic Preservation Overlay Zone has different review processes for different types of projects within the HPOZ. For more information on which review type is appropriate for a certain project, consult with staff at the Department of City Planning's Office of Historic Resources.

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

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

Conforming Work: Work that generally consists of maintenance, repair, obvious restoration and other similar activity is considered Conforming Work. Conforming Work is given an expedient review process, and many Conforming Work projects can be reviewed administratively by Department of City Planning staff. Conforming

Work projects do not require the filing of a formal application, nor do they require the payment of application fees.

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

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

3.5 Exemptions

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

1. Interior alterations that do not result in a change to an exterior feature;
2. The correction of Emergency or Hazardous conditions where a City enforcement agency has determined that such conditions currently exist and they must be corrected in the interest of public health, safety and welfare. When feasible, the City agencies should consult with the Planning Department on how to correct the hazardous conditions consistent with the Preservation Plan;
3. Department of Public Works improvements where the Director finds that a) The certified Historic Resources Survey for the Preservation Zone does not identify any Contributing Elements located within the Right-of-Way and/or where the Right-of-Way is not specifically addressed in the Preservation Plan; and b) Where the Department of Public Works has completed a CEQA review of the proposed improvement and the review has determined that the work is exempt from CEQA, or will have no potentially significant environmental impacts (the HPOZ Board shall be notified of such Projects, given a Project description and an opportunity to comment);
4. Alterations to City Historic-Cultural Monuments and properties under an approved Historical Property (Mills Act) Contract;

5. Work specifically authorized by a Historical Property Contract approved by the City Council;
6. Rear yard (non-corner lots only) landscape/hardscape work that is not visible from the street and that does not involve the removal of a mature tree or a feature identified in the historic resources survey;
7. Landscape work in front and side yards, not including: hardscape work; installation of artificial turf; installation of fences or hedges; planting of new trees; removal/pruning of any mature tree or work on any feature identified in the historic resources survey. Additionally, landscapes where more than 40% of the front yard area is bereft of planting are not exempt;
8. Installation or repair of in-ground swimming pools located in the rear yard on non-corner lots;
9. Rear yard grading and earth work on Non-Hillside lots as determined by the LAMC;
10. Installation and expansion of rear patios or decks that are no higher than 5 feet above finish grade (including railings), not including balconies, roof structures, trellises, gazebos or other similar structures;
11. Installation, replacement or repair of mechanical equipment that is located within the rear yard area;
12. Installation of lighting devices on facades that are not visible from the street;
13. Exterior painting with no change from existing paint colors;
14. Maintenance and repair of existing foundations with no physical change to the exterior;
15. Removal of security grilles and/or gates that were installed outside of the Period of Significance;
16. Removal of fences that were installed outside of the Period of Significance.
17. Installation or repair of fences, walls, and hedges in the rear and side yards (excluding street-fronting fences on side-yards at corner lots) that do not require a Zoning Administrator's approval for height or location;

3.6 Delegated to the Director of Planning

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

1. Pruning of mature trees and the installation of new trees.
2. In-kind hardscape replacement within the front yard (driveway, walkways, etc) that does not expand the hardscape footprint;
3. Exterior painting involving new paint colors and not including paint applied to previously unpainted surfaces such as stone, masonry or stained wood;
4. Ordinary maintenance and repair (including in-kind replacement) to correct deterioration or decay, that does not involve a change in the existing design, materials or exterior paint color;
5. Roof repairs including re-roofing of flat roofs within parapets (where coping will not be affected), repairs to roof decking where existing tile or shingles will be re-used, or in-kind replacement of roof materials such as asphalt shingles or clay tiles. Work must not result in the removal or destruction of roof details such as fascia, eaves, brackets, rafter tails, etc.
6. Removal of non-historic stucco, asbestos shingles, vinyl siding or other similar materials, when underlying historic materials can be repaired or replaced in-kind. Where evidence of original materials is unclear, work shall be deferred to the HPOZ Board for review;
7. Installation of screen doors or windows that do not obscure the actual door or window;
8. Replacement of non-original windows with windows that match the originals, when examples of original windows still exist on the structure;

9. Construction or installation of ramps, railings, lifts, etc., on any non-visible elevation of a building intended to allow for accessibility;
10. Any alterations to a structure that is identified as Non-Contributing in the Historic Resources Survey, not including alteration to the roof profile, the enclosure of a front porch, the addition of hardscape in the front yard area or the construction of a front yard fence. Alterations do not include additions (see No. 12), new construction, relocation or demolition;
11. Additions of less than 250 square feet to any Contributing building or structure, where the addition does not break the side-planes or roofline of the existing structure, is contained completely within the rear yard and is not visible from the street;
12. Additions to Non-Contributing structures that increase the square footage by less than 30% of the existing square footage (as determined by LADBS) when the addition does not affect the front façade of the structure or break the side and top planes of the structure or otherwise alter the publicly visible roof profile;
13. Alterations to façade openings, such as new doors or windows, to portions of a structure that are not visible from the street;
14. Installation of gates that, when closed, are parallel to, and visible from, the street.
15. Installation or repair of solar collectors, skylights, antennas, satellite dishes, and broadband internet systems on rear-facing facades/roof surfaces or garage roofs that are not visible from the street;
16. Installation of window security bars or grills, located on facades that are not visible from the street;
17. Repair or replacement of gutters and downspouts.

The Department of City Planning recognizes that a property can be seen from multiple vantage points (not just the front elevation), and prioritizes matters of visibility as they relate to the general public. All questions of visibility are to be determined by Department of City Planning staff. For the purposes of this Plan, visibility includes all portions of the front and side elevations that are visible from the adjacent street or sidewalk or that would be visible but are currently obscured by landscaping. It also includes undeveloped portions of a lot where new construction or additions would be visible from the adjacent street or sidewalk, such as the street-side side yard on a corner lot and the front yard. Finally, construction or additions to areas that are not currently visible but that will become visible following the construction or addition will be considered visible and reviewed accordingly.

A street visible façade excludes those portions of the side elevations that are not visible from the adjacent street or sidewalk and all rear

elevations. A street visible façade may also include side and rear facades that are generally visible from a non-adjacent street due to steep topography, or second stories that are visible over adjacent one story structures, etc.

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

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

3.7 Accessory Structures

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

1. That the alteration, addition to, or demolition of the accessory structure will not degrade the primary structure's status as a Contributor in the HPOZ because the accessory structure is not visible to the general public; or is minimally visible to the general public; and
2. That the alteration, addition to, or demolition of the accessory structure will not degrade the primary structure's status as a Contributor in the HPOZ because the accessory structure does not possess physical or architectural qualities that are otherwise found on the primary structure or that constitute cultural or architectural significance in their own right; and
3. That the accessory structure's primary historical use has been for the storage of automobiles (i.e. a garage), or household items (i.e. a tool shed, garden shed, etc.).

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

Chapter 4 Context Statement

4.1 History of Jefferson Park

According to National Register Bulletin #24, historic contexts are defined as “broad patterns of historical development in a community or its region that may be represented by historic resources.” Historic resource surveys are not complete without linking resources to their associated historic contexts; the establishment of historic contexts is vital to targeting survey work effectively. In addition, contexts are necessary to make future significance evaluations for resources and to evaluate the potential for historic districts. Historic contexts provide the framework for interpreting historical developments those group properties that share a common theme, geographical area, and time period. The establishment of these contexts provides the foundation for decision-making concerning the planning, identification, evaluation, restoration, registration, and treatment of historic properties, based upon comparative significance. Contexts can be developed for all types of resources including, but not limited to, buildings, structures, objects, sites, and historic districts

The contexts or themes for the proposed Jefferson Park HPOZ are

Context: Early Suburbanization (1887-1919)

- Theme: Land Use and Site Development
- Theme: Transportation: Streetcar Suburbs
- Theme: The Subdivider and the Subdivision
- Theme: The Homebuilder
- Theme: Early Commercial Development

Context: Continued Suburbanization (1920-1951)

- Theme: The Homebuilder
- Theme: Deed Restrictions
- Theme: Continued Commercial Development
- Theme: Institutional Development

Context: Ethnic, Cultural and Class Diversity (1903-1970)

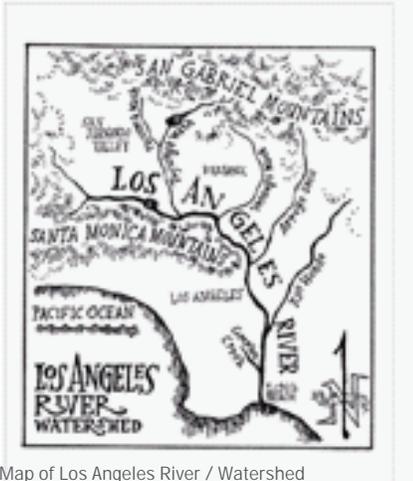
- Theme: The Demographic Composition of Jefferson Park
- Theme: Commercial Development

Context: Architecture, Engineering and Designed Landscapes (1888-1951)

Theme: Important Architects and Builders

In the Jefferson Park HPOZ, associated property types present are single- and multifamily residences, as well as commercial and institutional buildings. The period of significance has been identified as 1888-1951.

As a result of this 2009 Historic Resources Survey, the proposed Jefferson Park HPOZ has been determined to be eligible for HPOZ designa-



Map of Los Angeles River / Watershed

tion for its connection to the early phases of residential development in Los Angeles, its historic and continued ethnic, cultural and class diversity, and its significant concentration of buildings dating to the first few decades of the twentieth century, with architectural styles associated with the Arts and Crafts, Period Revival and Modern modes.

Background: Early History of Jefferson Park

Jefferson Park's early history owes much to its location near the former course of the Los Angeles River. The river, now channelized in formidable concrete banks, once followed a meandering and intermittent course: at times flowing due south from downtown toward San Pedro Bay but, during other eras, heading southwest in the direction of Santa Monica Bay. Jefferson Park lies in the floodplain of the river's southwestern course which itself varied - shifting north or south, flowing sometimes above and sometimes below ground - as it made its way toward the ocean. Thus, in spite of its seemingly semi-arid climate, Jefferson Park's environmental history is one of aquifers and marshlands, sycamores, willows, and cottonwood trees. Even the historic rancho of which the Jefferson Park area was once a part bears witness to this history: it was called Rancho Las Cienegas, Spanish for swamps.

Owing to the abundance provided by the now-encased in concrete but once life-giving Los Angeles River, the entire region is rich in human history. Now altered almost beyond recognition by several hundred years of intensive European-style uses, "[t]his diverse environment provided a rich habitat for wildlife and helped support one of the largest concentrations of Indians in North America. The alluvial plain that extends from the Santa Monica Mountains to Newport Beach was home to the Gabrieleño Indians. The Gabrieleños employed a hunting and gathering approach to securing their sustenance, employing little or no agricultural cultivation. As their life ways were heavily dependent on the area's rivers, Gabrieleño settlements clustered near them. The existence of Gabrieleño villages has been confirmed several miles west of Jefferson Park. Thus, while archeological inquiries have yet to uncover conclusive evidence of their presence, it is likely that the Jefferson Park area supported human habitation that pre-dated the arrival of Europeans.

After thousands of years of Gabrieleño habitation, Spanish occupation brought a new approach to land use. The Spanish imposed their unique method of governance which included establishing a network of pueblos, presidios, and missions. In addition, the Spanish introduced the rancho system of land ownership. Under this system, Spanish - and later Mexican - authorities rewarded loyal soldiers and prominent citizens with the ownership of large tracts of land. After the revolution of 1821, Mexico established control of Spain's North American holdings and continued the rancho system.



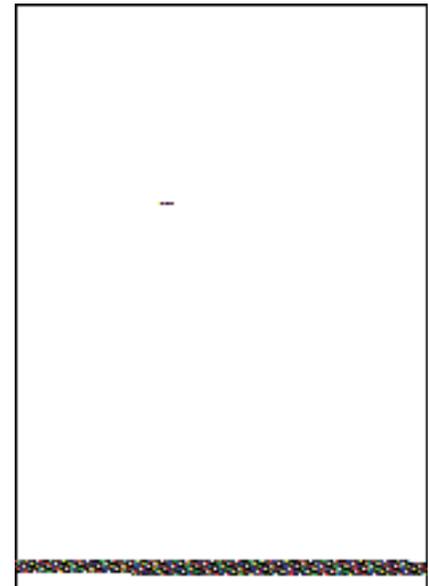
Flooded Jefferson Blvd. near Centinela 1941

In 1823, Mexican authorities granted 4,439 acres of land in the Los Angeles basin to Francisco Abila. A member of a prominent family, Abila served as alcalde (mayor) of the Los Angeles pueblo in the early nineteenth century. The boundaries of Abila's land grant – dubbed Rancho Las Cienegas - were approximately Wilshire Boulevard on the north, several points between Bronson and Arlington Avenues on the east, Exposition Boulevard on the south, and on the west by various points between La Cienega Boulevard and Spaulding Avenues. Abila passed away in 1832, willing Rancho Las Cienegas to his four children: a son and three daughters.

The area of Jefferson Park that lies west of approximately 4th Avenue falls within Rancho Las Cienegas. The eastern section of Jefferson Park, on the other hand, was part of the common lands that surrounded the pueblo lands (consisting of four square leagues centered on the settlement near present day Olvera Street) on all sides. After California came under the control of the United States in 1848, a lengthy land ownership adjudication process ensued. By the 1880s, Abila heir Francisca Rimpau had begun selling her Jefferson Park area holdings piecemeal to both land speculators and farmer/ranchers. The process of land transfers in the common lands area of Jefferson Park, however, differed somewhat. Pursuant to the 1848 Treaty of Guadalupe that ended the Mexican-American War, the United States held title to the common land portions of Jefferson Park. In two separate 1874 transactions, the United States transferred ownership of the common lands portions of Jefferson Park to John McArthur (156 acres) and Pierre Begué (122 acres).

For the half century that followed California statehood in 1850, the Jefferson Park area – like much of the Los Angeles basin – continued to support agricultural uses: chiefly cattle ranching and the associated production of hides and tallow. As the ranching economy declined in the last quarter of the nineteenth century, the southern California economy diversified somewhat but remained grounded in agricultural uses. As the population rapidly expanded, demand for locally produced food expanded dramatically. Citrus production, which would eventually prove vital to the local economy, began in earnest during this period. Viticulture, the cultivation of grapes used in the production of wine was common throughout the basin. Hay, barley and corn production were economic mainstays throughout the region.

Several agricultural uses have been uncovered in Jefferson Park. Andrew Joughin, who owned vast tracts of land in the area extending from Pico on the north to as far south as the Baldwin Hills, was a renowned blacksmith. His daughters, Matilda Matlock and Emma Osborn, both lived in the Jefferson Park area in the early 1900s with farmer husbands. The West Jefferson Poultry Farm was located near Arlington and Jefferson. Texan Joseph Starr operated the Estrella (sometimes referred to as Estella) Dairy in the neighborhood. Starr's personal residence,



1848 Treaty of Guadalupe. Ending the Mexican American War, the United states held title to the common land portions of Jefferson Park



The stately Adams Boulevard as it appeared in the 1920s.



Symbolizing the wealth and eventual decline of Bunker Hill, the Bradbury mansion shown here was located at Hill and Court streets in downtown Los Angeles. The popularity of residential enclaves would trend westward as fashionable neighborhoods such as Arlington Heights and Kinney Heights and to a lesser extent, Jefferson Park would offer a respite from the city center.

along with several outbuildings which appear to have served as bunk houses for his farmhands, is the only known resource from Jefferson Park's early agricultural beginnings (Joseph L. Starr Farmhouse, HCM No 865).

Context: Early Suburbanization (1888-1919)

Theme: Land Use and Site Development

Adams Boulevard (formerly Street) marks the northern boundary of Jefferson Park. Beautifully sited along a ridge with expansive southern views of Baldwin Hills and western views to the ocean, Adams Street was a natural choice for elite residential development. Attempts to capitalize on the auspicious setting and develop the area for exclusive residential use started in during the boom of the late 1880s. A real estate syndicate led by Theodore Wiesen danger assembled a large tract of land extending from Pico on the north to the Southern Pacific right-of-way on the south by piecing together purchases from landholders such as Rancho Las Cienegas heir Francisca Rimpau and blacksmith Andrew Joughin. The Wiesen danger syndicate named its town site Arlington Heights, extolling the imagined town's virtues in a series of Los Angeles Times advertisements. Lauded for its views and commended for its health fullbreezes, Arlington Heights seemed a natural spot for the residences of Los Angeles's most elite citizens.

As a potential late nineteenth century Los Angeles residential development, however, Arlington Heights were rather isolated. Whether it was the result of inadequate transportation or simply inadequate demand, "The New Town of Arlington Heights" failed to thrive.¹⁵ Nevertheless, the brief life of Arlington Heights underscored Adams Boulevard, with its southerly views over a verdant valley and toward the rolling Baldwin Hills, as a perfect spot for grand estates. By the opening years of the twentieth century, however, the tide had turned. Neither the bust that followed the boom of the 1880s nor the national economic panic of 1893 substantially chilled population growth in Los Angeles and the city doubled in population during the last decade of the nineteenth century. After the 1890s, the residential center of fashionable Los Angeles, which had already moved south from downtown Bunker Hill to University Park, began to move west. But Adams was a "Street of Dreams" for only a relatively brief time: no more than a few decades. As it turned out, Arlington Heights' promoters were quite right when they extolled their imagined town's location as "Right in the Way of Los Angeles City's Magnificent March to the Sea." The migration of the city's elite to Adams Street was only the first of several westward moves made by that particular cohort.

Residential development along Adams Boulevard began in earnest just after the turn-of-the twentieth century. By this time, the City Beautiful planning concepts developed during the 1890s were exerting a strong

influence on the design of cities. City planners and architects working within the City Beautiful movement believed – among other things – that well and beautifully designed urban spaces would not only be salubrious but ennoble the people who lived in them. One manifestation of these principles was the development of lushly landscaped boulevards and parkways moving outward from downtowns, dotted with generous lots, and anchored by large, tastefully designed houses. Often, property owners along these majestic arteries employed master architects to design their very stately homes. Conscious of their clients’ intent to impress, these architects frequently employed classically inspired design elements and styles such as Beaux Arts and a variety of Period Revivals.

In all these respects, Adams Boulevard exemplifies City Beautiful principles. At a width of a full ninety feet, Adams presents an impressively broad thoroughfare. Parcels vary somewhat in size with some as large as five acres. Though undoubtedly diminished from the time of its initial development, Adams still boasts extensive landscaping. An impressive collection of palatial houses designed by lauded architects were built along Adams during its heyday. These architects worked in a variety of styles, sometimes mixing and matching elements to achieve the desired effect. While some employed variations of the Arts and Crafts style coming into vogue at that time, others looked to Beaux Arts and Period Revivals to inspire gravitas. Of those buildings that remain from this period, the most imposing include the Lycurgus Lindsay house erected in 1908 based on a Charles Whittlesley design, the 1910 Hudson and Munsell designed Guasti Villa/Busby Berkeley Estate, and Charles Whittlesey’s 1905-6 Walker House. In addition, a group of more modestly scale but still impressive residences dot Adams. These include the Frank Tyler designed Wells-Halliday House and the Fuller House by architects Hunt, Eager & Burns, both built in 1908.

Theme: Transportation Streetcar Suburbs

If suburban living was considered the best of both worlds – urban and rural – it was financially out of reach for all but the wealthiest Americans until the development of streetcar suburbs in the late nineteenth and early twentieth centuries. But once transportation advances made land that was beyond easy walking distance of downtowns cheaply and quickly accessible. Streetcar build-outs sprang up along transit lines, generally moving in linear fashion away from city centers like the spokes of a bicycle wheel. Even a relatively small house, set on its own piece of land which could be beautifully planted with greenery, could evoke – albeit modestly – the verdant charms and benefits of the picturesque enclaves to which the wealthy had been retreating for several decades.

Jefferson Park is one of a number of Los Angeles neighborhoods that illustrate this national trend. Although the Southern Pacific line to Santa



The Guasti Villa (AKA Busby Berkeley Estate) is an extant example of the original development pattern along Adams Boulevard. The Jefferson Park neighborhood exists just behind the estate.

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Advertisements in the Los Angeles Times, February 20, 1903 (above) and February 26, 1903 (below)



Sanborn map showing Arlington and Adams grids with rectangular lots along rectilinear streets

Monica had skirted along Santa Barbara (now Exposition Boulevard) since 1875, its relatively remote location along Jefferson Park's southern boundary coupled with its infrequent service meant that it did not serve local transportation needs particularly well. Even after the steam railroad right-of-way was electrified and pressed into service by the interurban system in 1908, its once daily trip to Santa Monica could not have served the daily commuting needs of the neighborhood very effectively during the first few years of Redar service. By 1913, however, service along Santa Monica Air Line between downtown and the Jefferson Park area had increased to every 60 minutes.²⁷ Even the Red Car, however, played only a minor role in Jefferson Park's development.

It took the arrival of the streetcar to jumpstart residential development in Jefferson Park. The Los Angeles Railway Company provided streetcar service along Adams Street west to Arlington as early as 1899. By 1905, the Los Angeles Traction Company was running a street car along Jefferson Street, also as far west as Arlington. (This line would eventually extend to along Jefferson Street to 8th Avenue.) With streetcars traversing both Adams and Jefferson, by this point the entire Jefferson Park neighborhood was within a few minutes' walk of quick and easy transportation to downtown Los Angeles.

Theme: The Subdivider and the Subdivision

By 1903, Jefferson Park was well-served by public transportation. It is no coincidence, therefore, that residential subdivision of land accelerated that same year. With the vital transportation piece of the residential development puzzle in place, suburban style development took hold rapidly in the neighborhood. Jefferson Park's early residential development conforms very well to early twentieth-century trends observed nationally.

All of these elements of typical early twentieth century real estate subdivision and promotion occur in Jefferson Park. The neighborhood's subdividers mounted an extensive newspaper advertising campaign to promote it. Price, location, infrastructural amenities, access to transportation, proximity to high status neighborhoods, and protection from undesirable elements all featured in the advertisements of the neighborhood's tracts.

Jefferson Park is laid out in a space-maximizing grid with rectangular lots arranged along rectilinear streets. Streets in the neighborhood feature a consistent width of sixty feet. Many (but not all) of the tracts were laid out with alleys, providing access to the rear of lots. Alleys, where they exist, vary only slightly in their dimensions with most measuring 12 feet but a few as wide as 14 feet. Residential lot sizes and dimensions are quite consistent in spite of the numerous tracts that comprise the neighborhood. The lot frontages vary within a narrow range: the overwhelming majority falls between 40 and 50 feet wide. Corner lots were

generally slightly wider than those found mid-block. Depths also varied somewhat from tract to tract and from block to block but fell within a relatively small range: the shallowest were 120' while the deepest extended to 150'. The majority, however, hover around 125 feet. With these lot dimensions, lot sizes range between approximately 5,000 and 6,000 feet.

Jefferson Park is comprised of numerous tracts. Detailed information about the various tracts can be found in the Historic Context Statement provided within the Historic Resources Survey for the HPOZ. Noteworthy tracts include:

- West Adams and Jefferson Street Tract (1903)
- Hopper & Sons Western Avenue Tract (1905)
- Arlington and Fourth Avenue Tract (1905)
- Arlington Fourth Avenue Tract No. 2 (1906)
- Jefferson Street Park Tract (1906)

Theme: The Home Builder

The process of house construction in streetcar suburbs was remarkably consistent nationwide. As Dolores Hayden explains, “[s]ubdividers sometimes organized construction of houses, but more commonly small builders took over, or the owners built themselves.” As a neighborhood built mostly by individual owner/builders and, to a lesser extent, subdividers and small scale investors, the development of Jefferson Park illustrates these trends to the letter.

This aspect of the story of Jefferson Park’s development is most vividly told by its building permits. The overwhelming majority of buildings identify an individual owner who was responsible for the erection of only one Jefferson Park building. Almost 1,500 different people are identified on a building permit as Jefferson Park owners. Many building permits listed only an owner with no architect or builder identified. On others, the owner is also listed as the builder, indicating either a house built by an individual home seeker seeking personal accommodation or an investor converting the sweat of his brow into equity for profit. A builder is listed on approximately half of the building permits for Jefferson Park buildings. Close to 800 different builders are identified on the building permits and only 20% of them worked on more than one Jefferson Park building. Fewer than 20% of permits for buildings in the neighborhood list an architect at all and, for those that do, often the architect was also listed as the owner and builder. This practice of listing the owner’s name on all three lines rather than leaving the architect and builder lines blank was very common during this period. With very few exceptions, this indicated either owner or small investor building rather than a master architect/ builder at work. Of the architects listed, only a few are well known.

While some of Jefferson Park’s builders were corporate entities rather

Advertisements in the Los Angeles Times, February 27, 1905



A SMALL CALIFORNIA BUNGALOW SHOWING THE USE OF RED PILLARS, PORCH FOUNDATION

2137 W 29th Street, from Stickley, p 33



BUNGALOW BUILT FOR \$1,900; INTERESTING SIMPLY WOOD CONSTRUCTION, WITH POCORATION, PORCH AND SOUTH WALLS OF WHITE LIMESTONE

2097 W 29th Street, from Stickley, p 33)



\$2,500 CALIFORNIA COTTAGE WITH UNUSUAL WINDOW ARRANGEMENT IN THE ROOF AND WITH PICTURESQUE PORCH PILLARS AND CHIMNEY OF LIMESTONE.

than individuals, no one builder dominated. If anything, the reverse is true. Jefferson Park's cohesive architectural character was produced at the hands of many, none of them dominant. The vast majority of Jefferson Park's original building owners constructed only one building in the neighborhood. The biggest owner/builder in the neighborhood, F.E. Bundy, built 19 buildings on the north side of Jefferson and the south side of 31st Street between 1912 and 1915, listing a builder on only one permit and an architect on just two. The most prolific among Jefferson Park builders, Ralph L. Wilcox, built 17 buildings in various locations throughout the neighborhood. Wilcox worked in the neighborhood for a long period spanning 1910 to 1924. On most of these projects, Wilcox himself or Josephine Wilcox was listed as the owner. But on at least five Jefferson Park projects, Wilcox had clients who hired him to build their homes. Between 1910 and 1920, the Alameda Building Company was responsible for constructing 18 Jefferson Park homes. Sometimes the company listed itself on building permits as architect or contractor or both but just as often did not bother to complete those sections of the permit application at all.

Some of Jefferson Park's subdividers were also involved in neighborhood building construction. Two entities affiliated with Hopper & Sons Western Avenue tract built buildings in the tracts they helped subdivide. Adloff Realty Company, the corporate incarnation of Hopper & Sons Western Avenue tract subdivider Jacob Adloff, built nine neighborhoods building on 31st Street in 1911. E.L. Hopper & Sons built two houses on 30th Street in 1906. Fred A. Ripley, one of the subdividers of the West Adams and Western Avenue tract built three buildings on Western Avenue and one on 29th Street in October 1910. Tyler & Company, listed as an owner of several Jefferson Park area tracts, built five buildings: some within tracts it developed and some in other tracts.

While the process by which Jefferson Park was developed largely conforms to national trends, the high quality of the architecture found in Jefferson Park's buildings somewhat belies its status as a streetcar suburb. Historians of American suburbs including Kenneth Jackson and Delores Hayden have commented on the modesty of the residential building stock generally found in streetcar suburbs of this period.⁴⁵ While deed restrictions in most (though not all) of Jefferson Park's tracts dictated lot setbacks and minimum building costs and restricted non-residential buildings, they were silent with respect to architectural style or quality. In spite of the unplanned and ad hoc nature of its development pattern, Jefferson Park's residential buildings evince a high degree of architectural quality. Thus, while the process that led to Jefferson Park's development largely conforms to national trends regarding owner and small investor building in streetcar suburbs, its architectural quality differentiates it somewhat from the findings of historians to date.

The likeliest explanation for the consistency and quality of Jefferson

Park's housing stock is the us of plan books, also known as pattern books, and kit houses. Pattern books trace their roots to the mid-nineteenth century and the earliest years of mass suburbanization. While the earliest suburbs were exclusively the retreats of the very wealthy, the concept of the suburban/country house was quickly packaged for consumption by the masses. Designer/authors such as Andrew Jackson

Downing extolled the virtues of non-urban living and promoted the concept of home ownership as an expression of citizenship. Downing and others produced books of house designs which aspiring home owners could emulate.

Kit houses took the pattern book house design concept and rendered it even easier to realize. Kit houses combined a ready-made design with detailed plans and all the necessary building supplies to execute it. Home buyer/builders could pick a design out of a catalog and have an all-inclusive kit consisting of all the elements necessary to build it delivered almost anywhere in the country accessible by rail. With the innovation of balloon-frame housing, house building was no longer exclusively the province of large crews of highly skilled carpenters. Relying on newly available inexpensive mass-produced nails rather than traditional joinery, balloon framed buildings eschewed difficult to handle 8 x 8 posts in favor of lighter 2 x 4s. With this development, the building process was suddenly relatively quick, significantly less expensive, and, therefore, broadly accessible.

Both plan book designs and kit houses populate the Jefferson Park landscape. Kit house purveyor Pacific Ready-Cut Homes, Inc., for example, figures far more prominently on Jefferson Park building permits than any architect. Moreover, evidence suggests owners employed designs purchased from a plan book. Several designs from Henry L. Wilson's *The Bungalow Book* appear in Jefferson Park.⁴⁹ Bungalowcraft Company also provided designs for Jefferson Park residences.

With the use of a wide variety of kit houses and plan book designs, Jefferson Park's builders developed a rich detailed bungalow landscape with enough similarity to lend visual harmony but sufficient differentiation to avoid monotony.

Theme: Early Commercial Development

Jefferson Park has two primary commercial spines: Jefferson Boulevard and Western Avenue. These areas, however, were initially slated for residential development. In fact, the higher price tags and more stringent building restrictions attached to lots with Western and Jefferson frontage in some tracts indicate that the neighborhood's subdividers contemplated these thoroughfares as= prestigious residential boulevards. Extant examples of the sort of buildings that the subdividers intended for the thoroughfares are found at 2921 S. Western Avenue and 2008 W. 28th Street. In spite of this vision, neither Jefferson Street nor Western



North side of 28th Street between St. Andrews Place and Western Avenue in 1910 (above) and in 2011 (below)



Advertisement in the Los Angeles Times, April 1, 1905

Avenue appears to ever have been fully developed as a residential street. Although residential uses (of both single and multi-family varieties) still exist on both streets, over time they slowly transformed to evince a predominantly commercial use.

As neighborhood commercial spines, both Jefferson and Western present idiosyncratic faces. In marked contrast to the neighborhood's residential streets, neither commercial corridor sustains a consistent visual rhythm along its length. In some places, most notably the stretch of Jefferson between Arlington and 4th Avenue and Western between 29th Place and 30th, the traditional nineteenth-century pattern of dense urban commercial development predominates. This pattern is characterized by its use of the street as an "anchor" with buildings abutting the sidewalk and consuming virtually the entire parcel. Setbacks, except occasionally at the rear and to allow for light and ventilation, are almost unknown. But in many other spots, deviations from this pattern are apparent. For example, commercial and residential (both single and multi-family) buildings employing markedly different approaches to setbacks and lot coverage sit side-by-side in numerous places along both thoroughfares. In some cases, parcels initially developed with a single-family residence have been converted to commercial use by reusing the original building and adding a new building or constructing an addition within the building's original setback. Often, a portion of the original residential building – usually the front porch – was demolished to accommodate a larger addition.⁵⁴ This lack of a consistent, cohesive commercial landscape belies both the unplanned, ad hoc nature of development along these corridors and their extended development period spanning nearly six decades.

The earliest commercial development in Jefferson Park occurred on Jefferson Boulevard. By 1903, a streetcar carried passengers from downtown to the Jefferson line's terminus, then at Arlington. The stretch of Jefferson west from Arlington to 4th Avenue, therefore was the first to attract a concentration of neighborhood-serving commercial buildings. One of the earliest, 2216 W. Jefferson, dates to 1908 and was constructed by Edward Roberts to house a grocery store and meat market.

These commercial buildings came in several forms, adhering to the classic taxonomies of commercial architecture: predominantly two-part commercial blocks and one-part commercial blocks. Two-part commercial blocks are defined as buildings "characterized by a horizontal division into two distinct zones. These zones may be similar, while clearly separated from one another; they may be harmonious, but quite different in character; or they may have little visual relationship. The two-part division reflects differences in use inside." Such buildings are generally two to four stories in height. One-part commercial blocks, on the other hand, are restricted to one-story buildings. They are "treated in much the same variety of ways as the lower zone of the two-part commercial

block. Essentially, it is a fragment of the larger type. . . . [It] is a simple box with a decorated façade and thoroughly urban in its overtones.”

Jefferson Park’s two-part commercial blocks consist of two-story mixed use buildings consisting of ground floor storefronts with apartments above while the one-part commercial blocks are generally one-story single use buildings.⁵⁷ These buildings are clad in either brick or stucco and architectural flourishes are few. A “moving picture show” was constructed at 2117 W. Jefferson Boulevard in 1910.

Context: Continued Suburbanization (1920-1951)

Theme: The Homebuilder

With the exception of a few re-subdivisions of existing tracts, Jefferson Park was substantially platted prior to World War I. Although neighborhood construction came to a virtual standstill during the war years, a second wave of house construction began in 1920. So although land subdivision was essentially complete, the process of home building continued in Jefferson Park in the years following the war and throughout the 1920s.

While the initial wave of intensive residential development in Jefferson Park area depended upon access to cheap and reliable public transportation, its second wave of residential development began to show signs of the automobile’s influence. The most obvious sign of this influence is the construction of automobile garages. Garage permits were issued as early as 1909 for properties boasting an existing residence. By 1911 garages were occasionally being built in conjunction with Jefferson Park houses and by 1920 garage and residence permits were regularly issued together. Moreover, stand alone garage permits for existing houses soared during this period. In addition, businesses designed to serve the automotive needs of the local population sprang up along the commercial corridors.

As in the previous wave of development, the vast majority of dwellings constructed during these periods were one story in scale. Although the majority of these buildings are single-family dwellings, a significant minority of the buildings developed during this era are multi-family. Even the multi-family dwellings, however, were designed to seamlessly integrate into the low-scale, single-family character of the neighborhood. Duplexes were designed in one of two styles. In the first, the two units were arranged side-by-side within a single building bearing virtually the same footprint as the surrounding single-family structures. In the second, there are two buildings on the lot in a front/back arrangement with a larger single-family dwelling at the front of the lot and a much smaller one in the rear. In some cases, both dwellings were developed at the same time. In others, the front house was built during the first wave of Jefferson Park development and the rear house during the 1920s wave. In both cases, these one-story duplexes are virtually indistinguishable



Western Avenue at Adams Boulevard in 1924



Man with parked car in his automobile garage 1916.



Beautiful streetscape of dwellings constructed at one story in scale.



Multi-family housing constructed on the boundaries of the neighborhood helped alleviate the high demand of housing in Southern California.

from the single-family residences with which they keep company. A few two-story duplexes, triplexes, and four-plexes also dot the landscape. Some courtyard apartment complexes also appear.

During the 1920s construction boom, the trends observed in the earlier phase of Jefferson Park's development continued. In the majority of cases, individual home seekers bought a plot of land and built a dwelling for personal use. A smaller, but not insignificant, number of parcels were purchased by investors who developed them for profit. After 1930, construction slowed dramatically. Less than 10% of the neighborhood's buildings were constructed after that date. This slow-down primarily resulted from two factors: the economic crisis that gripped the entire nation during this period and the absence of available land in the neighborhood on which to build. Between 1931 and 1938, only a handful of buildings were constructed. During some of those years, no new buildings appeared at all. The buildings that rose during this period consisted chiefly of infill single family residences and are scattered throughout the neighborhood.

By the late 1930s, pent up demand for housing and the easing of negative economic pressures combined to drive a small building boom. 1939 alone saw the construction of 16 buildings. While single family residences are included in this building surge, the majority of these buildings are multi-family. This new multi-family construction occurred mostly at the northern and western fringes of the neighborhood: along Adams Boulevard, 26th Place, 27th Street, and 7th Avenue, with additional examples scattered throughout the neighborhood. As the 1940s progressed, housing demand continued to increase throughout Southern California, first in response to the population surge driven initially by the need for workers to staff World War II support industries and continuing after the armistice as wartime industries adapted to meet postwar hunger for a wide variety of goods manufactured in the region. In some other areas of the City, this demand was met through the construction of large, single-developer tracts consisting of hundreds, and sometimes thousands, of single family residences. In Jefferson Park, however, as in other areas of South Los Angeles (such as the Baldwin Village neighborhood located just north of Baldwin Hills) housing demand was met primarily through the construction of multi-family structures.

The majority of buildings from this era – both single and multi-family – are constructed in the Minimal Traditional style. The multi-family buildings generally consist of two-story four and six unit residences arranged singularly or in pairs surrounding a courtyard and employ, to greater and lesser degrees, principles of garden style apartment complexes developed beginning in the 1930s. Developers of the garden style form sought to harness the increased density afforded by intensive land use without sacrificing space, light, good design, and sense of privacy found in typical suburban style single-family residences. They aimed to

incorporate the most desirable elements of suburban style development while simultaneously consuming fewer resources in terms of building cost and materials as well as land.

A particularly notable concentration of multiple-family residences from this period in Jefferson Park's development is found along 7th Avenue between Adams Boulevard and 27th Street. The 7th Avenue grouping was constructed in two phases: one in 1939-41 and the other in 1946. The earlier phase buildings cluster on the east side of the street and include the buildings at 3536 W. Adams Boulevard and 2608, 2612, 2616, 2624, 2628, 2628, 2632, and 2640 7th Avenue. They were developed by two owners: Coral V. and Doris Funderburg, and Charles Angle. All were designed by architect J.J. Rees and constructed by National Builders, Inc., National Builders of California, or California Builders (likely all iterations of the same corporate entity). The 1946 grouping is found on the west side of the street and includes 3500 W. Adams Boulevard, and 2615, 2621, and 2627 7th Avenue. While these buildings list no architect, they were all developed by G.G. Larfield and built by Larfield Construction Co. Further south on 7th Avenue and designed by Heth Wharton, well-known for his involvement in the highly regarded Lincoln Place apartment complex in Venice, the 1950 apartment complex at the northwest corner of 7th Avenue and Montclair Street is a good example of garden style principles on a relatively small scale.

Theme: Deed Restrictions

Nationally, deed restrictions were commonly employed by subdividers to shape the new neighborhoods they created and marketed. Deed restrictions served a number of purposes in the early twentieth century. At one level, they provided an early form of zoning and land use control, while at another they enforced racial and ethnic exclusion.

Historians report that by the 1920s, "developers used deed covenants to govern future land use, controlling the cost, size, location, and style of housing that could be constructed, its occupancy single or multiple families, and the race and ethnicity of inhabitants."⁵⁸ In working-class suburbs, restrictions were generally targeted to exclude non-whites but were far less stringent with respect to land use and building requirements allowing for a multitude of productive uses.⁵⁹ In communities marketed to the more affluent, the religion of potential buyers and residents, in addition their class and race, was an element developers sought to control.

Jefferson Park's subdividers employed a wide variety of deed restrictions as early as 1906. The West Adams and Western Avenue tract called for the erection of a "first class private residence" costing minimally \$1,800 and set back twenty-five feet from the plot line. Only those outbuildings which were "customary" (including "private stables") could be built, and



Multi-family housing located on the east side 7th Avenue between Adams and 27th Street..



The 1950 apartment complex located on the northeast corner of 7th Avenue and Montclair Street.

such buildings were only permitted at the rear of the lot. Moreover, out-buildings and could only be erected after the primary residence had been built. In addition, “no apartment house, double house or flat, lodging house, [or] hotel” was permitted. Leasing or selling the property to “any person of African, Chinese or Japanese descent” was prohibited. On the other hand, deeds in the directly-adjacent Hopper & Sons Western Avenue tract do not appear to contain any restrictive provisions at all.

Where they existed, deed restrictions typically had expiration dates. Those, for example, in the West Adams and Western Avenue tract were initially set to expire in 1915. By the late nineteen teens, developers had realized that restriction expirations could be problematic in terms of marketing their subdivisions. In Jefferson Park, property owners in the Crestmoore tract sued to enforce racial exclusiveness in their tract. Around the time of their expiration, property owners in the Crestmoore tract had unanimously agreed to the extension of the racially exclusionary deed restrictions. Their suit – brought in 1925 against a property owner that had contracted to sell to an African American buyer- tested the enforceability of the voluntary deed restriction extensions. The suit wound its way through the court systems concluding with a 1928 California Supreme Court decision upholding the extension of the racially exclusionary covenants. Property owners could extend the covenants preventing African Americans occupancy but could not prevent African American ownership.⁶⁵ This decision set a precedent throughout the state for decades to come.

Theme: Continued Commercial Development

The second wave of Jefferson Park’s commercial development parallels its second residential development wave. Much of the new commercial building activity during Jefferson Park’s second development wave reflected the growing automotive needs of the neighborhood’s residents. Auto oriented businesses of all sorts sprang up along the corridors, many of them in purpose built buildings. The block between 29th Place and 30th Street on Western Avenue, for example, saw the erection of several commercial buildings specifically designed to serve auto needs during the 1920s including a gas station and a tire shop at 2925 S. Western Avenue and a garage and gas station at 2945 S. Western Avenue. A public garage was constructed in 1930 at 1858 W. Jefferson.

As the neighborhood’s population expanded, so did the demand for goods and services. Consequently, Jefferson Park retailing – and construction related to it - expanded during the decade of the 1920s. Stylistically there is little to distinguish these 1920s era buildings from their earlier counterparts. The commercial buildings constructed during this period closely resemble those of the 1900s and 1910s: one- and two- part commercial blocks clad in stucco or brick.⁶⁷ Data, however, gleaned from building permits and manuscript census data reflects the growing pres-



Early commercial buildings located on the south side Jefferson Avenue .between Arlington Avenue and Western Avenue.

ence of merchants and craftspeople, many of them Jewish, in Jefferson Park during this period.

Theme: Institutional Development

Institutional buildings play a vital role in the development of any community. Such buildings house the civic, religious, cultural, and social institutions that serve the residential communities in which they developed. With the notable exception of hospital and religious functions, most institutional buildings are government buildings. They reflect the intersection of bureaucratic priorities with community needs, perceived or actual. Many of the original institutional buildings erected in Jefferson Park has been replaced by newer, but still historic, versions. Property types that illustrate this theme include religious buildings, a fire station, a library, schools, and convalescent homes.

Fire Station

Formal fire protection in Los Angeles began in 1871 when the city council established a volunteer fire department. The first fire station was constructed on the Plaza in 1884. The fire department expanded along with the city's population and territorial growth.

Schools

Sixth Avenue School

The current incarnation of the Sixth Avenue School does not appear to be the first. Encompassing the entire block bounded by 6th Avenue, Jefferson Boulevard, 7th Avenue, and 30th Street, Sixth Avenue School dates to the 1910s at the latest. Building permits from 1917 and 1918 indicate that a school already existed on the site. Newspaper reports from the same period refer to various community events held there. The school's campus consists of several buildings. The two-story main school building, which faces 6th Avenue, is designed in a minimal Streamline Moderne style and dates to the early 1930s. In 1931, the Los Angeles Times reported Sixth Avenue among three schools to benefit from a \$6 million building campaign slated for that year and citing the buildings architect as O. W. Ott. A stand-alone auditorium of 1930s vintage is arranged to the south of the main school building. Additional, newer classroom buildings face 7th Avenue and Jefferson: two dating to the mid-twentieth century and one to the early twenty-first century.

Mid-City Magnet School

The Mid-City Magnet School at 3150 W. Adams Boulevard occupies the site of the former Childs Mansions which was demolished in 1978. It consists of a mixture of permanent buildings dating to circa 1980 as well as temporary structures. A mature Morton Bay fig tree shades the campus.

Library



Exterior of Jefferson Park Branch Library 1928.



Westminister Presbyterian Church at the corner of Jefferson and 3rd Avenue.

Los Angeles's public library system traces its roots to city's Mexican period. By 1872, the private Los Angeles Library Association had been established counting among its members some of the city's best known pioneers. In 1878, the city council assumed control of the Association's assets along with its future as a public resource. As early as 1889, branch libraries began to open. The library system grew steadily for the subsequent several decades. With the city's population surging and bolstered by slogans such as "Grow up Los Angeles! Own your own public library and take your place with progressive cities!" Angelinos passed library bond measures in 1921, 1923, and 1925 totaling \$3.5 million. By 1925, the Los Angeles Public Library system boasted 44 branches with 21 of them in rented accommodation.

Religion and Spirituality \

Jefferson Park is home to an extensive network of institutions serving the religious and spiritual needs of the both the local area and wider Los Angeles community. As a group, these buildings are particularly notable for their layered histories which reflect the many different groups that have populated Jefferson Park over the past century. Synagogues, for example, first built in the late 1920s to serve the neighborhood's burgeoning Jewish population of the teens and twenties were later home to African American congregations of the Baptist faith. Built as St. Paul's Church in 1931 for a largely white congregation, the Westminister Presbyterian Church at the corner of Jefferson and 3rd Avenue now houses the oldest African-American congregation in the West.⁷⁴ Others such as Holman United Methodist Church and Trinity Baptist Church, designed respectively by Kenneth Lind and Paul Williams, were erected during the mid-twentieth century primarily to serve an African American population that continues to reside in the neighborhood and worship at these churches. Holy Name of Jesus, a Roman Catholic church constructed in 1952 based on design by prolific church architect George J. Adams, currently serves an integrated congregation composed of Latinos and African Americans. Christian Latino and Korean churches, along with an Islamic congregation, have more recently found homes in re-purposed storefronts along Jefferson Boulevard. Several of Adams Boulevard's mansions now welcome congregants of a variety of faiths. Examples include the Lindsay Mansion which is now the Our Lady of Bright Mountain Polish Parish while the Guasti Villa/Busby Berkeley Estate, currently known as the Peace Awareness Labyrinth and Gardens, is home to the Movement of Spiritual Awareness and the Peace Theological Seminary and College of Philosophy.

Convalescent Facilities

Anchored by two Roman Catholic institutions, the Jefferson Park area is home to extensive network of convalescent and nursing care facilities concentrated along both sides of Adams Boulevard. The first area convalescent use dates to the establishment of the Sister Servants of Mary convent at in a building erected at 2131 W. 27th St based on design

by noted church architects Barker & Ott in 1931. The sisters' ministry – which presages contemporary hospice care - involved bringing care and assistance to the poor and the sick in their own homes.⁷⁶ In 1949, the hospitaller Brothers of St. John of God acquired the property at the northwest corner of Adams and Western, outside the proposed Jefferson Park HPOZ, to establish a facility to minister to the ill and in firm. The brothers have, over the decades, dramatically expanded their land holdings and extensively developed the services they provide at the site. Secular convalescent facilities within the Jefferson Park HPOZ area include the Carl Bean Hospice (housed in the Frank Tyler designed Wells-Halliday House at 2146 W. Adams Boulevard) and several buildings constructed during the mid-century period such as the 1969 Lorand West designed building at 2190 W. Adams Boulevard.

Context: Ethnic, Cultural and Class Diversity (1903-1951)

Theme: The Demographic Composition of Jefferson Park

Its history of restrictive covenants notwithstanding, Jefferson Park has a long tradition of ethnic, cultural, and class diversity dating to the earliest days of its residential settlement. As early as 1910, census records reveal a surprisingly heterogeneous population. The majority of the households – approximately 75% - consisted of members who were native born. But of the other quarter of households, a variety of national origins were represented: Danes, Swedes, Dutch, Norwegians, French and Italians, among others. Beyond these, a few groups clearly predominated. English-speaking immigrants chiefly hailing from England and Canada but also, to a lesser extent, from Scotland and Ireland were the dominant groups. (The Canadians also included French speakers, the Scottish boasted a few Scots speakers, some Welsh speaking Welsh, and Irish speaking Irish.) A close second to these largely native English speakers, were Germans.

By 1920, the majority of Jefferson Park's households continued to consist of native born members but the proportion of households with foreign-born members increased from 25% in 1910 to 31%. With the increased percentage of households with a foreign born member came a wider variety of countries of origin. Immigrants hailing from the English-speaking countries of England, Ireland and Canada continued to dominate the ranks of the foreign born in the neighborhood. Among their ranks continued to be some Scottish, Irish, Welsh, and French speakers. So, too, did German immigrants continue to make a relatively strong showing. Swedes and Irish, more or less, maintained their relative positions. French and Danish residents continued to live in Jefferson Park as well. Representatives of Venezuela, Turkey, Switzerland, Serbia, Nicaragua, New Zealand, Mexico, Hungary, Honduras, Finland, Greece, Japan, Holland, Cuba, and Austria all appeared albeit in very small numbers amounting to less than one percent for each country of origin. Speakers of Hebrew and Yiddish also lived in the neighborhood.



Sister Servants of Mary Convent located at 2131 W 27th Street, built in 1931.

By the late 1920s, the Jefferson Park Jewish population was sufficient to support two synagogues: Congregation Rodef Shalom at the corner of Jefferson and Cimarron and Ahavath Achim Congregation on 5th Avenue just north of Jefferson. Some of the neighborhood's Jews were immigrants from Eastern Europe whose first languages were Hebrew and Yiddish. Many more came speaking the native tongue of their home country – anything from German to Russian to Rumanian – or as native English speakers from various parts of the United States, England and Canada. Jefferson Boulevard's mixed use buildings housed some of the neighborhood's Jewish residents: merchants and/or artisans running businesses from shops opening on to the commercial corridor and living in apartments above. Jewish people also lived – sometimes renting and sometimes owning – in the neighborhood's houses.

The 1920s witnessed an increase in the variety of national identities represented in the neighborhood's households. Overall, the percentage of households with a foreign-born member increased from 31% in 1920 to 40% in 1930. England and Canada were particularly well represented. Russia, with a 13% share of the foreign born households tally dramatically increased its representation. Germany and Sweden continued to contribute nationals to the neighborhood, with 11% and 7% respectively. Italy, Poland, and Romania all claimed at least 3% of households. Remarkably, there were over 30 nations that contributed 2% or less to the neighborhood's population. In sum, the neighborhood became both more foreign and more diverse than it had been earlier in the decade of the 1920s.

It was also during this time that African Americans began to settle in Jefferson Park. While Los Angeles's African-American population dates to founding of the pueblo in the eighteenth century and neighborhoods with identifiable populations of African-American residents developed as early as 1900, it took the demand of World War II industries to bring African Americans to the City in large numbers. Well before the war, however, a small number of African Americans began to call Jefferson Park home.⁷ By 1930, several families had clustered along 30th and 31st Streets close to Western Avenue. Profiled by historian J. Max Bond in his seminal study titled *The Negro in Los Angeles*, the African-American families in Jefferson Park by and large expressed satisfaction with the state of race relations in their neighborhood in the 1930s. Considering the court battle that had raged only blocks away in the Crestmoore tract, Bond's finding is surprising.

After the war, African Americans – many hailing from Louisiana and Texas – continued to be lured to Los Angeles by its reputation for relatively peaceful race relations and promising economic opportunities in post-World War II industries. Jefferson Park was one of several South Los Angeles next for African American residence and commerce. An-

chored by the Golden State Mutual Insurance Company building located at the corner of Adams Boulevard, Western Avenue became one of several commercial spines boasting concentrations of African American-owned businesses. One of the best known examples—and located in Jefferson Park—is the original Fatburger stand, recently determined eligible for the National Register of Historic Places.

While only five percent of Jefferson Park households was home to a person of Japanese descent in 1930, the neighborhood's Japanese-American population increased dramatically during the 1930s and 40s. Japanese nationals began moving to California in the nineteenth century, establishing a community that would grow into Little Tokyo in downtown Los Angeles by about 1910. These early settlers often worked as domestic servants and gardeners or as proprietors of businesses that served the growing Japanese-American population, which by 1920 had reached 20,000 people. Their population steadily increasing over the decades, Japanese Americans were active in the food production industries, particularly farming and fishing. By World War II, 37,000 Japanese Americans called Los Angeles County home.

Japanese-American enclaves such as Little Tokyo in the downtown area, along Sawtelle in West Los Angeles, and on Terminal Island are well documented. Jefferson Park is among the city's lesser known Japanese-American neighborhoods of this period. In 1942, Momo Nagano, who lived on 30th Street, was a student at Dorsey High School when she – along with her mother and siblings – voluntarily relocated to the Manzanar Relocation Area. Her father, a Japanese immigrant, had been forcibly detained and sent to Manzanar shortly after the bombing of Pearl Harbor in December 1941.⁸⁴ A United States citizen by birth, artist Nagano recently created a textile weaving - in the shape of an American flag - honoring some of her Jefferson Park neighbors: Japanese-American families similarly removed from the neighborhood during World War II. Nagano's tapestry is in the collection of the Japanese American National Museum in downtown Los Angeles.

Lawyers, doctors, engineers, and teachers all lived in Jefferson Park. So, too, did clerks and stenographers as well as sales staff for everything from fruits and vegetable to automobiles. Laborers of all sorts were represented as well. Curiously, there seems to be no discernible pattern of homeownership among this wide variety of occupations. There were gardeners who owned their own homes and lawyers who rented them. This wide variety of occupations ranged from those requiring high levels of education to those demanding hard physical work but minimal training or education, signaling a broad continuum of class status represented in the neighborhood from working to middle class.

Theme: Commercial Development

The wave of commercial development that occurred at mid-century is

closely tied to the demographic shifts that occurred during this period. The entire larger Crenshaw district developed as a mixed African-American and Japanese-American community starting as early as the 1930s and extending through the 1960s and beyond. Extant buildings within the proposed Jefferson Park HPOZ associated with African-American and Japanese-American business development during the mid-twentieth century are still found along Jefferson Boulevard and Western Avenue. They include restaurants such as the Fatburger hamburger stand at 3109 Western Avenue (1946) and the hot dog stand most recently incarnated as the House of Dimes at 1817 Jefferson Boulevard (1949). New retail buildings also appeared during this period. By 1952, the Japanese Enbun Market was housed in the 1946 store building at 2313 W. Jefferson Boulevard.

Several medical/dental offices appeared at this time as well. These buildings were largely constructed by Japanese- and African-American professionals who sought to serve the needs of their own ethnic groups in the neighborhood. Wallace Nagata and George Tarumoto, for example, built side-by-side medical and dental offices designed by Absmeier, O'Leary and Terasawa at 2706- 2708 W. Jefferson Boulevard in 1953 and 1955. Byron Spears erected a medical building 3101 S. Western Avenue in 1970 in which he practiced dentistry. Spears, who earned his dental degree at Loma Linda University in 1957, was the first African American to graduate from the schools program. Other services – operating from structures built specifically to house them - thrived in the neighborhood during this period as well. Saito Realty – the “most advertised Japanese American broker in L.A. - operated from 2421 W. Jefferson during the late 1940s.

While the types of buildings constructed during this period broadly conform to the earlier period, the expressions during this third development wave reflect the predominant Modern idiom of the era. With the exception of the Enbun Market which was constructed with an associated surface parking lot, the commercial buildings constructed during this period largely reflect the forms of the earlier eras: one- and two- part commercial blocks. Two-story mixed use buildings from this period include 2710 W. Jefferson Boulevard while one-story commercial/retail only buildings include 2622 W. Jefferson and 3115 S. Western Avenue.

Numbers of neighborhood buildings were re-purposed during this period. Examples of this phenomenon include the Frank Tyler-designed theater on Jefferson which became a pawn shop in 1936 and a 1908 house located at 2531 W. Jefferson Boulevard was remodeled and expanded into a lunchroom in 1925 became a church circa 1970.

Theme: Popular Culture: Jazz and Rhythm & Blues Music

Central Avenue served as a major center of African-American life start-

ing in the 1920s and continuing for several decades. Racially exclusive restrictions kept African Americans not only from patronizing the same public accommodations as whites but also from working in the entertainment industry. During this period, Central Avenue developed an extensive network of businesses owned by and catering to African Americans. By the 1940s, a network of nightclubs lined the Avenue and it had become well known as the West Coast nexus of jazz.

Even during the Central Avenue's heyday, many musicians lived in what was then commonly referred to as "West Los Angeles." Jazz luminaries Eric Dolphy, Vi Redd, Hampton Hawes, and Herb Geller all attended, for example, Dorsey High School. Hawes's father, for whom he was named, was pastor of the Westminister Presbyterian Church's congregation when it moved from its original home near Denker Avenue and 35th Street to the site of the former St. Paul's Church at the corner Jefferson and 3rd Avenues in 1949. He remained in that role until 1958.

In the 1950s, with Jim Crow restrictions beginning to loosen their grip, Central Avenue music scene began to disperse. Around that time, venues such as nightclubs and home-based studios that showcased soul and rhythm & blues began to develop further west. Music historians Brian Chidester and Domenic Priore have identified a significant concentration of venues in the Crenshaw District approximately bounded by Pico Boulevard on the north, Santa Barbara (now Martin Luther King) Boulevard on the south, Western Avenue on the east, and Crenshaw Boulevard on the west. The proposed Jefferson Park HPOZ is home to the nightclub known as the Rubaiyat Room, located in the Hotel Watkins at 2022 W. Adams Boulevard. Marv Jenkins recorded his 1961 release "Good Little Man" at the Rubaiyat Room. Ted Brinson constructed a studio in the garage of his home at 2190 W. 30th Street where he recorded many notable 1950s era musicians. For example, The Penguins recorded their 1955 hit "Earth Angel" in Brinson's garage studio. Noted trombonist and jazz arranger Melba Liston lived for a time at 2261 W. 29th Place in the home of her aunt. According to neighborhood lore, Liston hosted frequent late night jam sessions in the home's garage.

Context: Architecture

Theme: Architectural Styles

The architectural landscape of Jefferson Park reflects over half a century of popular architectural styles and encompasses a wide range of building types. Beginning with an 1888 single-family, Folk Victorian-style farmhouse and ending with a 1951 garden-style, Minimal Traditional apartment complex, Jefferson Park's built environment boasts excellent examples—on both grand and modest scales—of many of the major architectural idioms of the early twentieth century.

Perhaps most notable among them is Jefferson Park's fine collection



Roofline of gabled roofs reflecting Jefferson Park's collection of notable architectural styles.

of bungalows and cottages reflecting a variety of Arts and Crafts-influenced architectural styles including Transitional Arts and Crafts, Hipped and Gabled Roof Cottages, and Craftsman. Period Revival styles, particularly Spanish Colonial Revival and Colonial Revival, also feature prominently. While the majority of Jefferson Park's building stock is modestly scaled, Adams Boulevard features an impressive collection of grand turn-of-the-twentieth century mansions in a variety of popular styles. A small collection of midcentury Minimal Traditional apartment buildings as well as a noteworthy example of Early Modern residential development, the Lukins House, rounds out the neighborhood's architectural profile.

More extensive information about the architectural styles found in Jefferson Park can be found in Chapter 6 of this document.

Theme: Important Architects and Builders

The overwhelming majority – nearly 80% - of buildings in Jefferson Park list no architect on their building permits and only about half list a builder. Of the architects and builders who designed and constructed Jefferson Park buildings, most were only involved in one neighborhood project. For the most part, of those buildings with an architect or builder identified on the permit, he or she was often also the owner which suggests either owner building or small scale investing.

In a few instances, the work of highly regarded architects appears within this largely owner built landscape. In most of these cases, such architects designed only one or two buildings. Paul Revere Williams; Hunt, Eager and Burns; Charles Whittlesley; Ralph Vaughn; Raphael Soriano; and Arthur Heineman are all significant architects with national reputations with a Jefferson Park building (or two, in the case of Whittlesley) to their credit. Numbers of locally known and regarded architects also worked in Jefferson Park including Max Maltzman; George Adams; Barker & Ott; Leonard Jones; Roy L. Jones; Absmeier, O'Leary and Terasawa; and E. B. Rust. Of locally esteemed architects with a significant Jefferson Park presence, there is only Frank Tyler. Frequently, the absence of identified architects and/or designers from a neighborhood signals a vernacular landscape. In Jefferson Park, however, the subordinate role of named designers does not necessarily reflect a dearth of professional design assistance in the buildings. There is evidence to suggest that Jefferson Park owners availed themselves of both kit houses and pattern books to assist them with the design and construction of their buildings.

Frank Tyler

Tyler, who is both a prolific and well-regarded architect in the Los Angeles of the early-twentieth century, designed more than ten buildings in Jefferson Park. Neighborhoods throughout the city, including Wilshire Park, Harvard Heights, Western Heights, Kinney Heights, West Adams

Avenues, and Adams/Normandie are home to Tyler-designed buildings numbering—perhaps—in the hundreds. His career spans several decades. Jefferson Park examples of Tyler’s work date to as early as 1905 while the Wilshire Park neighborhood boasts ten Tylers from the nineteen teens and the Kinney Heights neighborhood hosts at least two 1920s manifestations of his work. These examples of Tyler’s work are found among the best documented of Los Angeles’ historic neighborhoods and more will undoubtedly be found in neighborhoods yet to be researched. Tyler is not especially noted for being an architectural innovator but, rather, as a highly competent draftsman well versed in a variety of architectural styles and able to deliver designs exactly as specified by clients. Tyler’s work in Jefferson Park included not only residential dwellings but several commercial buildings along Jefferson Street, including mixed use retail/apartment buildings and a theater.

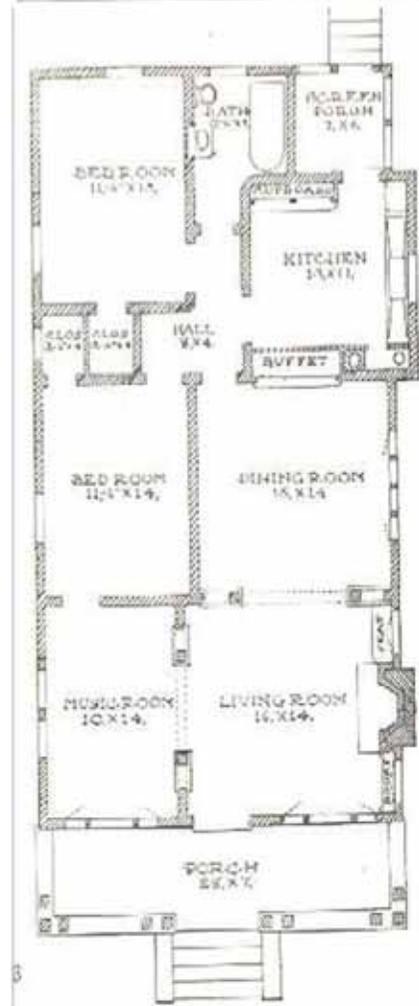
A link between Tyler and the Tyler & Company real estate development firm active in the Jefferson Park area has yet to be conclusively documented. Tyler the architect collaborated with Tyler & Company on several buildings in Jefferson Park. On these collaborations, Tyler was most frequently cited on building permits as the architect of a project while the company played multiple roles including owner and/or builder. Tyler, without collaborators, also developed several Jefferson Park buildings on his own as owner and/or builder in addition to serving as architect. Examples of Tyler designed residences include 2078 and 2136 W. 27th Street, 2092 and 2103 W. 28th Street, and 2055 W. 29th Place. Commercial/mixed-use buildings include 2126 and 2130 W. Jefferson Boulevard.

Plan Books and Kit Houses

Although Jefferson Park owners largely eschewed engaging name architects and builders, they availed themselves of other forms of architectural assistance in the form of plan books and kit houses. Generally speaking, plan book designs and kit houses present well-designed buildings in the prevailing popular styles of their day. In fact, there is little to differentiate Jefferson Park’s plan book and kit house buildings from those designed by architects. With the help of these tools, Jefferson Park owners succeeded in shaping a neighborhood characterized by an architectural profile that is simultaneously consistent in scale and massing but featuring a pleasing degree of variety.

Pacific Ready-Cut Homes, Inc.

Sears, Roebuck & Company is by far the best known national purveyor of kit houses. Sears marketed its now famous architectural plans and pre-packaged building materials through its mail-order catalog. Kit houses allowed customers to select a pre-designed building and provided the full range of pre-cut materials with which to build. While Sears houses are found throughout the country, Pacific Ready Cut Homes, Inc. concentrated its sales efforts on the regional Southern California market. The company was very successful: between 1908 and 1940 it sold 37,000 kit



An example and popular mail order kit house commonly found in Jefferson Park..

houses, the majority of which were constructed in Southern California. The company's marketing made use of an elaborately illustrated and detailed catalog offering extensive information about the company's operation and illustrations of a selected group of building designs it offered. The catalog boasts of over 1,800 different plans offered by the company ranging from simple, modest dwellings to impressive homes, one room shacks to elaborate designs, and from garages to bungalow courts.

In addition to marketing through its catalog, Pacific maintained an extensive "Exhibition Grounds" covering 24 acres south of downtown Los Angeles and centered on the intersection of Broadway and Pico. In that location, the company was able to showcase its wares in the form of fully constructed buildings for customers to inspect. The company's mill was located elsewhere, in a railroad-adjacent location to facilitate shipping, near Slauson and Boyle Avenues.

The catalog extols the virtues of homeownership and carefully lays out the superiority of the "Pacific System of construction in detail."⁹⁵ Pacific's pricing for its kit houses included lumber for foundation, framing, roughing-in, interior finish, roofing, and ventilation. Wood sash windows, doors, screens, flooring and built-in features were also included. Materials for lath, plaster, and stucco or, if customers preferred, plasterboard were part of the price. The company also furnished all necessary stains, paints, and enamels as well as hardware came as part of the package. Cement work, chimneys, and tiling were excluded from the freight-on-board price.

Pacific Ready Cut's regional focus allowed it to offer extensive post-sale services. Architectural plans were provided at no additional charge. Beyond building materials, many additional products and services were offered. For an additional fee, the company offered an optional "Complete Construction Service" which provided construction labor courtesy of the company's own crews. Building permits for approximately 13 buildings in Jefferson Park list Pacific Ready-Cut Homes as either the architect and/or the builder. In reality, the company is probably responsible for many more buildings for which it was not credited on the building permit. Good examples of Pacific Ready Cut Home include 2249 W. 28th Street and 3406 W. 27th Street, the latter of which brings Style 222 to life.

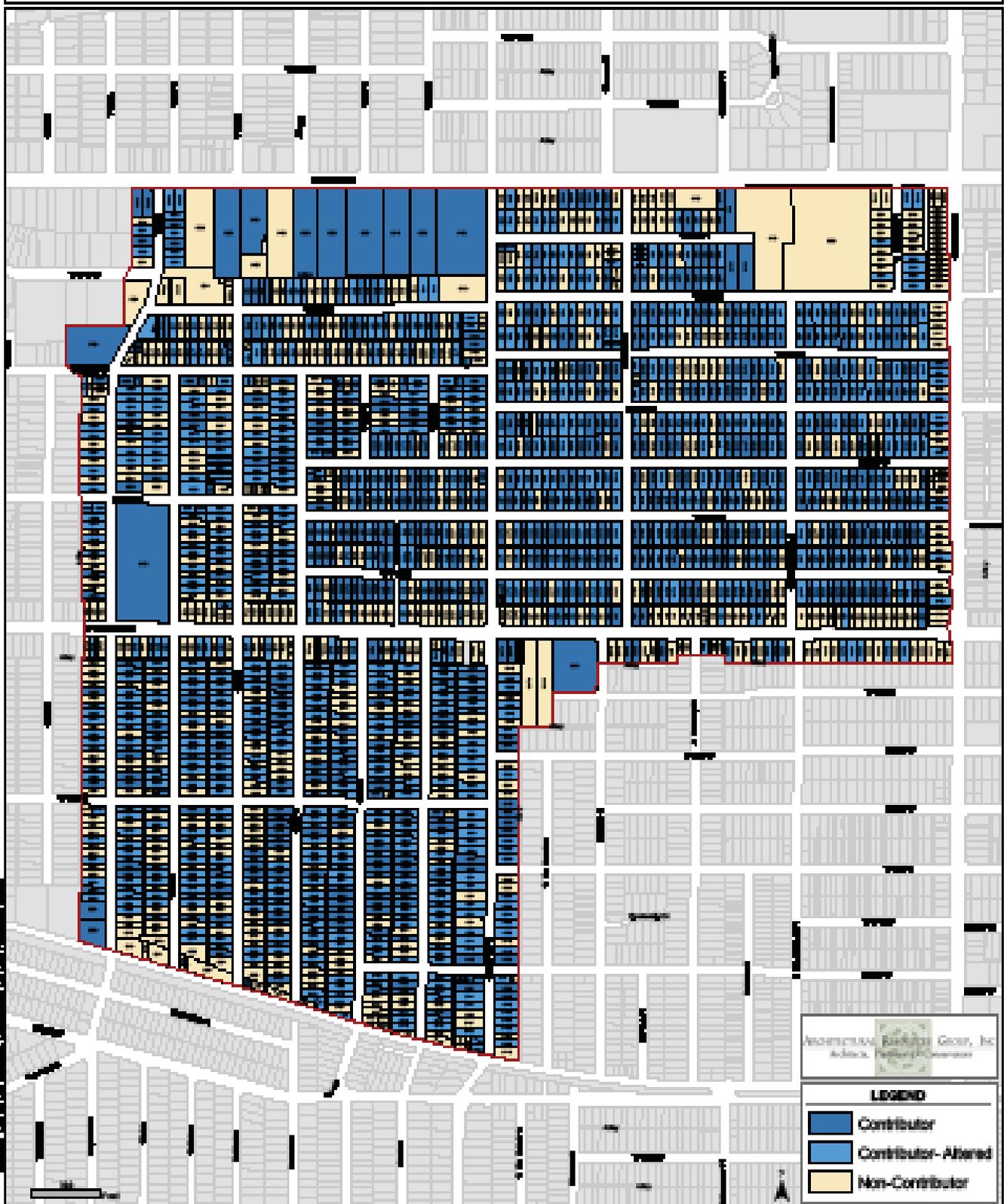
Henry L. Wilson

Henry Wilson is just one of a number of designers who offered illustrated architectural plans in the early 20th century. The concept of the plan (or pattern) book originated in the mid-nineteenth century with publications such as Andrew Jackson Downing's 1850 *The Architecture of Country Houses*. These books offered both attractive illustrations of completed houses and the detailed plans needed to erect them. Taken together with the technological innovation offered by the invention of

balloon-frame construction, such houses were suddenly within reach of individual home seekers whether constructed by their own hands or purchased from a small scale contractor. Wilson offered his designs for a fee of \$10. "A complete set of plans," he explained, "consists of a foundation and cellar plan, floor plans, four elevations and all necessary details; and a complete set of specifications." Wilson reassured potential buyers: The floor plans show the exact size of all rooms, halls, closets, bath rooms, pantries, porches, etc., the location and sizes of all doors and windows; the position of all plumbing fixtures, light fixtures, etc. The details show an elevation and cross section of all exterior and interior trim, such as buffets, mantels, bookcases, seats and medicine cabinets, kitchen and pantry cupboard, flour bins, spice drawers, cooling closets, sinks, draining boards, etc. They also show the construction of beam ceilings, panel wainscoting, as well as sizes and style of all trim, window frames, casement windows, brackets, beams, etc., all figured and drawn to a sufficient scale to enable any carpenter to carry out without the least trouble. The plans are drawn to a quarter of an inch to the foot, and the details are drawn from one-half inch to three inches to the foot, making them sufficiently large to be easily understood.

While Wilson was just one of a number of designers offering ready-to-build plans to suburban home seekers and although his name does not appear on any Jefferson Park building permits, Wilson appears to have influenced the neighborhood's architectural profile. Good examples of what are likely Wilson designs include his Design No. 372 at 2037, 2106, and 2166 30th Street, and Design No. 578 at 2284 W. 28th Street and 2318 W. 31st Street.

JEFFERSON PARK HISTORIC RESOURCES SURVEY - CITY OF LOS ANGELES
Contributor Status Map (April 2011)



Chapter 5 The Historic Resources Survey

5.1 Introduction

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

5.2 Contributing or Non-Contributing?

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

Contributing Structures

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

Contributing Altered

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

Non-contributing Structures

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

The Jefferson Park Historic Resources Survey can be reviewed at:

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

Chapter 6 Architectural Styles

6.1 Overview of Architectural Styles in Los Angeles

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

Nineteenth Century Styles (1880s–1900s)

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

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

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



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



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



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



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



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

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

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

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

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

The Eclectic Revival Styles (1915–1940s)

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

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

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

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

The Early Modern Styles (1900s–1950s)

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

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

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

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



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



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



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



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



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

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

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

6.2 Building Types

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

Single Family Homes

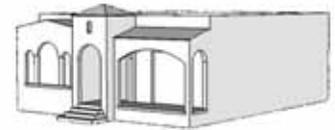
Though most single family homes may be similar by virtue of their use, there is a significant range of single family building types within Los Angeles. Some neighborhoods may be characterized by standard two-to-three story single family homes, and others may be characterized by cottages or bungalows—simple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

Multi-Family Homes

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



VILLA



BUNGALOW



DUPLEX



FOUR-PLEX



BUNGALOW COURT



COMMERCIAL BUILDING

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

Commercial and Institutional Uses

While the majority of parcels within Los Angeles HPOZs tend to be residential, there is a significant number of commercial buildings and commercial uses within HPOZ purview. Most commercial buildings in HPOZs tend to be simple one-story and two-story buildings built along the street frontage with traditional store-fronts and offices or apartments above. Institutional building types tend to be defined by their use: churches, schools, libraries, etc. Successful in-fill projects will adhere both to prevailing architectural styles and building types. The Commercial Rehabilitation and In-Fill chapters (Chapters 10 and 11) provide assistance in this area.

6.3 Jefferson Park Architectural Styles

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

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.

19th Century Styles: **Folk Victorian**

Background

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

Common Characteristics of the Folk Victorian Style

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

General Characteristics

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





19th Century Styles: **Victorian Vernacular**

(Also Hipped-Roof Cottage and Gabled-Roof Cottage)

Background

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

Common Characteristics of the Victorian Vernacular Style

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



General Characteristics

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



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

Background

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

Common Characteristics of the Colonial Revival Style

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

General Characteristics

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





Arts & Crafts/Turn of the Century Styles: **Craftsman**

(Also Japanese Craftsman, Swiss Craftsman, Tudor Craftsman)

Background

Quintessential to the Arts and Crafts design movement, Craftsman architecture stressed the importance of craftsmanship, simplicity, adapting form to function, and relating the building to the surrounding landscape through its ground-hugging massing and orientation. Many early Craftsman homes utilized design elements also found on English Tudor Revival homes such as exposed half-timbers, a steeply pitched roof and plaster façade surfaces. (These structures may be identified as “Transitional Arts and Crafts.”) Later, the Craftsman style was simplified and often reduced to signature design elements such as an offset front gable roof, tapered porch piers, and extended lintels over door and window openings. In many cases, the Craftsman style incorporated distinctive elements from other architectural styles resulting in numerous variations (namely Asian and Swiss influences).

The Craftsman style is found in single family homes, duplexes, four-plexes and apartment houses are not uncommon. Though larger Craftsman homes do exist, the style is perhaps best known in the Bungalow type: single-story smaller homes built from kits or pre-drawn catalogue plans. The Airplane Bungalow is a building type that is wholly unique to the Craftsman style and generally consists of a Bungalow with a small pop-up second story (resembling, to some extent, an airplane cockpit)

Common Characteristics of the Craftsman Style

Craftsman architecture is usually characterized by a rustic aesthetic of shallowly pitched overhanging gable roofs; earth-colored wood siding; spacious, often L-shaped porches; windows, both casement and double-hung sash, grouped in threes and fours; natural wood for the front doors and through-out the interior; and exposed structural elements such as beams, rafters, braces and joints. Cobblestone or brick was favored for chimneys, porch supports and foundations. Craftsman structures may also exhibit characteristics of Prairie and Mission Revival styles.

General Characteristics

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

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

Background

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

Common Characteristics of the Mission Revival Style

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

The features of the Mission Revival style are often mixed with the Spanish Colonial Revival, Craftsman and Prairie styles. While the Mission Revival style may easily be confused with other Mediterranean and Spanish styles a true Mission Revival structure will exhibit the intricacy of detail associated with the Arts and Crafts movement and will embody the rustic nature of the early California Missions over the ornate formality of other Spanish Colonial settlements.

General Characteristics

- Simple, smooth stucco or plaster siding
- Broad, overhanging eaves with exposed rafters
- Either hipped or gabled tile roof
- Roof parapets
- Large square pillars or twisted columns
- Arched entry and windows with deep openings
- Covered walkways or arcades
- Round or quatrefoil window
- Earthy two or three-color schemes with body coloration consistent with adobe and use of natural wood finishes
- Restrained decorative elements usually consisting of tile, iron, and wood





Arts & Crafts/Turn of the Century Styles: **Transitional Arts & Crafts**

(Also Transitional Craftsman and Tudor Craftsman)

Background

The emergence of the Arts & Crafts movement in architecture marked a significant departure from the ornate and European-themed styles of the Victorian Era. Arts & Crafts structures emphasized simplicity and a connection to craftsmanship and to nature--a contrast to the fanciful manifestations of styles such as Queen Anne. While the Craftsman Bungalow had not yet established itself as the benchmark for housing of the 1910s, builders began experimenting with Craftsman design themes in the 1900s. Jefferson Park contains a note-worthy collection of such bungalows.



Common Characteristics of the Transitional Arts & Crafts Style

The Transitional Arts & Crafts bungalow generally consists of a simple Victorian Vernacular cottage adorned with ornamentation that often combines Victorian design queues such as turrets and decorative vergeboards with Craftsman design queues such as wide eaves, exposed rafters and battered columns. Roofs are often hipped with offset gables over porches. Porches are emphasized by virtue of mass and orientation. Windows often use decorative muntins and art glass and can be fixed, hung, casement, etc. Decorative half-timbering is often used as a means of displaying structural craftsmanship. Natural materials such as masonry, stone, and natural wood finishes abound, and color schemes tend to be earth-toned with harmonious colors used on body, trim and accents.



General Characteristics

- 1½ to 2½ stories (Generally 1 story with an attic in Jefferson Park)
- Combinations of clapboard, shingle, stone or stucco siding
- Typically asymmetrical façades with deep front porches often pronounced by massive gables
- Exposed woodwork such as half-timbers, rafters and brackets
- Square, elephantine or battered columns with masonry piers
- Elaborate multi-pane windows with art glass
- Hipped roof with offset gables
- Natural materials and finishes with harmonious earthtone stains and paints using multiple colors for body, trims and accents

Eclectic Revival Styles: **Dutch Colonial Revival**

Background

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

Common Characteristics of the Dutch Colonial Style

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

General Characteristics

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





Eclectic Revival Styles: **English Tudor Revival**

(Also English Cottage, English Revival and Storybook)

Background

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

Common Characteristics of the English Tudor Revival Styles

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

General Characteristics

- One-and-one-half to two stories with irregular plan
- Cross-gabled, medium to steeply pitched roof, sometimes with clipped gables
- Use of half-timbering, patterned masonry, stone and stucco
- Arrangements of tall, narrow windows in bands; small window panes either double-hung or casement
- Over scaled chimneys with decorative brickwork and chimney pots
- Rectangular or arched doorways, often recessed or found within tower features
- Traditionally light colored walls with dark trim and half-timbers

Eclectic Revival Styles: **Italian Renaissance Revival**

Background

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

Common Characteristics of the Italian Renaissance Revival Style

Italian Renaissance Revival homes usually have a low-pitched hipped roof adorned with clay pantile and decorative edge features, elaborate windows on the first floor with a more simplified window pattern on the second, wide roof overhangs with decorative brackets, an emphasis on arches, especially on the first floor and are most often symmetrical.

Italian Renaissance Revival structures bear a close resemblance to their Mediterranean Revival counterparts but can usually be distinguished by a higher level of decorative detail, a stronger adherence to order and symmetry and a full second floor. One must understand that while Italian Renaissance Revival homes are inspired by Italian palazzos, Mediterranean Revival homes are inspired by more rustic seaside villas found throughout Mediterranean region.

General Characteristics

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





Eclectic Revival Styles: **Mediterranean Revival**

Background

The Mediterranean Revival style is loosely based on Italian seaside villas from the sixteenth century. The style was particularly prevalent in Southern California, because of a popular association of the California coast with Mediterranean resorts and because the original Mediterranean structures were adapted to a climate not unlike California's. Though often used in massive and imposing structures, style is somewhat free-flowing, bereft of many of the classical elements that adorn Italian Renaissance Revival counterparts. The first Mediterranean/Italian Renaissance Revival buildings were built in the United States starting in the early 1900s. These styles became popular in Los Angeles in the nineteen-teens.

Common Characteristics of the Mediterranean Revival Style

Structures may be either symmetrical or asymmetrical, often incorporate courtyards and garden walls, archways, arcades and mosaic tile work. Roofs may be gabled or hipped, but are nearly always adorned with clay tile or pantile. Windows are often deeply recessed and may be grouped or singular and often use casements. Elements of the Mediterranean Revival style can often be found mixed with Italian Renaissance Revival, Beaux Arts and Spanish Colonial Revival styles.



General Characteristics

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



Eclectic Revival Styles: **Monterey Revival**

Background

The Monterey Revival style re-creation of the rustic American-influenced Spanish Colonial houses of the Central Coast region of California during the California colonial period of the 1840s. Monterey buildings are a blend of Spanish Adobe construction fused with American Colonial massing. The style emerged in popularity along with various other Spanish and Mediterranean inspired styles in the 1920s.

Common Characteristics of the Monterey Revival Style

Monterey Revival 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 colonial references such as shuttered windows and wood siding on the upper or both floors. The Monterey Revival style is often combined with Spanish Colonial Revival, Mediterranean Revival and Minimal Traditional styles.

General Characteristics

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





Eclectic Revival Styles: **Spanish Colonial Revival**

Background

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



Common Characteristics of the Spanish Colonial Revival Style

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



General Characteristics

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

Early Modern Styles: **Moderne**

Background

Emerging first in Europe and eventually in the United States in the early 1900s, early Modern architects were driven by a desire to experiment with new materials and a more functional use of space. Among the Early Modern styles to find popularity in Southern California in the 1920s through 1940s, Art Deco and Streamline Moderne emerged as perhaps the first definitive architectural styles of the period.

Common Characteristics of the Art Deco Style

The term “Art Deco” comes from the French phrase “Arts Decoratifs” (Decorative Arts) and the style was formally popularized by the Parisian Exposition: 1925. Perhaps the most glamorous of the Moderne styles, Art Deco brought forth a sea change in architecture, furniture design and fashion. Hallmarks of the style include pronounced vertical lines, strong decorative motifs such as sunbursts or chevrons and lavish materials such as stainless steel, aluminum and lacquered wood. Art Deco structures are usually symmetrical and stylized, with recessed, vertical or horizontal rows of windows, and “wedding cake” setbacks. The style was popularly used in cinemas, commercial buildings, and public and institutional structures. Given the monumental statement of the style, it is rarely adapted to single family homes, though there are Art Deco apartment buildings in Los Angeles.

Common Characteristics of the Streamline Moderne Style

Streamline Moderne emerged as an expression of the technological advancements of the day, particularly related to aviation, automotive and ballistics design. The style presents clean, aerodynamic lines, rounded corners and simple and functional openings. Hallmarks of the style include a strong horizontal orientation corner windows, use of glass block or porthole windows, smooth wall surfaces and flat roofs. Though there are few single family residences built in the Streamline style in Los Angeles, there are many apartment buildings and commercial structures that are indicative of the style.

General Characteristics

- Can be symmetrical or asymmetrical. Flat roof
- Cubic form with flat, un-textured walls in stucco or concrete
- Simple geometric shapes Little ornamentation on Streamline, high ornamentation on Art Deco. Rounded corners on Streamline
- Wrap-around windows, often using glass block, metal framed windows arranged in bands
- Metal trim around doors and windows
- Decorative elements in aluminum and steel often applied in horizontal banding as well as railings, and balusters





Early Modern Styles: **Minimal Traditional**

Background

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

Common Characteristics of the Minimal Traditional Style

Minimal Traditional structures are boxy, with relatively flat wall surfaces, a central block with slightly recessed or stepped room wings, attached or detached one and two car garages, intermediate hipped, gabled or gabled on hipped roofs. The style may be perceived as a simplified version of the Colonial Revival styles of the 1920s and 30s, but with much less ornamentation and decorative detailing. Minimal Traditional structures are most often single family homes (often adapted to the Ranch type) or small-scale apartment buildings.



General Characteristics

- Shallow to medium pitched, gabled or hipped roof usually with no eaves
- Small entry porch with simple pillars or columns
- Simple floor plan, rectangular shape, often with small ells
- Garages often attached
- Minimal ornamentation, often inspired by Colonial styles
- Color schemes similar to American Colonial Revival



Post World War II Styles: **Mid-Century Modern**

(Also Shed and Post & Beam)

Background

The term Mid-Century Modern applies to the design aesthetic that influenced architecture, interior design and following the Second World War. The style is a response to the International Style of Early Modernism and offers a more organic and less formal than appearance that the oft misunderstood International Style. The Mid-century Modern styles, namely Post & Beam and Shed, are characterized by simplicity, democratic design and natural shapes. The Mid-Century Modern styles represent the first attempt at bringing Modernism into mainstream urban and suburban architecture. The style prevailed in residential design in Los Angeles from the 1950s through the 1970s.

Common Characteristics of the Mid-Century Modern Styles

This style emphasized creating structures with ample windows and open floor-plans with the intention of opening up interior spaces and bringing the outdoors in. Many Mid-century homes utilized then groundbreaking post and beam architectural design that eliminated bulky support walls in favor of walls seemingly made of glass. Post & Beam refers directly to a specific structural system of overhead ceiling beams supported by vertical posts that was commonly used for flat roofed buildings but was also widely used for pitched or cross gabled roofs as well. Function was as important as form in Mid-Century designs with an emphasis placed specifically on targeting the needs of the average American family. Shed and Post and Beam buildings are usually rectangular with flat roofs or shed roofs that extend out over exposed ceiling beams often with clerestory windows above. Large panes or walls of glass blur the distinction between indoor and outdoor space, extending living room into garden and back again.

Features of Mid-century Modern homes are sometimes combined with International Style, Contemporary, Ranch and Stucco Box styles.

General Characteristics

- Basic Geometric shapes
- Low pitch, flat or shed roofs with extensive overhangs
- Exposed post and beam structural system
- Floor-to-ceiling glass, clerestory windows
- Integration of interior and exterior space



Chapter 7 Residential Rehabilitation

7.1 Introduction

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

These Residential Rehabilitation Guidelines are intended for the use of residential property owners and caretakers planning work on contributing structures or sites within the HPOZ. Contributing structures are those structures, landscapes, natural features, or sites identified as contributing to the overall integrity of the HPOZ by the Historic Resources Survey for the Jefferson Park HPOZ. Generally, “Contributing” structures would have been built within the historic period of significance of the HPOZ, and will retain elements that identify it as belonging to that period. In Jefferson Park, the historic period of significance is 1887 to 1951, the time period in which the majority of construction in the area occurred. In some instances, structures that are historic in their own right, but were built outside of the period of significance of the district, will also be “Contributing.”

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

This chapter also contains guidelines for projects that may be exempt from review all together (such as some landscape projects), but are included to assist the user in executing a project that will be compatible with the HPOZ as a whole. Additionally, the guidelines in this chapter may also be of use to owners of Non-Contributing sites who wish to execute restoration or reconstruction projects of their own accord. Non-Contributors that have undergone adequate restoration may be redesignated as Contributors pursuant to 12.20.3 of the LAMC.

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

While the Design Guidelines throughout this Preservation Plan are a helpful tool for most projects, some types of work may not specifically

be discussed here. With this in mind, it is always appropriate to remember that the Design Guidelines of this Preservation Plan have been developed in concert with the Secretary of the Interior's Standards for Rehabilitation, a set of standards used nationally for the review of projects at historic sites and districts. All projects should comply with the Secretary of Interior's Standards, and where more specific guidelines have been set for by this Preservation Plan, the guidelines herein.

The Secretary of the Interior's Standards for Rehabilitation:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall 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 architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature 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 shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic 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.

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

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

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

Adherence to the following guidelines is both historically appropriate and environmentally friendly. Historic site development patterns, such as open and landscaped yards with minimal hardscape helps minimize rainwater runoff and pollution to our rivers and ocean. Retention of a mature tree canopy in the HPOZ creates shade and reduces artificial cooling costs and energy consumption. The preservation of trees, gardens and diverse landscaping provides habitat for a variety of animal and insect species that share our urban ecosystem.

Guidelines

1. Mature trees and hedges, particularly street trees in the public planting strip, should be retained whenever possible. If replacement is necessary, in-kind species are recommended.
2. If a mature tree is to be removed documentation should be provided by an independent expert as to the tree's vitality and/or the extent



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



Historic retaining walls- often comprised of concrete or Arroyo Stone, are an important part of the neighborhood setting.



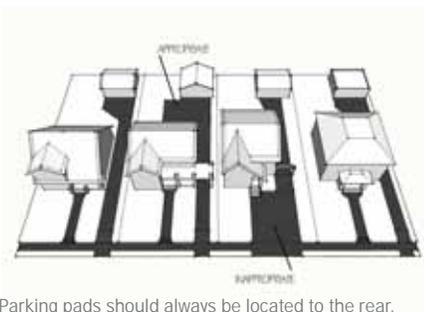
The fence arrangements in the middle two properties fortify the entire yard, obscure views of the building's features and are considered inappropriate.



Appropriate front yard fences are generally low in height, darkly colored, highly transparent and utilize modest, architecturally appropriate details (above). Massive fences drastically impact the neighborhood streetscape (below).



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



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

of any hazards that may be caused by the tree's continued growth. Mature trees should always be replaced with a minimum 24-inch box tree of similar species at an approximately similar location.

3. 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 not appropriate.
4. The construction of retaining walls along a front property line, where the streetscape is traditionally defined by a landscape knoll is inappropriate.
5. 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. Walkways in Jefferson Park are most often poured concrete with simple rectangular scoring.
6. 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.
7. If historic fencing did not exist in the front yard areas, new fencing is strongly discouraged. When fences are found to be appropriate they should be comprised of simple wood pickets or darkly colored wrought iron with minimal ornamentation.
8. Heavy masonry pilasters, concrete block, horizontal wood fence boards ornate wrought iron, hollow steel and vinyl are fence materials that are incompatible with architectural styles found in Jefferson Park.
9. New fencing should harmonize and be integrated with the landscape design.
10. Painting unfinished stone, concrete or masonry historic retaining walls or garden walls is inappropriate.
11. In some cases arbors or pergolas may be appropriate if constructed with traditional building materials.
12. Pavement within a front yard should generally be limited to a single-width driveway and a walkway. Other areas should be reserved for planting materials and lawn, and non-porous ground coverings should be minimized. Parking within the front yard is prohibited by the City's municipal code and front yard parking pads are not permitted.
13. Open areas at multi-family properties should remain open and used for landscaping and open-space. The in-fill of gardens, courtyards

and other open areas for parking and vehicular circulation is in appropriate.

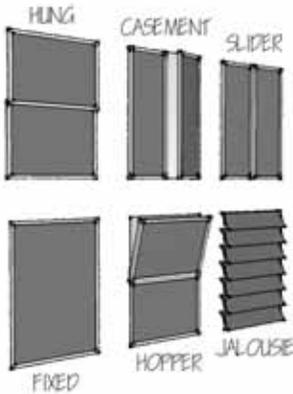
14. Landscaping should not be so lush or massive that public views of the house are significantly obstructed.
15. If recurring historic plantings exist in the neighborhood, efforts should be made to reintroduce similar landscape elements.
16. New carports should be located out of view to the general public (rear yards are preferred).
17. Permiabile pavement surfaces such as gravel, decomposed granite or interlocking pavers are encouraged. "Hollywood driveways" which consist of paved strips for vehicles should not be filled-in with non-porous materials.
18. New physical features within a front yard, such as ponds, fountains, gazebos, recreational equipment, sculptural elements, etc. are generally discouraged. When appropriate, such features should be diminutive in scale and style and visually deferential both to the residential structure on site and to similar physical features that were constructed during the Period of Significance.
19. Drought tolerant alternatives to traditional front yard lawns may be found appropriate at some locations so long as such alternatives are consistent with the prevailing character and appearance of front yards in the neighborhood. In most cases front yards in historic neighborhoods are green and open. A thoughtfully prepared landscape plan using alternative low-water plant species may replicate the desired greenness and openness.
20. In addition to compliance with the City's sign regulations (LAMC 12.21 A 7), any signs used for a home-based business or church structure in a residential area should be designed with sensitivity for the historic context. Such signs should be minimal in size, should not conceal any significant architectural or landscape features, and should be constructed of materials and colors that are appropriate to the style of the house and the Period of Significance. Illuminated



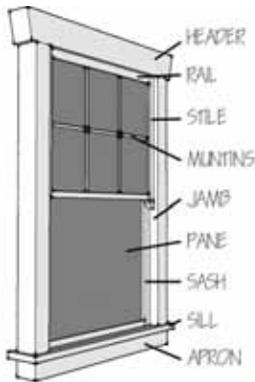
Driveways should lead directly to rear-yard parking areas and should consume minimal land area (above). Front yard parking pads are generally illegal and have a negative impact on the historic quality of the neighborhood.



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



Window types typical to historic homes are shown.



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



A window bay with decorative multi-light windows is shown at top. Grouped single-pane, double hung windows are shown below.

signs, vinyl banners and digital signs are not permitted by the City in residential areas and would be inappropriate in an HPOZ.

7.3 Windows

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

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

Traditionally, the more elaborately detailed windows in Jefferson Park were located on the facades that were visible from the public right of way. Private windows tended to be reserved for the rear and the back of the side facades and were of a simpler wood double-hung construction.

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

Guidelines

1. Repair windows wherever possible instead of replacing them, Preserving the materials, design, hardware and surrounds.
2. If windows are determined to be non-repairable, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. True divided-light windows should be replaced with true divided-light windows, and wood windows with wood windows.
3. Replacement of non-historic windows on facades that are not visible from the street may vary in materials and method of construction

from the historic windows, although the arrangement of panes, size, and shape should be similar.

4. The size and proportions of historic windows on a façade should be maintained, as should the pattern and location of windows on a facade.
5. Filling in or altering the size of historic windows is inappropriate, especially on visible historic facades.
6. The use of windows with faux-muntins on street-visible facades is inappropriate.
7. Adding new window openings to visible historic facades is inappropriate, especially on primary facades.
8. Adding new windows on facades not visible from the street may be considered but should match the rhythm and scale of the existing windows on that facade.
9. If a historic 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, the style of the building, physical evidence on the house itself, and evidence derived from similar houses in the neighborhood.
10. The installation of 'greenhouse' type windows extending beyond the plane of the facade is inappropriate on street-visible facades.
11. If energy conservation is the goal, interior or exterior storm windows, not replacement windows, should be installed. Historic windows were not dual glazed. The California Historic Building Code allows new or replacement windows that do not meet today's code requirements to be used, if desired by the homeowner. Weather-stripping is another option to increase energy efficiency.
12. Awnings and shutters should be similar in materials, design, and operation to those used historically and should conform to the shape of the window on which they are installed. Awnings should not be used on architectural styles that did not popularly use such features.
13. Security bars are discouraged and should only be installed on non-street-visible facades. Bars should be simple in appearance, and should be painted in a dark color or to match the predominant window trim. If safety bars are desired on street-facing facade, they should only be installed on the interior of a window or opening.
14. Decorative bars or grillwork that is original to the structure should be retained.



A tripartite attic window with fixed panes and decorative muntins is shown.



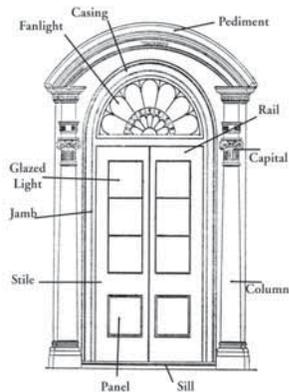
The original windows on this house contribute to its historic integrity.



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



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



The anatomy of a Colonial Revival style door is shown.



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



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

15. Applicants are encouraged to consult with the HPOZ Board regarding window repair and replacement resources within the community.

7.4 Doors

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

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 originals in dimension, material, configuration and detail. Because it is often difficult to find standard doors that will match historic doors in these details, replacing historic doors appropriately often requires having doors custom built or requires searching for appropriate doors at architectural salvage specialty stores. Your HPOZ Board can help you find a solution for your door project.

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

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

Guidelines

1. The materials and design of historic doors and their surrounds should be preserved.
2. The size, scale, and proportions of historic doors on a façade should be maintained.
3. Filling in or altering the size of historic doors, especially on street-visible facades, is inappropriate.

4. Adding new door openings to street-visible façades is generally inappropriate.
5. When replacement of doors on street-visible façades is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.
6. Replacement doors on non-street-visible façades may vary in materials and method of construction from the historic doors, although the arrangement of panes, size, and shape should be similar.
7. New door openings may be appropriate on non-visible facades, however new doors should be compatible by virtue of materials, decorative features and size. For example wood french doors added to the back of a house would be more appropriate than metal or vinyl sliding doors.
8. 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 the district. Appropriate replacement doors can often be found at salvage yards.
9. Painting historic doors that were originally varnished or stained and are not currently painted is not appropriate.
10. Original hardware, including visible hinges, door knockers, 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.
11. Security doors on the street-visible facades that block the view of the main door are generally discouraged.
12. Screen doors on the visible facades are allowed, provided they are historically appropriate in material and design.
13. In the interest of energy savings, alternative methods of weather-proofing should be considered prior to consideration of the removal of an original door. Methods such as wall, attic and roof insulation or weather-stripping existing doors or window panes within doors may provide energy savings without the removal of important historic features.



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



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



The components of a Craftsman porch are shown



Porches are a significant part of the Jefferson Park neighborhood. This porch uses battered stone piers and a fanciful turet and is accented by exposed rafters-



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



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

7.5 Porches

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

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

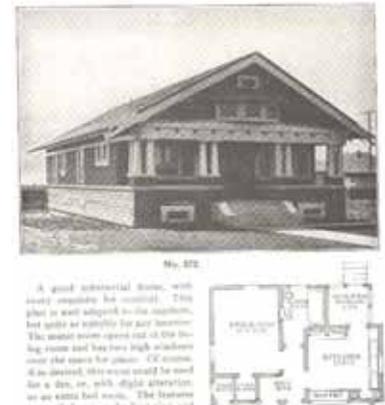
In addition to preservation benefits, retaining porches makes economic sense, because the shade provided by a porch may greatly reduce energy bills. Porch elements which have deteriorated due to moisture or insect damage should be carefully examined to determine if the entire element is unsalvageable.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

Guidelines

1. Historic porches should be preserved in place.
2. Decorative details that help to define a historic porch 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, such as decorative brackets or columns, must be replaced, replacement materials should exactly match the originals in design and materials.
4. If porch 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.

6. Additional porch elements should not be added if they did not exist historically. For instance, the addition of decorative “gingerbread” brackets to a Craftsman-style porch is inappropriate.
7. In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically.
8. Enclosure of part or all of a street visible historic porch is discouraged. However, enclosures that are comprised primarily of glazing (windows), that do not obscure or remove important porch features such as piers, balustrades, columns and roof forms, that do not involve removal of original exterior walls, doors or windows and that are not disruptive to the surrounding streetscape may be considered through a Certificate of Appropriateness.
9. Enclosure of a porch on facades that are not street visible, for instance a sleeping porch, may be appropriate if the porch form is preserved and the porch openings are fitted with windows using reversible construction techniques.
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, using reversible construction techniques.
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.
12. Original steps should be preserved. If the steps are so deteriorated they need replacement, they should preserve the original form and use historic material or similar material.



A significant number of Jefferson Park houses were built from kits and plan books. When architectural materials such as porch columns are missing, research into the original plans, or cues taken from houses built from the same kit, can help determine the appropriate reconstruction.



A portion of this porch has been enclosed in a manner that preserves the overall integrity of the porch components.



Not all homes will have porches. The garden wall and raised patio are appropriate for this English Revival Cottage. Garden walls may also be found on Spanish Colonial houses.

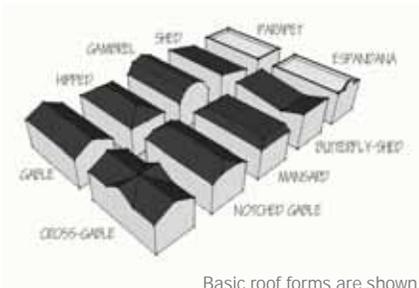
7.6 Roofs

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

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

Guidelines

1. 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.
5. Many houses in Jefferson Park do not have fascia boards. Flashing roof edges is a preferred means to weather-proof roof edges and application of fascia boards/removal of rafter tails is inappropriate.
6. 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.
7. Where in-kind replacement is not possible, replacement roof materials should be substantially similar in appearance to those used originally, particularly when viewed at a distance from the public sidewalk, and should convey a scale, texture, and color similar to those used originally.
8. Light colored asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, and browns, as well as dark grays



Basic roof forms are shown.



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



Altering the basic form of a visible roof is inappropriate.



Roof details may vary greatly depending upon the architectural style.

are generally appropriate in replacement roofs where asphalt composition shingles are involved.

9. Skylights or solar panels should be designed and placed in such a way as to minimize their impact. Locating them so they are visible from the public-right-of way is generally inappropriate. Locations on the side and rear roof surfaces are generally preferred. Skylights, when appropriate should be flat and relatively flush to the roof surface.
10. Existing chimney massing, details, and finishes should be retained. If replacement is necessary, the new chimney should look similar to the original in location, massing, and form.
11. Existing roof dormers should not be removed on visible facades. New roof dormers should not be added to visible facades.
12. Rooftop additions should be located to the rear of the house and designed so as to minimize their impact on the visible roof form.
13. Masonry chimneys that were not originally painted or sealed should remain unpainted.



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



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



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



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

7.7 Architectural Details

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

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

Guidelines

1. Original architectural details or features should be preserved and maintained, particularly on the street visible facades. The removal of non-historic features is encouraged.
2. Deteriorated materials or features should be repaired in place, if possible. For instance, deteriorated wood details can be repaired with wood filler or epoxy in many cases.
3. 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.

7. Architectural details and features that did not originally appear on a structure, and/or that are not appropriate to the architectural style of a building or structure should not be added. For example, decorative spindle work should not be added to a Craftsman-style balcony.
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.



The clinker brick on this chimney adds character to this structure.



These unique round columns and curved porch balustrade have been accented by natural finishes and a fetching paint scheme.



Decorative half-timbering is common on Jefferson Park bungalows and is best accented by a two or three color paint-scheme.



Wood clapboard, concrete and stone are all historically appropriate materials. When replaced, care should be taken to replicate texture, arrangement and dimension.

7.8 Building Materials and Finishes

The characteristics of primary building materials, including the scale of units that the materials are used and the texture and finish of the material, contribute to the historic character of a building. For example, the scale of wood shingle siding is so distinctive from the early Craftsman period, it plays an important role in establishing the scale and character of these historic buildings. In a similar way, the color and finish of historic stucco is an important feature of Mission Revival homes.

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

Basic Tips on Painting: When painting a home, buy good quality paint, because it covers better and lasts longer. Many paint companies have catalogs with historic paint colors, and most paint and hardware stores can mix paint to match the colors in the catalog. You may not need to re-paint - if the paint is dirty, try cleaning it first. If you clean and maintain the paint regularly it is less likely to peel or crack.

Nineteenth and early 20th Century houses, including most Arts and Crafts period styles, are best suited to natural finishes and earth-tone color schemes using three harmonious colors for body, trims and accents (such as window sashes). 20th Century American Colonial Revival style houses do well with at least two contrasting colors on the body and trims. Spanish Colonial and other similar styles do well with adobe and earthen shades on the body and natural finishes or fanciful colors on the trims and accents. Consult the Chapter 6.3 for more information on paint schemes for specific architectural styles.

Basic Tips on Stucco: Stucco is plaster applied in two or three coats to brick, metal, or wood lath. Stucco was common around 1890 to 1940, especially in Period Revival architecture like Spanish Colonial and Mission. Original stucco was never sprayed on. Usually, the last coat of stucco was applied by hand with a smooth finish. Because stucco was applied by hand, it is difficult and expensive to copy.

The best way to preserve historic stucco is to maintain it: clean stucco once a year and check for water leaks around the roof, chimney, windows, doors, and foundation. Repair water leaks and direct water runoff away from the building. Small hairline cracks can be fixed easily but if the stucco has a large crack, it may be best to hire a professional. You only need to replace stucco when 40 - 50% of the historic stucco has lost its bond.

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.

Basic Tips on Wood Siding: Wood siding in Los Angeles is usually made of Douglas Fir or old growth Redwood. These woods are more resistant to termites, decay and rot, shrinkage, and warping than new wood siding.

Common problems with wood siding include drywood and subterranean termites, dry rot, and mildew. You may not need to replace your wood siding if it has these problems. Try cleaning first. Mildew and many stains can be removed with 25% bleach in water and a small amount of detergent. A fresh coat of paint can protect the house and improve its look. Minor damage can often be repaired with epoxy or similar filler. Fix leaks around gutters, chimneys, roofs, and windows because water leaks lead to wood damage and can attract pests like termites.

Drywood and subterranean termites can be reduced with a few simple steps. Dry rot is a fungus, and is found where water doesn't drain well, such as window sills, so be sure to repair water leaks right away.

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, dimensions, details, profile, and texture. Custom milling is widely available to ensure the best fit.



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



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



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



Monochromatic paint schemes, such as painting a house all white, can obscure architectural details. This Craftsman bungalow has been painted an earthy yellow with brown trim and green accents; a palet much more appropriate for the style.



Applying a slightly darker green to the body, brown to the trim and a rusty orange to the window sashes and attic vents allows this house's modest details to stand out. Earthtones are always appropriate for a Craftsman style home.

4. Building materials not originally painted should not be painted.
5. Original building materials should not be covered with vinyl, stucco, or other finishes.
6. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish.
7. In choosing paint or stain colors, homeowners should select paint colors appropriate to the period of the structure to be painted. The Architectural Styles Section 6.3 provides information on paint colors and application that are appropriate for particular architectural styles.
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.

7.9 Mechanicals

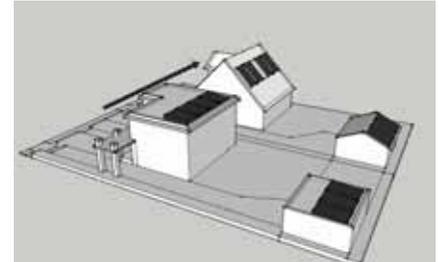
The usefulness of historic structures in the modern world is often increased by updating these structures with modern heating and cooling systems, electrical systems, satellite television or broadband internet systems, solar panels, and other mechanical appurtenances that require the location of equipment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

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

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

Guidelines

1. Satellite television dishes and other mechanical appurtenances should be placed in a location that is not visible from the public way, whenever possible.
2. Small dishes or other appurtenances (under 2' in diameter) should be located on lower rear roof surfaces, on rear yard accessory structures, on rear facades, or in the rear yard.
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 yards out of view from the public way. Placement of such devices out of view and sound of neighboring homes should also be considered.
5. Utility meters should be located on non-street-visible facades and out of view from the public right-of-way.
6. Mechanical apparatus not mounted on the structure may be installed in areas visible from the public way if there is no other



Solar panels are best located outside of the line of sight.

technically and economically feasible location for installation and if appropriate landscape screening is proposed and installed as a part of the project.

7. Mechanical apparatus that must be placed in street visible location should be obscured from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.
8. Utilities should be placed underground where feasible.
9. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.
10. Solar panels should not be placed upon rooftops that are visible to the general public. Location upon detached garages in many instances will be appropriate, or upon rear-facing roofs that are minimally visible from a public street. Solar panels should be low in profile, and should not overhang or alter existing rooflines.

Chapter 8 Residential Additions

8.1 Introduction

Few things can alter the appearance of a historic structure more quickly than an ill-planned addition. Additions can not only radically change the appearance of a structure to passersby, but can also result in the destruction of much of the significant historic material in the original structure. New additions within an HPOZ are appropriate, as long as they do not destroy significant historic features, or materials, and are compatible with both the neighborhood and the building to which they are attached.

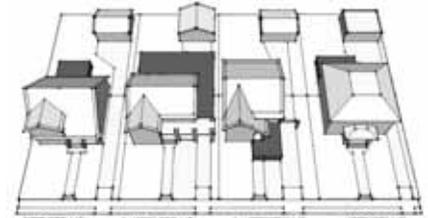
Careful planning of additions will allow for the adaptation of historic structures so that they may meet the demands of the current owner, while preserving their historic character and materials, and ensuring compatibility with the surrounding streetscape. The following guidelines apply to additions planned for Contributing structures in the HPOZ. Additionally, because additions to Non-contributing structures can have an equally negative impact to the surrounding context, guidelines that involve site planning, mass, height and roof forms also apply to Non-Contributing structures and sites.

8.2 Additions to Primary Structures

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

Guidelines

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



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



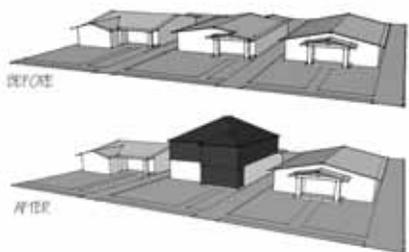
This second-story addition is set-back and preserving the look and scale of the original bungalow.



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



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



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



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

4. Additions should use similar finish materials and fenestration patterns as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
5. Additions should utilize roof forms that are consistent with the existing house to the greatest extent possible, but should be differentiated by virtue of scale and volume. Attention should be paid to eave depth and roof pitch replicating these to the greatest extent possible.
6. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition.
7. Additions should distinguish themselves from the original structure through the simplified use of architectural detail, or through building massing or subtle variations of exterior finishes to communicate that the addition is new construction.
8. Enclosure of part or all of a street visible historic porch is discouraged. However, enclosures that are comprised primarily of glazing (windows), that do not obscure or remove important porch features such as piers, balastrades, columns and roof forms, that do not involve removal of original exterior walls, doors or windows and that are not disruptive to the surrounding streetscape may be considered through a Certificate of Appropriateness.
9. The enclosure of rear porches, when found to be appropriate, should preserve the overall look of the porch to the greatest extent possible with respect to railings, balusters, openings and roofs, and should use reversible construction techniques.
10. Additions should utilize fenestration patterns that are consistent with the existing house to the greatest extent possible, though simplified window types may be an appropriate means to differentiate the addition from the original structure. For instance, if windows on the original structure are multi-pane 8-over-1 light windows, simple 1-over-1 light windows may be appropriate.
11. Additions should be subordinate in scale and volume to the existing house. Additions that involve more than a 50% increase in the ground floor plate are generally inappropriate.
12. Additions that extend the existing side facades rearward are discouraged. Additions should be stepped-in from the side facade.
13. Decorative architectural features established on the existing house should be repeated with less detail on the addition. Exact replicas of features such as corbels, pilasters, decorative windows etc. are inappropriate.
14. Additions that would necessitate the elimination of significant architectural features such as chimneys, decorative windows,

architectural symmetry or other impacts to the existing house are not appropriate

15. Additions that would involve the removal or diminishment of open areas on Multi-family properties, such as the infill of a courtyard to be used for floor area, are inappropriate.
16. Additions that would require the location of designated parking areas within the front yard area are inappropriate.

8.3 New Accessory Structures and Additions to Existing Secondary Structures

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

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

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

Guidelines

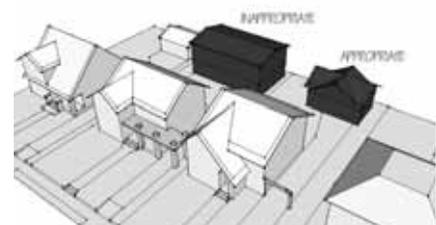
1. New accessory structures and garages should be similar in character to those which historically existed in the area.
2. Basic rectangular roof forms, such as hipped or gabled roofs, are appropriate for most garages.
3. New garages or accessory structures should be designed not to compete visually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



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



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



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



Restoring existing accessory structures, especially when they are in visible locations, is always the historically appropriate option. Many historic garages are located in legally non-conforming locations making their restoration in-place a much simpler alternative to replacement.

HPOZ consists of homes that have a preponderance of street-facing garages.

5. New garages should be located behind the line of the rear wall of the house whenever possible.
6. New accessory structures, such as greenhouses, porches or gazebos should not take up more than 50% of the available back yard area.
7. Single-bay garage doors are more appropriate than double-bay garage doors on most historic properties.
8. Second floor additions to garages or carriage houses, when found to be appropriate, should not be larger than the length and width of a standard three-car garage.
9. Accessory structures should always be diminutive in height width and area in comparison to the existing primary structure.
10. Accessory structures should replicate the architectural style of the existing house with respect to materials, fenestration, roof patterns etc., though architectural details such as corbels, pilasters or molding should be replicated with less detail on accessory structures.
11. Modifications to existing garages, carriage houses or accessory structures that would involve a loss of significant architectural details pursuant to the Rehabilitation Guidelines should be avoided. Special attention should be paid to preserving existing historic garage doors where they exist.

Chapter 9 Residential Infill

9.1 Introduction

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

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

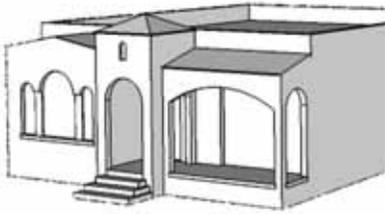
Non-Contributing structures are those structures, landscapes, natural features, or sites identified as Non-Contributing in the Historic Resources Survey for this HPOZ. Generally, Non-Contributing structures are those that have been built outside of the historic period of significance of the HPOZ, or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

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

9.2 The Design Approach

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

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



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

Single Family Housing

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



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

Multi-family Housing

Many HPOZs contain multi-family structures that were constructed during their Period of Significance. These may include a variety of building types, including large apartment buildings, garden-style apartment buildings, bungalow courts, or secondary dwelling units in a rear yard. In some instances, single family homes were divided into boarding houses or apartments during the Period of Significance, and those modifications may have historical significance. Other HPOZs would have originally consisted of single family homes, but beyond the Period of Significance, land use patterns and zoning regulations may have allowed for multi-family uses. Houses may have been converted to multi-family residences, or newer apartment or condo buildings may have been constructed. In any event, when a multi-family residential project is proposed in an HPOZ the project should follow the Residential Infill Guidelines contained in this section. The In-Fill Guidelines contain examples of several multi-family building types and architectural styles that may be compatible with the HPOZ. When possible, applicants should pay close attention to what types of multi-family structures existed in the HPOZ during the Period of Significance.



The Residential Duplex/Triplex/Four-plex

In the period when many of Los Angeles' HPOZs developed, low density multi-family structures in residential neighborhoods often

were developed in the same architectural styles and with similar massing as single-family residences in the same area. The Craftsman and Renaissance Revival styles, in particular, lent themselves to the development of 2-unit to 4-unit structures, often with simple rectangular massing. Usually, the only external indication that these structures were not single family dwellings was the multi-door entryway, often designed with the same porch form as single family neighbors.

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

Guidelines for building in the Duplex/Triplex/Four-plex form:

1. The scale, roof form and architectural style of the structure should be consistent with these residential infill guidelines and with surrounding historic residential structures.
2. Entryways should be located on the street-facing facade of the structure, and should be designed to read as a single entryway. This may be achieved through the location of doorways around a central recessed entry, or through the use of a single exterior doorway leading to an interior entry hall.
3. Entryways should be defined by a single traditional-styled porch.
4. Parking areas should be located to the rear of the structure.
5. Front yard areas should be comprised of landscaping. Paving front yard areas is inappropriate.
6. Setbacks should be consistent with surrounding historic single-family structures.

The Bungalow Court

A low-scale multi-family housing solution popular in the pre-World War II era, bungalow courts were classically comprised as a cluster of small one story residential structures of a common architectural style organized, usually in two parallel lines, around a central courtyard arranged perpendicular to the street, and often anchored by a two story complex at the back of the courtyard.

Important elements of this design style that ensure its compatibility with historic residential development patterns include the small scale of the bungalows, the quality of their architectural detailing,





the choice of an architectural style compatible with surrounding residential development, and a treatment of the facades on the bungalows facing the primary street that includes details like porches, entryways, overhanging eaves and other details which emphasize reliance on traditional single-family residential design elements. This type of development may be appropriate in historic areas comprised predominantly of small single story cottages or duplexes where multi-family development is permitted by the zoning code.

Guidelines for building in the Bungalow Court form:

1. All buildings within the court should be designed in a cohesive architectural style that reflects an architectural style common in the surrounding neighborhood.
2. Entryways within the court should be marked by porches that face onto a central courtyard.
3. The central courtyard should be arranged perpendicular to the street, with a central axial path leading through the development. The central courtyard should not be sectioned off into private open space.
4. The scale of the bungalows should reflect the scale of the surrounding historic residential structures.



The Courtyard Apartment Building

Courtyard apartments were a popular multi-family housing style in Los Angeles from the 1920s-1950s. Typically, these complexes were designed as two-story L or U shaped structures or clusters of structures that wrapped around a central entry courtyard. These complexes were typically built in a romantic style, often Spanish Colonial Revival or Mediterranean Revival. Later examples were often built in the Early Modern styles such as Streamline Moderne or Minimal Traditional.

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

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

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

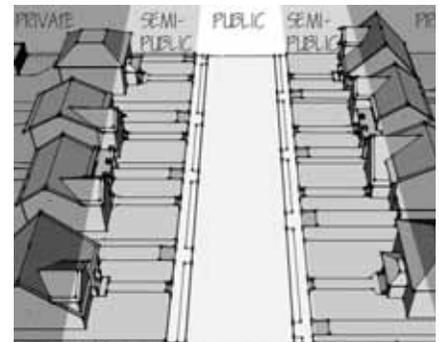
Guidelines for building in the Courtyard Apartment form:

1. New Courtyard Apartment structures should reflect the scale of surrounding historic residential structures.
2. Structures should be arranged on their lots in an L or U shape around a central courtyard which is open to the street.
3. Lower scale structures may have individual exterior entryways for each unit. These entryways should each be marked by its own porch. Common balconies or porches spanning more than two entryways are discouraged.
4. The central courtyard area should be extensively landscaped. Water features and fountains are encouraged.
5. The architectural style and materials of the new structure should reflect an architectural style appropriate to the surrounding historic area.
6. Parking areas should be located to the rear or beneath the structure.
7. All buildings within the court should be designed in a cohesive architectural style which reflects an architectural style common in the surrounding neighborhood.

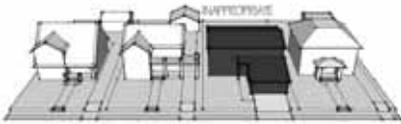
9.3 Setting, Location and Site Design

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

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces: public streets, planting strips (or parkways), sidewalks, front yard and front walks, porches and, finally, the private space of an individual home. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. This paradigm dictated that spaces such as living rooms, dining rooms and parlors were generally



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



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



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

found at the front of houses whereas spaces such as kitchens, service areas and detached garages were found at the rear. Common setbacks in the front and side yards and appropriate floor-planning helped ensure these orderly progressions. Preservation of these progressions is essential to the preservation of the historic residential character of structures and neighborhoods.

Guidelines

1. New residential structures should be placed on their lots to harmonize with the existing historic setbacks of the block on which they are located. The depth of the front and side yards should be preserved, consistent with other structures on the same block face.
2. A progression of public to private spaces from the street to the residence should be maintained. One method of achieving this goal is to maintain the use of a porch to create a transitional space from public to private.
3. Historic topography and continuity of grade between properties should be maintained.
4. Attached garages are generally inappropriate; detached garages are preferred. Garages should be located to the rear of the property.
5. Parking areas should be located to rear of a structure. Designation of parking spaces within a front yard area is generally inappropriate.
6. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete and parking areas are inappropriate.
7. The lot coverage proposed for an in-fill project should be substantially consistent with the lot coverage of nearby Contributor properties.
8. Paving and parking areas should be located to the rear of new residential structures whenever possible.
9. Xeriscape landscaping, which is a water efficient way of landscaping, may be appropriate, provided that efforts are made to replicate the feel of historic landscaping.
10. If recurring historic plantings exist in the neighborhood, efforts should be made to reintroduce similar landscape elements.
11. Landscaping should not be so lush or massive that public views of the house are significantly obstructed.
12. Outdoor period details, such as address tiles and mailboxes are encouraged.

13. Moderate landscape illumination and decorative lighting is appropriate.
14. Mature trees and hedges, particularly street trees in the public planting strip, should be retained whenever possible. If replacement is necessary, in-kind plant materials are recommended.

9.4 Massing and Orientation

The height and massing of historic structures in an intact historic neighborhood is most often fairly uniform along a block face. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. The purpose of this 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.

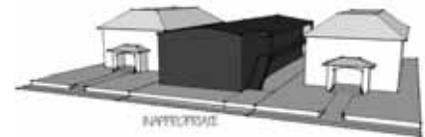
Guidelines

1. New residential structures should harmonize in scale and massing with the existing historic structures in surrounding blocks. For instance, a 2.5 story structure should not be built in a block largely occupied by single-story bungalows.
2. When found to be appropriate, new structures that will be larger than their neighbors should be designed in modules, with the greater part of the mass located away from the main facade to minimize the perceived bulk of the structure.
3. New residential structures should present their front door and major architectural facades to the primary street and not to the side or rear yard.
4. In some cases on corner lots, a corner entryway between two defining architectural facades may be appropriate.
5. A progression of public to private spaces in the front yard is encouraged. One method of achieving this goal is through the use of a porch to define the primary entryway.

9.5 Roof Forms

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

Guidelines



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



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



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



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



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

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

9.6 Openings

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

Guidelines

1. New construction should have a similar façade solid-to-void ratio to those found in surrounding historic structures.
2. New construction should use similar window groupings and alignments to those on surrounding historic structures.
3. Windows should be similar in shape and scale to those found in surrounding historic structures.
4. Windows should appear similar in materials and construction to those found in surrounding historic structures.
5. Dormers should be similar in scale to those found on existing historic structures in the area.
6. Main entryways should be configured and emphasized similarly to those on surrounding structures. Attention should be paid to design

similarities such as symmetry, depth, and the use of architectural features such as pediments, crowns, porches, etc.

7. Entrance enclosures, such as porches, porte-cocheres and overhangs should be used when similar features are widely used within the neighborhood.

9.7 Materials and Details

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

Guidelines

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



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



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



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



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

materials should be subtly used and appear visually innocuous in comparison to surrounding historic structures.

9.8 Relocating Historic Structures

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

Guidelines

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

Chapter 10 Commercial Rehabilitation

10.1 Introduction

These Commercial Rehabilitation Guidelines are intended for the use of commercial property owners planning work on contributing structures or sites within the HPOZ. Contributing structures are those structures, landscapes, natural features, or sites identified as contributing in the Historic Resources Survey for this HPOZ. Generally, “Contributing” structures will have been built within the historic period of significance of the HPOZ, and will retain features that identify it as belonging to that period. The historic period of significance of the HPOZ is 1887 to 1951, the time period in which the majority of construction in the area occurred. In some instances, structures that are compatible with the architecture of that period or that are historic in their own right, but were built outside of the period of significance of the district, will also be “Contributing”.

The Commercial Rehabilitation section of the guidelines should be used in planning and reviewing projects involving structures in commercially zoned areas. In addition to commercial and institutional buildings, the Guidelines will also address structures that were originally built as commercial structures which have since been converted to residential use as well as structures that were originally built as residential structures that have been converted to commercial use. For instance, the Commercial Rehabilitation Guidelines would be used to plan work to a historic structure built as for shops and offices that is now used as residential lofts. This chapter also contains guidelines for projects that may be exempt from review all together (such as some landscape projects), but are included to assist the user in executing a project that will be compatible with the HPOZ as a whole. Additionally, the guidelines in this chapter may also be of use to owners of Non-Contributing sites who wish to execute restoration or reconstruction projects of their own accord.

The Commercial Rehabilitation Guidelines are divided up into eight 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 building, such as parking areas, the “Site Design” section, might be a good place to start. If you are planning work on your roof, 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.

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

of projects at historic sites and districts. All projects should comply with the Secretary of Interior's Standards, and where more specific guidelines have been set for by this Preservation Plan, the guidelines herein.

The Secretary of the Interior's Standards for Rehabilitation:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall 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 architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature 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 shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic 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.

10.2 Site Design

The design of the site of an historic structure is an essential part of its character. This design includes the streetscape in which the site is set; any features such as along the street such as street furniture or planting strips; the way a structure sits on its lot in relation to other structures and the street; and 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.

Historically, commercial areas in Los Angeles were characterized by a consistent setback usually aligned against the sidewalk. This alignment provides for a comfortable and inviting pedestrian thoroughfare. Parking was located either to the rear of buildings or was provided on the side of the street. Preservation of this regular street wall is essential to maintaining the historic, pedestrian-friendly character of our historic commercial areas. Preservation of the historic placement of a structure against the sidewalk, with parking provided on the street or to the rear provides an inviting pedestrian experience for residents and other customers, and helps to preserve or enhance the character of a neighborhood. Any plans for alteration of the footprint of an historic commercial structure should be carefully considered to preserve this relationship between the buildings and the street.

Guidelines

1. Mature trees and hedges, particularly street trees in the public planting strip, should be preserved whenever possible. When removal of street trees is necessary, trees should be replaced with other mature, shade producing trees that are consistent with historic planting patterns.
2. Historic sidewalk features should be preserved wherever possible. Special attention should be paid to pavement score patterns and texture, as well as to street furniture such as trash receptacles and light posts.
3. Parking areas and driveways should be located to the rear of commercial structures.
4. Tree planting should be dispersed throughout surface parking areas so as to minimize glare and to provide shade.
5. If new parking areas are to be created, these areas should be screened from public view by appropriate fencing or planting strips. Where fencing is to be used, materials should be consistent with wall materials found on historic buildings in the area. Where planting strips are to be used, such strips should be wide enough to allow for the planting of a variety of plant species ranging from ground cover, to medium height shrubs and to shade trees. In most cases, 3.5 feet is preferred as a minimum depth.



Decorative or unique paving surfaces should always be retained.



The pedestrian nature of a historic district can be protected by screening parking lots from view with decorative walls and landscaping.



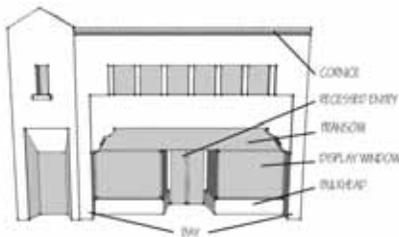
Doors and windows have been removed from this building (in favor of a rear-facing parking lot), to the detriment of the street.



Adaptive re-use of residential buildings need not necessitate excessive pavement.



This fourplex has been converted into offices with appropriately scaled signs.



Common components of an historic commercial building are shown.

6. Entrances for commercial parking areas should be taken from alleys and side-streets to the greatest extent possible. When driveways along major streets are necessary such driveways should be minimal in depth. In most cases 20 feet should be the maximum for a two-way driveway.
7. Building entrances should be kept at a human scale and should be oriented toward the street. The relocation of entrances to alleys or parking lots is generally inappropriate.
8. When commercial uses occupy formerly residential structures, it is preferred that use of the front yard be retained for landscaping and that parking areas be confined to the rear yard so as to preserve a physical record of the property's original time, place, and use. When conversion of the front yard to another use such as parking or outdoor dining can be found to be appropriate special care should be taken to minimize non-porous surfaces and minimize the construction of bulky physical features such as walls.

10.3 Storefronts, Signs and Awnings

The most common feature defining historic commercial buildings is the storefront. While some more monumental historic commercial structures, such as banks, may not have classic storefronts as a ground floor feature, the majority of structures within the commercial areas of Los Angeles' HPOZs are defined by their storefronts. Although storefront character varies from area to area, there are features common to almost all storefronts. The most typical historic storefront configuration consists of a low base, known as a bulkhead, upon which large panes of glass are set, with a main store entrance located in the center or to one side of the storefront, often recessed from the main facade. Above the largest panes of glass, or the storefront glazing, there is often a band of narrow, horizontal panes known as transoms or clerestory glazing. The store's signage was historically located on awnings over these windows, was painted on the glass itself, or was located in a sign area just above the clerestory or transom glazing. Often, storefronts will include a second, less prominent door leading to second story offices or apartments.

Preserving the character of historic storefronts is essential to maintaining the character of historic commercial areas. Sometimes storefronts have been radically changed over the years through infill of windows, the exchange of doors, and often through an accumulation of signage obscuring storefront features. It is therefore important to carefully analyze the ground floor of an historic commercial structure to ascertain the original configuration of the storefront area before beginning work.

Historically, as today, signage was a detail that played an important role in defining the character of historic commercial areas. The placement

and design of signage is therefore an important consideration in preserving the historic character of a commercial district.

Guidelines

1. Historic commercial entryways should be preserved, both in their form and their individual components.
2. If windows or doors on an historic storefront must be replaced, they should be replaced in kind, matching the materials, dimensions, and glazing of the originals.
3. If an original storefront or its details are missing, replace them with new details in the same design as the originals if the original design is known. If the design is not known, the design of the storefront or storefront details should be compatible with the size of the opening, and the style of the building. There are usually design cues that can be drawn from other nearby historic buildings that may assist with the reconstruction of a storefront.
4. The transparency of first floor storefront and transom windows should be maintained. Painting or mirroring storefront or transom windows or entry door glazing is inappropriate.
5. Filing in historic storefronts, or altering them with smaller openings is inappropriate, regardless of the internal use.
6. Fixed bars or prominent roll-down gates are inappropriate on historic storefronts. Security grilles and their housing, when used, should be on the interior of a structure, or if mounted to the exterior should be completely concealed from view during open hours. Window film that protects the window from vandalism while maintaining transparency is encouraged.
7. Signs should be designed and placed in such a way that is consistent with the size and style of a building and that does not conceal or diminish the architectural features of that building. If a storefront includes a raceway for signs, then any new wall signs should be confined to this area. If signs were historically mounted to a structural canopy, or included on awnings, then new signs should replicate this pattern.
8. Externally illuminated signs are generally preferred when illumination is to be used at all. If internal illumination can be found to be appropriate, reverse-cut channel letters or neon are preferred. Internally illuminated channel letters and cabinet or box style signs are generally inappropriate.
9. External signage should not be installed over storefront windows, doors, or transom areas.
10. Internal signage that substantially blocks the transparency of storefront windows is inappropriate.



Individually cut channel letters, mounted to a canopy, allow for the transom window to remain open.



Bulkheads allow for storefront displays as well as the placement of durable and decorative materials along the storefront.



Awnings, when appropriately configured to a building, provide shade and promote pedestrian activity.



Storefront improvements should be consistent with the overall building facade. This building has been chopped into irreconcilable pieces.



These storefront improvements are not appropriately sized to their bays.



Hand-painted signs when professionally executed are charming and historically appropriate

11. Awnings should be similar in materials, design, and operation to those used historically. Most often awnings would provide breaks where the building provides structural bays. Internally illuminated awnings and vinyl awnings are generally inappropriate.
12. Most historic storefronts provided a bulkhead between the ground and the storefront window. The bulkhead usually consisted of a durable and decorative material such as masonry or tile. Care should be taken when reconstructing a storefront to include a bulkhead when appropriate and to finish the bulkhead in materials that are appropriate to the style of the building and the Period of Significance.
13. If a formerly residential structure is being used for commercial purposes, care should be taken that the outward appearance of the structure remains residential. A reconfiguration of the ground-floor of the house to provide an expansive storefront, for example, would be inappropriate.
14. Signs used for commercial uses in formerly residential structures should not obstruct architectural features and should be diminutive in scale and appearance if they are to be located directly on the structure. In many cases, signs that are freestanding monument signs will be preferred. Signs that break the roofline are not permitted by the City.

10.4 Windows and Doors

Windows and doors strongly 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 the casing and the head. While the materials used and the level of detail may vary, traditional historic storefront windows usually provided expansive windows that attracted pedestrian traffic and allowed for views into and out of a store.

Doors in historic commercial areas vary from glazed storefront doors to opaque, simple secondary entrances. In addition to the door itself, historic commercial entryways were often framed by a surround, which might have included a portico, sidelights, transoms, recessed entryway details, and other features whose preservation is important to its character. In some cases, the color and texture of the glazing are also important.

Guidelines

1. Preserve the materials and design of historic openings and their surrounds, including hardware.

2. The historic pattern of openings on a façade should be maintained.
3. The size and proportions of historic openings on a façade should be maintained.
4. Filling in or altering the size of historic openings, especially on primary facades, is inappropriate.
5. Adding new openings to historic facades, especially on primary facades, is also inappropriate.
6. Repair windows or doors wherever possible instead of replacing them.
7. When replacement of windows or doors is necessary, replacement windows or doors should match the historic windows or doors in size, shape, arrangement of panes, materials, hardware, method of construction, and profile.
8. Replacement windows or doors on the rear of side facades and the rear facade may vary in materials and method of construction from the historic windows or doors, although the arrangement of panes, size, and shape should be similar.
9. If a window or door 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. There are usually design cues that can be drawn from other nearby historic buildings that may assist with the replacement of windows and doors.
10. Fixed bars or prominent roll-down gates are inappropriate on historic storefronts. Security grilles and their housing, when used, should be on the interior of a structure, or if mounted to the exterior should be completely concealed from view during open hours. Window film that protects the window from vandalism while maintaining transparency is encouraged.
11. Burglar or safety bars that are not original to an historic structure should not be installed on facades that can be seen by the public.
12. Bars or grillwork that is original to the structure should be retained.
13. Doors and windows on a formerly residential structure that is currently used for commercial purposes should be preserved consistent with the Residential Rehabilitation Design Guidelines in Chapter 7.



Attention should be paid to the materials and decorative features of a building entrance.



Many upper-floors on Jefferson Boulevard commercial structures are accented by dual bay windows.



These windows should be repaired rather than replaced.



The upper-floor windows have not been filled-in and maintain a cohesive fenestration pattern.



Filling-in windows creates an obvious impact to historic buildings.



Many commercial boulevards provide varied rooflines.

10.5 Roofs

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 along a street front. 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 majority of commercial and institutional buildings in historic neighborhoods are built with flat roofs surrounded by a parapet, though in some cases buildings may provide pitched roofs. These roofs were necessary to the form of the historic commercial building, and should be maintained. While the materials used on a flat roof surrounded by a parapet may not be of the greatest consequence, the maintenance and preservation of other roof details such as vents, cornices and decorative architectural features is significant. Commercial structures built in the Spanish Colonial Revival and Mission Revival styles often sported terra-cotta tile roofs that are a distinctive element of these commercial structure. Parapet details were also often used in historic commercial structures to add architectural interest.

Before undertaking any work on a commercial 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.

Guidelines

1. Preserve the historic roof form.
2. Preserve the historic eave depth or cornice design.
3. Historic cornice detail should be preserved in place whenever possible.
4. If historic cornice detail must be removed, it should be replaced with details that match the originals in design, dimensions, and texture.
5. Historic specialty roofing materials, such as tile, slate or built-up shingle, should be preserved in place or replaced in kind.
6. Replacement roof materials on visible roofs should convey a scale, texture, and color similar to those used originally when original materials are not available.
7. Dormers should not be added or removed from historic rooflines.
8. Rooftop additions should be located to the rear of the structure and designed so as to minimize their impact on visible roof form.

10.6 Architectural Details

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

Determining the architectural style of a commercial building can help you to understand the importance of its architectural details. The architectural styles section of these guidelines, or your HPOZ board, can help you determine what architectural details existed historically on a particular historic structure.

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

Guidelines

1. Preserve original architectural details.
2. Deteriorated materials or features should be repaired in place, if possible.
3. When it is necessary to replace materials or features due to deterioration, replacement should be in kind, matching materials and design.
4. When original details have been lost and must be replaced, designs should be based on historic photographic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure itself) and evidence of similar elements on commercial structures of the same architectural style in the neighborhood.
5. Materials, such as masonry, that were not originally painted should remain unpainted.
6. Original building materials and details should not be covered with stucco or other materials. If stucco is resurfaced, care should be taken that details are not lost.



Historic buildings often include decorative cornices that help define the roofline.



Pilasters, quoins and lintels are used on this building facade.



Concrete block is not a material that is original to this Spanish Colonial building.



Pre-cast concrete, foam plant-ons and other similar materials are inappropriate on historic buildings.



This plaster facade provides vertical ridges.



An appropriate paint scheme can showcase a building's original architectural features.

10.7 Building Materials

The characteristics of the primary building materials, including the scale of units in which the materials are used and the texture and finish of the material, contribute to the historic character of a building. For example, the color and finish of historic stucco is an important feature of Spanish Colonial Revival commercial structures.

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, epoxy or another filler can sometimes 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 texture of historic stucco, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. 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.

Guidelines

1. Original building materials should be preserved whenever possible.
2. Repairs through consolidation or “patching in” are preferred to replacement.
3. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture.
4. Replacement materials that will match the original in appearance should be considered when original materials are unavailable or too costly.
5. Building materials that were not originally painted should not be painted.
6. Original building materials should not be covered with vinyl, stucco, or other finishes.
7. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish.

10.8 Additions

Nothing can alter the appearance of an historic structure more quickly than an ill-planned addition. Additions cannot 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 historic commercial area 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.

In planning a new addition to an historic structure, it is necessary to plan carefully so that you can avoid significantly altering the structure’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 area’s history.



A rough textured stucco has been inappropriately applied to this building.



Rooftop additions should be set-back from the roofline.

Guidelines

1. At-grade additions should be located in the rear of the structure whenever possible, away from the main architectural façade.
2. Additions should use similar finish materials and fenestration patterns as the original structure. A stucco addition to a brick structure, for example, would be inappropriate.
3. Addition roofing forms and materials should echo those of the original structure.
4. Rooftop additions should be executed so that there is clear deliniation between the original facade and the new facade.
5. Additions should be differentiated from the original structure through their details or massing, communicating clearly that the addition is new construction.
6. Rooftop additions should be executed with sensetivity to adjacent single-story residential uses. Massing should be oriented toward teh commercial street and away from adjacent residential uses, and open space should be concentrated in central courtyards and away from adjacent residential uses to the best extent possible.

Chapter 11 Commercial Infill

11.1 Introduction

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

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

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

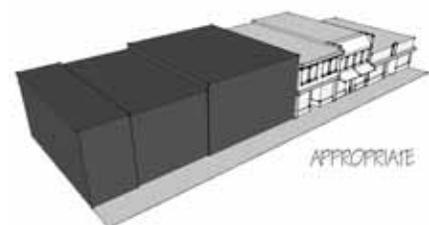
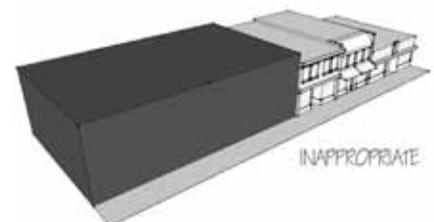
The Commercial Infill Guidelines are divided into sections, each covering a building design element. Elements from all sections will be important when planning or evaluating proposed new construction or alterations to existing non-contributing structures or sites. The Commercial Infill section of the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

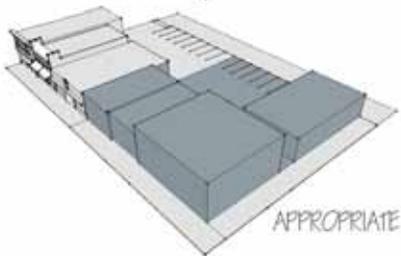
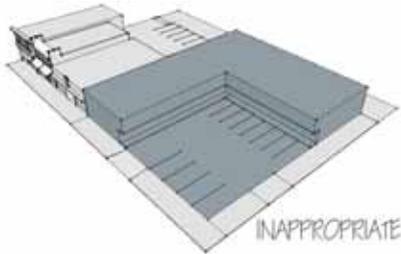
11.2 Location and Site Design

Historically, structures in commercial areas were characterized by a consistent setback usually aligned against the sidewalk. This street wall should be preserved in the design of new infill construction. Commercial buildings were typically constructed with their side walls abutting one another, establishing a common, consistent street facade. In most cases, a rhythm of building widths was established along a street front that still exists, and this rhythm should be reflected in new construction.

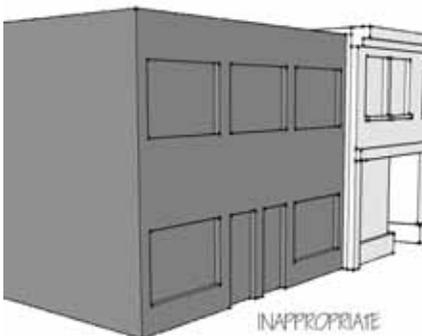
Guidelines

1. The facades of new structures in commercial areas should maintain the setback of existing historic structures along the street front.





The commercial strip-mall is a modern convention and is inappropriate in historic neighborhoods like Jefferson Park & Garvanza.



Buildings should provide a bottom, middle and top and should not be simple boxes.

Where varying setbacks exist, new construction should attempt to function as a buffer by providing a variable setback.

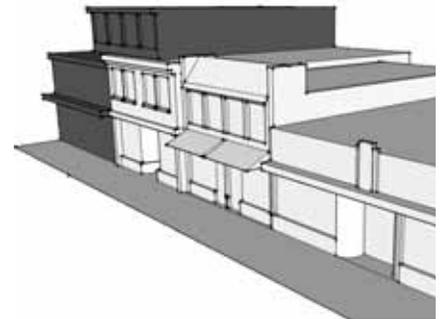
2. New structures should reflect the traditional widths of historic structures in the area. If a structure is proposed that is wider than most individual historic structures along a street, the new structure should be broken into appropriately-sized modules.
3. New structures should be built to maintain the street wall, without side setbacks.
4. Building entrances should always be oriented toward the street.
5. Parking areas and driveways should be located to the rear of commercial structures.
6. Tree planting should be dispersed throughout surface parking areas so as to minimize glare and to provide shade.
7. If new parking areas are to be created, these areas should be screened from public view by appropriate fencing or planting strips. Where fencing is to be used, materials should be consistent with wall materials found on historic buildings in the area. Where planting strips are to be used, such strips should be wide enough to allow for the planting of a variety of plant species ranging from ground cover, to medium height shrubs and to shade trees. In most cases, 3.5 feet is preferred as a minimum depth.
8. Entrances for commercial parking areas should be taken from alleys and side-streets to the greatest extent possible. When driveways along major streets are necessary such driveways should be minimal in depth. In most cases 20 feet should be the maximum for a two-way driveway.
9. Constructing modern commercial building types, such as multi-tenant strip-malls behind parking lots, is inappropriate regardless of what architectural motif is applied to the exterior of the structure.
10. Building street frontages should readily accommodate active uses such as commercial tenant space. When residential projects are proposed, a commercial mixed-use component is preferred to provide an active streetwall. When commercial space cannot be accommodated active spaces such community rooms, generous lobbies and other similar spaces are preferred. Blank walls and parking garage grilles at ground street level are inappropriate.

11.3 Building Mass, Scale, and Form

Historic commercial areas in the Los Angeles were generally comprised of two- to three-story flat roofed structures comprised as rectangular solids. Building forms most often consisted of a base that housed the storefronts, a middle that may have consisted of apartments or office space and a top accentuated by a cornice or parapet.

Guidelines

1. New structures should maintain the average scale of historic structures within the area.
2. New structures should draw from surrounding historic structures in establishing an identifiable base, middle and top. Simple box forms with no vertical delineation are inappropriate.
3. New structures that are taller than existing historic commercial structures in the area should be designed to emphasize the existing cornice heights in the area.
4. The basic building form for new commercial structures should be a simple rectangular solid.
5. New commercial structures should attempt to reflect the traditional commercial storefront widths in a historic commercial area.
6. A flat roof is the preferred roof form.
7. Building heights should not be out of scale with adjacent residential properties and should utilize transitional heights when appropriate.
8. A residential building vocabulary is not appropriate for Western Avenue or Jefferson Boulevard. Mixed-use or residential buildings along these streets should draw from historic commercial buildings in the area to define massing and modulation.
9. Projecting residential balconies facing commercial streets are inappropriate.



In-fill buildings should set back upper floors that defy existing rooflines.



In-fill construction that is simple, open and deferential to historic structures, need not recreate historic architectural features.



In-fill projects should avoid the use of inappropriate materials such as foam plant-ons.



The structural bay pattern and simple profile make this building appropriate to an historic streetscape.



Important storefront components are shown.

11.4 Materials and Details

Materials commonly used on facades of historic commercial structures included brick, stucco, and masonry. Architectural details were usually embellishments added to the solid plane of the facade or parapet details rising from it. Echoing these traditions in the design of new construction will help to preserve the distinctive character of our historic commercial areas.

Guidelines

1. Building materials should be similar to those used historically. A stucco commercial structure on a street comprised mainly of masonry commercial structures would be inappropriate.
2. Generally, architectural details should be arranged to emphasize the horizontal features of facades.
3. Architectural details should echo, but should not exactly mimic, details found on historic facades.
4. The colors and dimensions of permanent finish materials, such as brick, tile, and stucco, should be similar to these used historically.
5. The use of architectural detail to break up the visual mass of oversized buildings is encouraged.
6. Materials such as foam plant-ons, rough textured stucco, faux lentils, cornices or quoins, etc. are inappropriate.
7. Signage on commercial infill structures should follow the signage guidelines laid out in the Commercial Rehabilitation Chapter.
8. Durable and high-quality materials should be used at ground-level. Stucco as a primary building material at ground-level is inappropriate.

11.5 Openings, Storefronts, and Entries

The character of historic commercial block fronts is largely defined by the storefronts, entryways, windows and doors that were designed to create street level interest for pedestrians and passersby. While a historic commercial block front might be comprised of a variety of architectural styles all of these structures would have presented a similar face to the sidewalk, with large expanses of glass storefront windows, welcoming well-marked entryways, and largely regular, horizontally massed windows at the ground floor. Upper floor windows are most often fenestrated with punch-style windows that provide depth and establish a clear pattern of openings. Maintaining this

common vocabulary is an important part of maintaining the character of historic commercial districts.

Guidelines

1. On the ground floor of new commercial structures, a majority of the primary architectural façade should echo traditional retail storefronts. The use of a bulkhead, expansive storefront windows, recessed entries and transoms are encouraged.
2. The ground floor of the primary architectural façade should be comprised primarily of transparent elements and pedestrian entrances.
3. Recessed entryways are strongly encouraged for primary entrances on the ground floor level.
4. Primary entryways should be clearly marked through the use of important defining architectural elements, such as transoms, awnings, lintels, or surrounds.
5. Multi-story structures should provide a clear delineation, by way of differentiated materials and features, between the ground floor, the upper floors and the roof of the building.
6. Upper story windows should be regularly spaced and horizontally massed on the primary architectural façade. Recessed “punch-style” windows are generally preferred.
7. Upper story windows that are flush-mounted to a façade are in appropriate.
8. On structures occupying corner lots, corner entryways with strong architectural emphasis are encouraged.

Chapter 12 Public Realm: Streetscapes, Alleyscapes, Parks, & Public Buildings

12.1 Introduction

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

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

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

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

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

Guidelines

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

1. Protect and preserve street, sidewalk, alley and landscape elements, such as topography, patterns, features, and materials that contribute to the historic character of the preservation zone.
 - a. Preserve and maintain mature street trees. Alternatives such as pruning, root-pruning or meandering sidewalks should be exhausted prior to the removal of a mature street tree. Where mature street trees are to be removed, the tree should



Sidewalk widths, parkway landscaping and sidewalk score patterns should all be preserved.



Retaining walls are an important part of the neighborhood streetscape.





- be replaced with a minimum 24-inch box tree of similar species (including palm trees) in an approximately similar location.
- b. Trim mature trees so that the existing canopies are preserved.
- c. Preserve and maintain historically significant landscaping in the public planting strips.
- d. Use landscaping to screen public parking lots from view of public streets.
- e. New plantings in the public planting strip should be compatible with the historic character of the Preservation Zone.

Paving and Curbs

- 2. Maintain and preserve historic curb configuration, material and paving. Widening existing driveways is generally inappropriate.
- 3. New curb cuts are inappropriate. Use of public alleys for lots that traditionally take vehicular access from the alley is encouraged.
- 4. For repair or construction work in the Preservation Zone right-of-way, replace in-kind historic features such as granite curbs, etc.
- 5. Avoid conflicts between pedestrian and vehicular traffic by minimizing curb cuts that cross sidewalks on Western Avenue and Jefferson Boulevard. Access from alleys and side-streets is preferred.

Signage

- 6. Preserve and maintain historic street signs.
- 7. New street signage shall be placed so that historic features are least obstructed.

Street Furniture

- 8. New street furniture, such as benches, bike racks, drinking fountains, and trash containers, should be compatible in design, color and material with the historic character of the Preservation Zone. Use of traditional designs constructed of wood or cast iron is encouraged.

Utilities

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

Street Lights

- 10. Preserve and maintain existing historic street lights.
- 11. New street lighting should be consistent with existing historic street lights. If there are no existing historic street lights, new

lights should be compatible in design, materials, and scale with the historic character of the Preservation Zone.

Sidewalks

- 12. Preserve historic sidewalks.
- 13. Replace only those portions of sidewalks that have deteriorated. When portions of a sidewalk are replaced special attention should be paid to replicating score lines, texture, coloration and swirl-patterns.
- 14. New sidewalks should be compatible with the historic character of the streetscape.
- 15. Maintain public walkway connections between streets and between buildings.
- 16. Walk streets in Jefferson Park should be maintained, and left open, well-lighted and accessible to the general public.

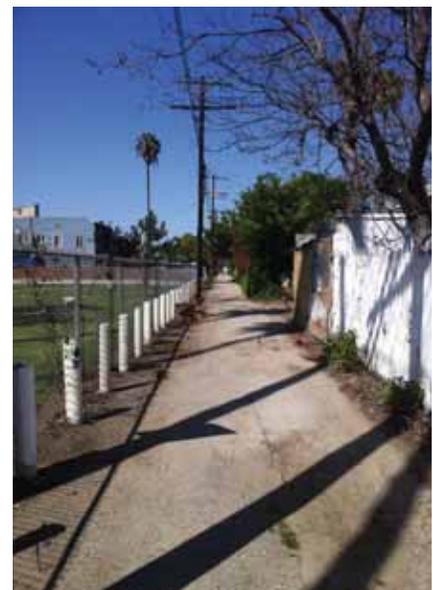
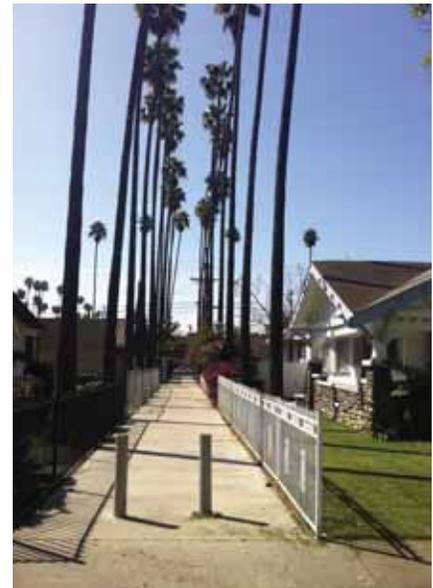
Alley scapes

- 17. Preserve existing alleys as public rights-of-way.
- 18. Preserve traditional relationships between alleys and garages.
- 19. Preserve traditional fencing along alley right-of-ways.
- 20. The introduction of new fencing should be compatible with existing historic fencing.
- 21. Encourage programs that provide security for public alleys while improving accessibility to property owners.

Public Buildings

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

Parks





27. Preserve and maintain any existing historic elements such as walkway materials, mature trees, plantings, park benches and lighting.
28. Replace in-kind elements that cannot be repaired.
29. New elements such as public benches, walkways, drinking fountains, and fencing should be compatible with the existing historic character of the Preservation Zone.



Chapter 13: 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.

Caseiment: A window sash opening on hinges generally attached to the upright side of the windows frame.

Clapboard: A long, thin board with one edge thicker than the other, laid horizontally as bevel siding.

Clerestory window: Ribbon windows on the portion of an interior rising above adjacent rooftops.

Clinker brick: A very hard burned brick whose shape is distorted, knobby or bloated.

Column: A rigid, relatively slender vertical structural member, freestanding or engaged.

Coping: The top layer or course of a masonry wall, usually having a slanting upper surface to shed water.

Corbels: A stepped projection from a wall, usually masonry.

Cornice: A continuous, molded projection that crowns a wall.

Crown: The highest portion of an arch, including the keystone.

Cupola: A domelike structure surmounting a roof or dome, often used as a lookout or to admit light and air.

Dentil: Simple, projecting, tooth-like molding.

Dormer: A projecting structure built out from a sloping roof, usually housing a vertical window or ventilating louver.

Double-hung window: A window with two sashes, both of which are operable, usually arranged one above the other.

Eave: The overhanging lower edge of a roof.

Entablature: The upper of a building, resting on the columns and constituting the architrave, frieze, and cornice.

Façade: The front or any side of a building.

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

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

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

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

Glazed: Filled with a pane of glass.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Pier: Vertical structural members.

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

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

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

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

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

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

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

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

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

Showcase windows: Large glazed openings designed to showcase merchandise.

Sidelights: Vertical windows along the outside of a door.

Sleeping porch:

Soffit: The underside of an architectural element, such as a beam or cornice.

Spandrel: The roughly triangular space between the left or right exterior curve of an arch and the rectangular framework surrounding it.

Spindles: Slender architectural ornaments made of wood turned on a lathe in simple or elaborate patterns.

Spire: Structure or formation, such as a steeple, that tapers to a point at the top.

Splay: An oblique angle or bevel given to the sides of an opening in a wall.

Stair tower: A tower articulating the location of the stairway, usually of a residence.

Stoop: A raised platform, approached by steps and sometimes having a roof, at the entrance to a house.

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

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

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

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

Terra-Cotta: Usually red fired clay.

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

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

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

Transom: A window, usually operable, above the head of a door.

Trusses: A rigid framework, as of wooden beams or metal bars, designed to support a structure, such as a roof.

Turret: A structure (frequently curved) high in proportion to its lateral dimensions, forming part of a larger building.

Tuscan columns: Very simple columns with no fluting or other embellishment.

Veranda: A large, open porch, usually roofed, extending across the front and sides of a house.

Window Sash: One unit of an operable window, including the frame and glazing.

Wood shingle siding: A sheathing material comprised of overlapping wood shingles.