historic downtown LOS ANGELES design guidelines

July 2002

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IMAGE CREDITS

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Amy Anderson	Page 48 (top)
Bruce Boehner	Page 159
National Park Service Secretary's Standards	Page 126 (bottom)
Tom Zimmerman	Page 178
University of Southern California (Study on LA Murals)	Page 100

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B'hend and Kaufman Archives	Pages 2, 14 (top), 21 (top) and 77 (top)
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All sketches and collage motifs by Kellie Phipps, Intern Architect, Architectural Resources Group.

DESIGN GUIDELINES INTRODUCTION

INTRODUCTION

Design guidelines are one of many urban planning tools communities can use to encourage adaptive reuse, rehabilitation, and enhancement of older downtown areas. This approach has been adopted and implemented in many of America's largest cities, including New York, Seattle, and Denver. In many cases these programs are city-sponsored, but have the overwhelming support of merchant associations, building owners, business improvement districts, or downtown associations.

SPONSORSHIP

In Los Angeles, a consortium of interest groups including the Los Angeles Conservancy (the Conservancy), the Historic Core Business Improvement District (BID), the Downtown Center BID, and the Fashion District BID, sponsored and prepared the *Historic Downtown Los Angeles Design Guidelines (Design Guidelines)* with a grant from the Getty Grant Program's "Preserve LA."

PURPOSE

The purpose of the *Design Guidelines* is to aid the BIDs, the Conservancy, government agencies, building owners, developers, tenants, merchants, architects, and contractors in embarking upon effective preservation and adaptive reuse projects in Los Angeles' historic commercial center. The historic character of downtown is one of its greatest assets, and the *Design Guidelines* are intended to highlight and promote these features. They serve as a tool to enhance economic activity and attract investment in the area by encouraging high quality, historically compatible design.

The corner of S. Broadway and 7th Street illustrating an active downtown Los Angeles in the mid-1920s. The Lowes State Theater, constructed in 1921, was the largest brick-clad building in the United States when completed.

The Desmonds Store building located at 612 S. Broadway, constructed in 1924, has a polychrome terra cotta facade with twisted, engaged columns.

SECRETARY'S STANDARDS

The *Design Guidelines* are based on *The Secretary of the Interior's Standards for the Treatment of Historic Properties (The Standards)*, which provide general information to determine appropriate treatments for historic properties. *The Standards* are intentionally broad in scope to apply to a wide range of circumstances and are designed to enhance the understanding of basic preservation principles.

STUDY AREA BOUNDARIES AND OVERVIEW

The study area for the *Design Guidelines* is defined as S. Hill Street on the west, S. Main Street to the east, 3rd Street on the north, and 9th Street on the south, and includes both sides of each street at the boundaries (see map on page 5 of this document). While this is a set study area, these design guidelines could be applied to a broader area of the City's downtown.

Downtown Los Angeles' Historic Downtown boasts many of the City's most important historic resources. Broadway contains the largest intact collection of historic movie palaces anywhere in the world. The commercial buildings in the study area include many of Los Angeles' most significant historic office buildings and department stores. Spring Street, formerly known as "The Wall Street of the West," hosts a collection of historic financial and commercial structures unmatched anywhere else in the City. Additionally, the buildings represent a significant collection of architectural terra cotta. While many of these historic structures have been altered at the storefront level, an incredible number remain almost entirely intact at the upper floors, including many historic rooftop signs. Reflecting the commercial, entertainment, and financial institutions of the period, the buildings convey a strong sense of time and place: Los Angeles circa 1920.

COMMUNITY AND COMMITTEE PARTICIPATION

One of the unique aspects of this project lies in the involvement of the principal stakeholders and decision-makers in the study area. The fact that three Business Improvement Districts have come together, facilitated and coordinated by the Los Angeles Conservancy, to create the *Design Guidelines* is a major demonstration of their ongoing commitment to preservation as a means of economic development. Their existing roles in making the area clean, safe, and attractive to the public is enhanced by this additional commitment to create and implement design guidelines for their districts that will preserve (and in some cases restore) the important historic character of downtown Los Angeles.

This consortium-group approach included meaningful public participation in the process by key stakeholders. Several workshops targeted the involvement of property owners, BID members, merchants, tenants, and Conservancy members. These meetings were held on December 6, 2000, as well as January 17, May 2, and December 6, 2001.

While most of the general decisions regarding the project have depended on committee involvement, each committee member represented a broader constituency. Each of the BIDs support a very diverse group of property owners whose interests (prior to the creation of the BIDs) were frequently difficult to coordinate. The BID organizations have provided a unifying umbrella for community involvement in enhancement projects in each of their districts, making the community outreach and input process for the *Design Guidelines* easy and efficient.

A terra cotta detail of the Wurlitzer Building on Broadway has highly decorative and colorful details.

Bullock's downtown Los Angeles department store was located at S. Hill and 7th Streets. The building is now part of St. Vincent Square Jewelry Mart.

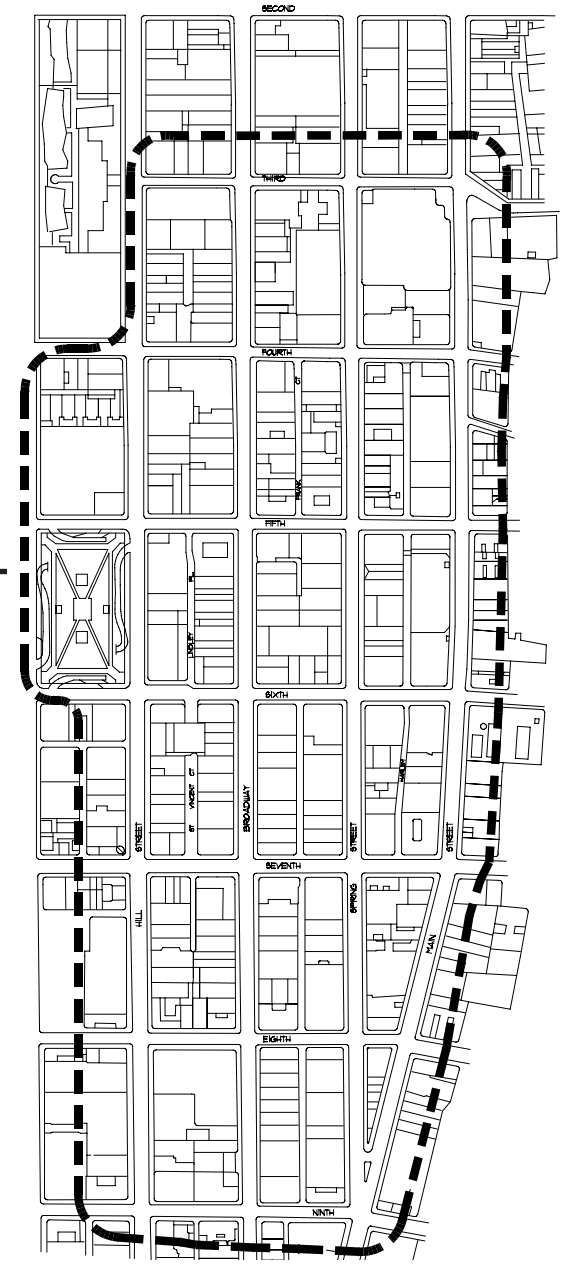
A parade down S. Broadway celebrating the Dodgers' win in the 1959 World Series.

PROJECT GOALS

The goals for the project include the following:

- Identify the character-defining features that contribute to the scale, patterns, streetscape, architectural, historic, and urban character of downtown Los Angeles;
- Recommend exterior maintenance, cleaning, and rehabilitation techniques for the varying architectural materials and features within the study area;
- Develop prototype storefront designs to guide future improvement projects within the study area;
- Promote the sensitive use and placement of well-designed and crafted signage to complement the unique historic character of commercial Los Angeles;
- Illustrate ways in which historic building additions can be designed to contribute, rather than detract, from the existing character of the area;
- Recommend approaches for in-fill construction that achieve design solutions compatible with the historic and architectural context; and
- Respect the varying histories, cultures, and activities that have shaped the development of downtown Los Angeles when making design recommendations.

MAP OF STUDY AREA



STREET CARS

Street cars once abounded in downtown Los Angeles. It is hoped that a future re-introduction of the Red Car Trolley Line will help enliven and connect downtown.

SUMMARY OF KEY POINTS

The following is a summary of key points and recommendations for maintaining, enhancing, and rehabilitating buildings and the physical environment of Historic Downtown Los Angeles. These key points should be considered when commencing all rehabilitation projects:

OVERALL KEY POINTS

- Retain character-defining features when conducting building rehabilitation.
- Mitigate life safety and other critical problems.
- Remove accumulated dirt and debris. Refer to individual guidelines for cleaning suggestions.
- Institute a regular maintenance program to prevent further building deterioration.
- Undertake measures to immediately improve the appearance of the building.
- Communicate through temporary signage, such as artwork, banners, etc., that rehabilitation is underway.
- Phase work, allowing investment in certain projects each year. For example, one could improve storefronts in the first phase, complete facade cleaning and repairs in the second phase, conduct a window survey and make repairs during the third phase, and perform roof work as the fourth phase.

These decorative, terra cotta elements are character-defining features and should be retained and rehabilitated.

Undertaking immediate measures, even if they are temporary, to improve the appearance of buildings, such as installation of this uniform awning, can spur other projects in the area.

Awnings are a strong visual component of buildings and storefronts. These awnings are appropriately placed, but are somewhat too large for the storefront.

Signage should be corrected to comply with the City of Los Angeles Municipal Code Signage Regulations.

- Comply with the existing City of Los Angeles Municipal Code Signage Regulations for storefronts and awnings.
- Install attention-getting and complementary signage to highlight a storefront's historic features.
- Identify, repair, preserve, and highlight the features that define the storefront's historic character such as doors, transoms, windows, bay divisions, and bases.
- Construct a new storefront when the historic storefront is completely missing. The new storefront may be a reconstruction where there is adequate historic documentation, or a new design that responds to the building's historic character.
- Retain previous alterations that have acquired significance and are compatible with the historic building. Distinguish between historic materials and inappropriate past interventions.
- Avoid hiding historic features behind merchandise display, signage, and / or building alterations.
- Protect the storefront with transparent enclosures, i.e. glass and security grilles, rather than solid roll-down doors.
- Illuminate storefronts from within, as well as with exterior lighting.

STOREFRONTS KEY POINTS

HISTORIC BUILDINGS KEY POINTS

- Use conservative rehabilitation treatments, as follows:

  Preserve existing historic fabric;
  Repair rather than replace deteriorated components;
  Replace individual components rather than entire features; and
  Incorporate compatible new features rather than historic "re-creations" when adequate documentation is not available.

- Comply with the existing City of Los Angeles Municipal Code Signage Regulations for building signage.

- Install attention-getting and complementary signage to highlight the historic features of the building, including at the rooftop.

- Most commercial buildings in the Historic Downtown conform to a three-part – base, middle, top – configuration. Reintroduce the building base in cases where alterations have modified this important element of the design.

- Windows are the dominant element of most building facades. There are several simple actions with immediate positive impact: clean windows and replace broken glass; remove visible interior clutter; and install plain, uniform window coverings.

- Repair windows rather than conduct wholesale replacement. If replacement is absolutely necessary, then install windows of compatible design and materials as the historic windows.

- The roof is a building's primary defense against water. Maintain roofs on a regular basis and repair at the earliest sign of problems.

Use security grilles rather than roll-down doors as they provide both security and visibility into the storefront.

Building signage should be attention getting and complementary as in this case.

Lighting is an important aspect of the building's design. It should highlight features of the facade.

Terra cotta is one of the most prevalent decorative elements in the study area. Its treatment can make or break a building rehabilitation.

- Lighting is critical to both the perceived and actual safety in the Historic Downtown.
- Design lighting to enhance an historic building's distinctive architectural features. Innovative new lighting will enliven the Historic Downtown at night.
- Maintain side and rear facades of buildings. Although not designed for public view, they frequently are visible and contribute to the character of the Historic Downtown. Continue the tradition of painted murals on these facades.
- Terra cotta is the most prevalent decorative building material in Historic Downtown and should be carefully maintained and restored.
- Realize that all building systems must function efficiently and properly to ensure safety, comfort, and economy.
- Ensure that historic building projects include an assessment for structural safety.
- Choose structural strengthening methods that have minimum impact on a building's historic fabric.
- Consider energy conservation: every existing building embodies energy already spent; all new construction uses energy; thus preservation makes energy-conservation sense.

HISTORIC BUILDINGS KEY POINTS CONTINUED

HISTORIC BUILDINGS KEY POINTS CONTINUED

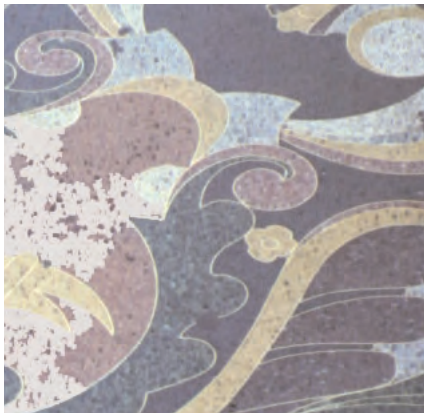
- Make total building accessibility a priority, including an accessible main entrance and balance accessibility needs with preservation goals.
- Implement regular maintenance programs, as they are the most important and cost-effective tools for building safety.
- Adopt signage regulations to allow new rooftop signage in the Historic Downtown.

NEW CONSTRUCTION KEY POINTS

- Priorities for new construction and additions include: build-to-the-street, particularly at corners; construct infill buildings at vacant or underutilized sites along major streets; and modify non-historic buildings so that they contribute visual interest and quality.
- Construct new buildings, of compatible design with the surrounding neighborhood, on existing surface parking lots. Corner sites, because of their importance in establishing the urban grid, should be a priority.
- Encourage creative and innovative contemporary designs for new buildings in the Historic Downtown, especially on Broadway, where bold design will complement the exuberance of Broadway's theaters.
- Consider the difference in character of the four major north-south streets in the study area (Hill, Broadway, Spring, and Main) when designing infill construction.

Accessibility is an important component of building rehabilitation. This historic hotel entry should be reconfigured to provide access.

New construction should be creative and innovative, yet respond to the surrounding context. In this case, the addition to the right of the older structure is differentiated, yet does not overwhelm the historic building.



Elements of the streetscape include decorative sidewalk terrazzo, such as at this movie theater entrance. Creative new paving would complement the historic terrazzo in the Historic Downtown.

Wayfinding signage enhances the streetscape and provides guidance to visitors.

- Consider the differences in character of the four major north-south streets in the study area (Hill, Broadway, Spring, and Main) when planning for streetscape improvements.

- Streetscape plays an important role in drawing individuals to a particular area of the city. Use signage, lighting, and paving to improve the pedestrian experience.

- Reinforce the overall visual image and character of the Historic Downtown through way-finding signage. Information pertinent to the various BIDs should vary to strengthen identity, but still relate to an overall signage system.

STREETSCAPE KEY POINTS

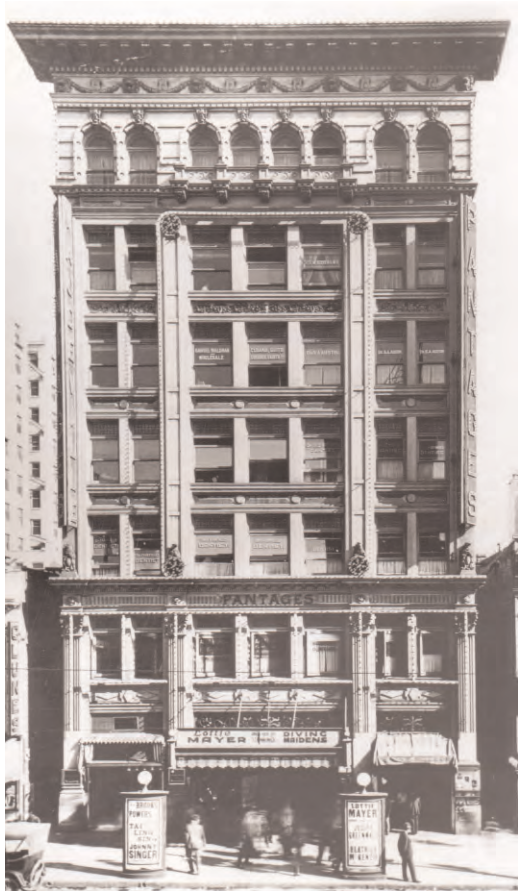
USING THIS DOCUMENT

The guidelines found within this document are intended for use as a design aid to determine acceptable treatments, repairs, maintenance procedures, and rehabilitation that will ensure retention of the character of historic buildings. The *Design Guidelines* are based on *The Secretary of the Interior's Standards for the Treatment of Historic Properties (The Standards),* specifically the rehabilitation standards. *The Standards*, reproduced in Appendix One of this document, provide general information to determine appropriate rehabilitation treatments for historic properties. *The Standards* are intentionally broad in scope and are applicable to a wide range of circumstances. A fully illustrated version of *The Standards* can be found on the National Park Service website at www.nps.gov. *The Standards* and the *Design Guidelines* should be used in concert.

WHAT ARE DESIGN GUIDELINES?

The *Design Guidelines* are not intended to provide template examples of what to do or how to do it. Rather, they are meant to heighten awareness of historically significant features and to encourage the preservation and maintenance of those features. Furthermore, the *Design Guidelines* are not intended to replace professional judgment or to stifle the creative design process. They are presented to call attention to and offer solutions to conditions that may be encountered while rehabilitating historic buildings.

Generally, design guidelines increase the awareness of building owners, merchants, tenants, designers, and building maintenance crews to historically and architecturally significant building features, and emphasize the importance of preserving and maintaining those features when making alterations to buildings. Design guidelines assist in determining acceptable alterations, repairs, and additions to older buildings and appropriate design criteria for new buildings.



The Pantages Theater, located at 534 S. Broadway, was constructed in 1911 by architects Morgan and Walls and is an example of an early Beaux Arts theater building. The building now houses the Arcade Theater.

The Los Angeles Theater at 615 S. Broadway, constructed in 1931, was designed by theater architect S. Charles Lee.

A detail of the entry arch at the Broadway Spring Arcade building located at 542 S. Broadway.

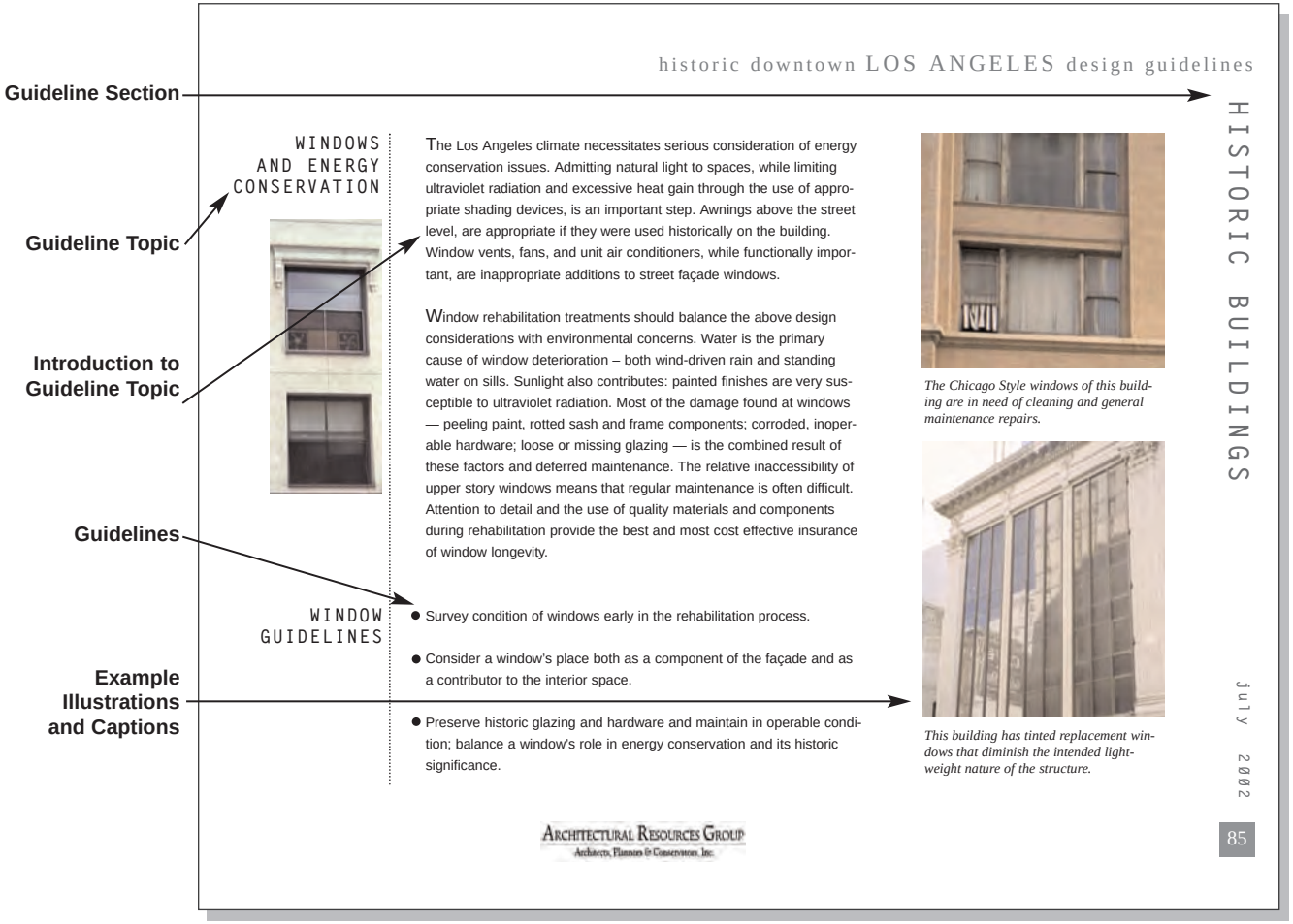
The *Design Guidelines* contain an introduction that assists the reader in understanding how the guidelines are used. Following, there is a brief overview of the study area outlining its history and character. More detailed information regarding the historical development and character-defining features of the area is found in Appendices Two and Three.

The guidelines component of the document is organized into four categories: storefronts, historic buildings (above storefronts), new construction, and streetscapes. Within each broad category there are a number of topics discussed. For instance, in the Storefront section a variety of types of storefronts are introduced, and in the Historic Buildings section topics such as materials, systems and elements are presented. Each individual guideline topic has an overview followed by recommendations. Where appropriate, sub-area recommendations regarding specific components of the study area such as Broadway, are also provided. This affords more detail to specific areas where there are unique conditions that should be reinforced. Additionally, if applicable, interim recommendations are put forward to guide temporary improvements. The facing page contains a sample guideline page with labels explaining the layout and content.

A series of case studies are offered on pages 157-176 to assist the reader in understanding how the guideline recommendations might be implemented. Lastly, an implementation plan is outlined to ensure that these guidelines will be used by building owners and tenants. A number of supplemental appendices are offered at the rear of the document, including a glossary of terms used herein, useful websites, and further reading.

ORGANIZATIONAL FRAMEWORK

GUIDELINE PAGE LAYOUT



Roll down doors are one of the major intrusions within the study area. These features cover and detract from the historic components of storefronts.

Within the study area most buildings are relatively intact at the upper floors. It is the storefronts that have been most altered.

HOW TO USE THIS DOCUMENT

The *Design Guidelines* are intended to inform a variety of audiences, including government agencies, elected officials, building owners, merchants, tenants, architects, structural engineers, and building maintenance crews. There are a variety of ways to use the *Design Guidelines* to best serve these different readers. Ideally, everyone will have an opportunity to read the document from beginning to end. However, those looking for ***Highlights*** should focus on:

Introduction (Page 1);
Summary of Key Points (Page 7);
Design Guidelines Overview (Page 23);
Case Studies (Page 157);
Implementation Plan (Page 177).

Those looking for ***Specific Recommendations*** should go to the *Design Guideline* section of most interest or relevance. The Table of Contents will help readers to locate the appropriate sections. Once at the section, its cover page can direct readers on where to find recommendations for specific features or elements. For example:

- Merchants might want to consult the Storefront Guidelines to find information on preferred signage.
- Building owners or maintenance crews could consult the Historic Building Guidelines about how to repair terra cotta ornament.
- Architects or engineers designing a new building could consult the New Construction Guidelines;
- Public agencies constructing improvements for the public right-of-way could go directly to the Streetscape Guidelines.

STUDY AREA OVERVIEW

Architect Charles Moore in his 1984 guide to Los Angeles entitled *The City Observed: Los Angeles*, commented that many argue that Los Angeles does not have a downtown. He argues, however, that Los Angeles does indeed have a vibrant, yet varied, downtown. Moore's observations along with those of David Gebhard, Robert Winter, Reyner Banham, as well as other students and scholars of Los Angeles' remarkable history and architecture have resulted in a more comprehensive understanding of the evolution of Los Angeles as a city and as a west coast commercial center.

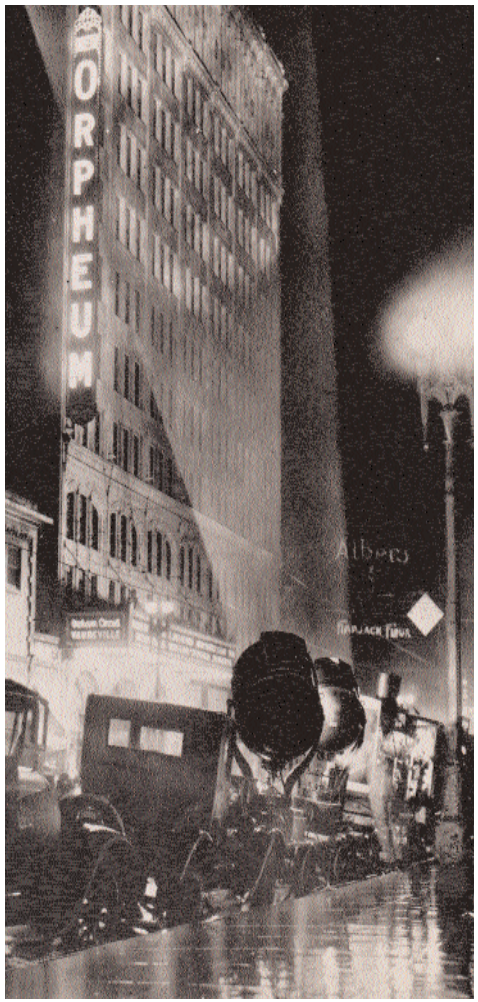
DOWNTOWN HISTORIC DISTRICTS

Historic Downtown Los Angeles, once the city's entertainment, commerce, and retail hub, has undergone great change since its heyday in the first half of the twentieth century. As a result of suburban and high-density development on Bunker Hill, the buildings in Historic Downtown Los Angeles have largely been left behind. However, the historic resources present in this portion of Los Angeles possess great promise for revitalization through adaptive reuse. The area contains two National Register of Historic Places (National Register) historic districts, the Broadway Theater and Commercial District, as well as the Spring Street Financial District. These districts house an incredible collection of historic structures of varying architectural styles.

Generally, two distinct areas developed in the Historic Downtown: the entertainment center and the financial district. Broadway was forever changed when two leading vaudeville circuits, the Orpheum and Pantages, chose to locate their theaters on Broadway: the entertainment industry was staking a claim.

A detail of a harlequin on the Orpheum (now Palace) Theater at 630 S. Broadway. This theater, constructed in 1911, made use of multi-colored terra cotta on the facade.

The Los Angeles Subway Terminal at the corner of S. Hill and 4th Street is one the areas strongest visual landmarks.



A circa-1925 view of the Orpheum Theater, 842 S. Broadway, at night.

Spring Street developed as Los Angeles' banking and financial center, often called the "Wall Street of the West." During the 1920s and 1930s, Broadway and Spring Streets formed the central shopping, entertainment, business, and commercial district of the entire region. These streets were a constant buzz of activity, including pedestrians, automobiles, and streetcars.

In the late 1920s, the introduction of "talkies" or sound movies resulted in a new wave of theater buildings along Broadway, providing Angelenos an escape from everyday life. The flamboyance, architectural grandeur, and decorative opulence of the movie palaces on Broadway reflected a unique combination of design innovation and commercial marketing. Several major department stores also opened in the vicinity, further enlivening the streetscape. The Broadway of old was a street of constant activity with running trolleys, shoppers going in and out of department stores, and many specialty shops, movie premieres, as well as medical and financial services and other professional services occupying the upper floors of the buildings. Today, Broadway is a lively shopping area with first floor retail catering to the Latino community, but in many buildings the upper floors are either only partially occupied or completely vacant.

To the west of Broadway is Hill Street, also occupied by many early twentieth-century commercial structures. Hill Street provides the eastern border for Pershing Square, located between 5th and 6th Streets. Today, the southern portion of both Broadway and Hill streets, between 5th and 8th Streets, house components of Los Angeles' Jewelry District. The northern end of Hill Street includes

STREET CHARACTER

STREET CHARACTER CONTINUED

the reconstructed Angel's Flight railway between 3rd and 4th Streets and the Grand Central Market, today a thriving commercial center.

Spring Street is grand. It is composed of a remarkable collection of financial structures that convey the economic power of the institutions that built them. Beginning in the late 1960s, these institutions migrated to a newer Los Angeles downtown developed on Bunker Hill. Since businesses abandoned Spring Street for Bunker Hill, the built environment on Spring has remained essentially the same between 3rd and 9th Streets. East of Spring Street is Main Street with its lower-scaled buildings that originally served the business community. Today, the southern end of Spring and Main Streets, between 7th and 9th Streets, is host to portions of Los Angeles' Fashion District. With the exception of Main Street, there is a general uniformity of building heights in the study area, reflecting a height ordinance enacted in 1905 and enforced until the late 1950s, limiting structures to 150 feet.

In many ways, Main Street is an area of transition between the urban canyon created by the tall buildings to the west, the lower scale of the remaining Victorian buildings to the east, and the markets beyond. Although part of the Historic Downtown, Main Street is slightly removed from the heavy commercial activities of Spring, Broadway, and Hill Streets and has a smaller, neighborhood character.

Spring Street near the intersection of Fifth Street circa 1920. Note the grand scale of these financial structures.

An early view of downtown Los Angeles along S. Main Street showing the smaller scale of Victorian Los Angeles.

Broadway in the 1930s was a busy pedestrian-filled street.

Much of the built environment of Historic Downtown remains because new development (post 1960s) concentrated around Bunker Hill to the west and northwest of the study area. Today, dozens of blocks and hundreds of buildings (most of which are almost exactly 150 feet tall) in downtown Los Angeles look essentially as they did in the 1920s and 30s. But threats to this remarkably intact grouping of early twentieth-century structures are very real.

Within the study area the streets are active from 9 AM to 7 PM, at which time shops close, roll-down doors descend to the street, and the sidewalks are primarily abandoned of pedestrians. Even during its busiest day-time hours, many buildings are underutilized or vacant at the upper stories.

Although Historic Downtown Los Angeles has the city's highest concentration of architectural resources, the design process within the downtown core is relatively uncontrolled, leaving the preservation of historic resources in perpetual risk. The Los Angeles Community Redevelopment Agency has in place a review process for building projects within their jurisdiction; however, many projects occur without permits and there is limited enforcement of the existing processes, especially in regard to signage. Because the National Register is an honorary list and designated buildings are protected only when federal actions are involved, the listing of Broadway and Spring Streets afford little protection against inappropriate alterations at the local level. While the downtown core contains a large number of individual, locally-designated landmarks, existing design review addresses only individual buildings, not the overall urban fabric.

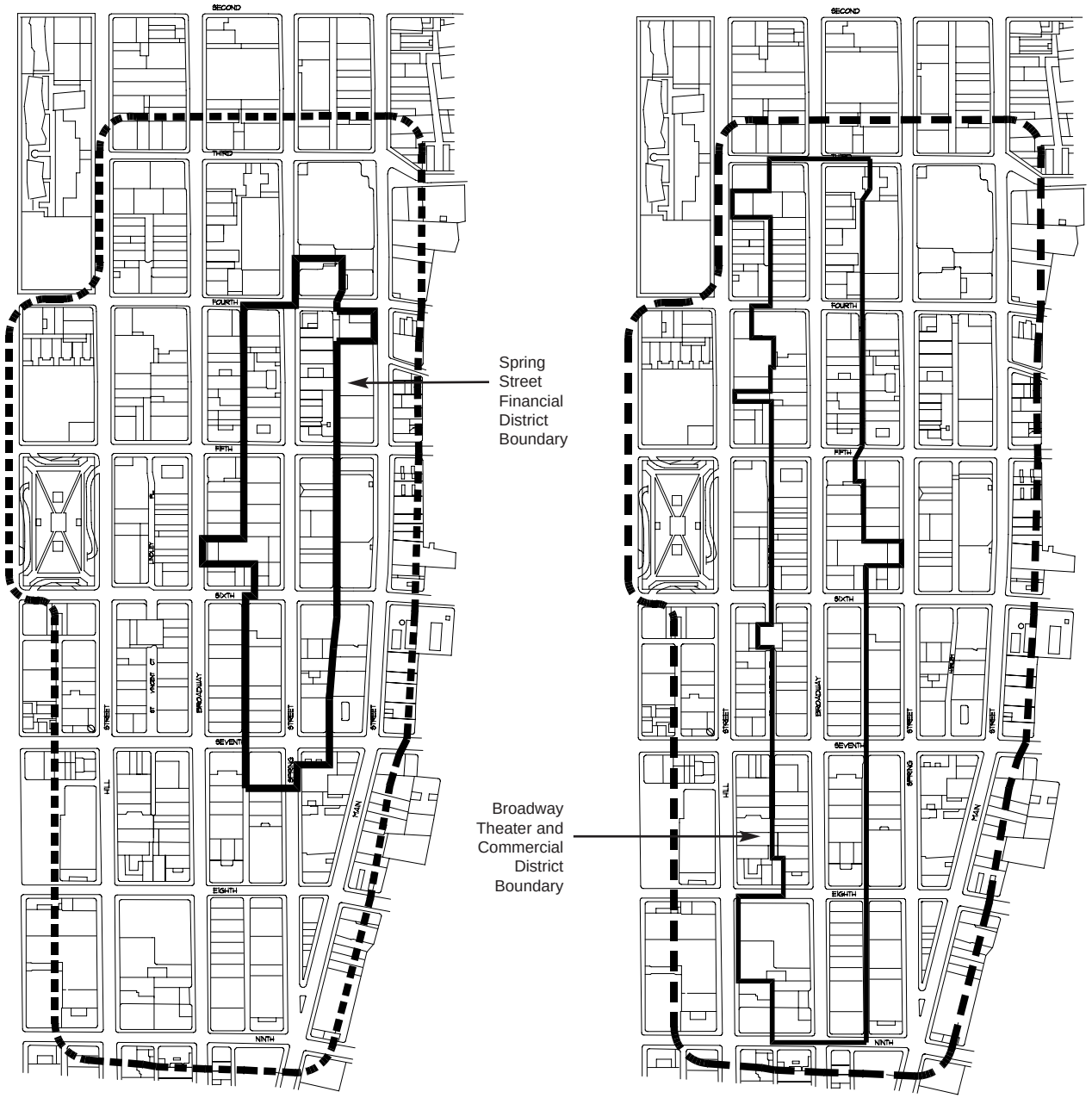
CURRENT CONDITIONS AND IMMINENT THREATS

ISSUES REGARDING DETERIORATION

The following have contributed to a general decline in the historic urban center of Los Angeles:

- Closure of historic theaters and insensitive conversion to retail use;
- Limited activities in the upper stories of many buildings;
- Alterations that overwhelm the scale and design of older buildings;
- Visual jumble of signage that obscures or detracts from the incredible architectural features of historic buildings;
- Widespread neglect of maintenance to historic buildings;
- Inappropriate cleaning techniques that have actually further damaged already-deteriorated building components;
- The 1960s and 70s facades covering original masonry or terra cotta building features; and
- Parking structures whose exterior facade does not relate to the surrounding historic buildings or streetscape.

To the right are a series of photographs illustrating the general pattern of decline common to the area. Shown are three images of the Cameo Theater at 528 S. Broadway, shortly after construction in 1910 (top), during the 1970s (middle), and in its present condition (bottom).



NATIONAL REGISTER HISTORIC DISTRICTS

GUIDELINES OVERVIEW

KEY POINT

"Establish urban design guidelines and set up preservation priorities that strike a balance between historic preservation and new development."
Downtown Strategic Plan Page 48

The guidelines that follow form the core of this document. As the City, property owners, and tenants seek ways to enhance the Historic Downtown and improve historic buildings, questions as to the proper treatment of specific building elements, materials, and systems will arise. The guidelines address those questions, as well as the related issues of new construction and streetscape improvements, and introduce a range of treatment recommendations.

ORGANIZATION

The Guidelines are organized into the following four sections:

1. Storefronts
2. Historic Buildings (above storefronts)
3. New Construction
4. Streetscapes

Each guideline section highlights recommendations for preservation, rehabilitation, and maintenance treatments. For those seeking very detailed treatment recommendations for specific building elements and materials, the National Park Service offers a series of *Preservation Briefs* on a variety of architectural materials and systems that are well written and provide excellent detailed guidance for repairs to historic buildings. See Appendix Ten for the National Park Service website; all *Preservation Briefs* are available on-line.

The character of the street in the study area is impacted heavily by the use of roll-down doors and an abundance of signage.

The base of this building is overwhelmed with signage. Most commercial buildings in the study area have a base, middle, and top. Commercial storefronts and signage comprise the building base as described in the storefront section of the document.

The character of this historic building has been altered by an inappropriate storefront remodel.

Details of the streetscape are also discussed in the design guidelines including lighting such as historic street lights.

Since each building rehabilitation project represents different circumstances, materials, and conditions, the rehabilitation process often results in varying sets of options from building to building. To illustrate and explain the application of the guidelines to diverse types of historic structures, three separate buildings have been included as Case Studies: the Broadway-Spring Arcade Building at 540 South Broadway, the Palace Theater at 630 South Broadway, and the Douglas Building at 259 South Spring Street. The Case Studies follow the Streetscape section of this document.

HIRING DESIGN PROFESSIONALS

Throughout the guidelines, reference is made to working with qualified design professionals or historic preservation consultants to ensure proper treatments are applied to historic buildings and materials. These professionals are invaluable in the rehabilitation process. There are a number of references individuals can consult before hiring these professionals including the following, and further information provided in Appendix Ten:

- The Los Angeles Chapter American Institute of Architects (AIA);
- The California Information Centers of the Historic Preservation Office maintains a list of preservation consultants and architects;
- National Trust for Historic Preservation;
- Recommended consultants from other downtown building owners or Business Improvement Districts;
- The Los Angeles Conservancy;
- The Getty Conservation Institute; and
- The City of Los Angeles Cultural Affairs Department.

Building owners should always seek references for past work of design professionals and craftsmen, and confirm that these professionals are licensed or have the appropriate experience to perform work on or design the rehabilitation of historic buildings.

OVERALL GUIDELINES

Each guideline section discusses a variety of recommendations for specific topics, materials, actions, or systems. The following should be considered as a starting point for all rehabilitation projects.

- Consult with qualified, experienced historic preservation professionals.
- Rehabilitate and preserve historic buildings; retain character-defining features during rehabilitation. Consult historic photographs and other documentation of the building before commencing work.
- Mitigate life safety and other critical problems. Take advantage of the California Historical Building Code (CHBC), which allows for alternative life-safety and Americans with Disabilities Act (ADA) improvements to historic buildings in order to retain historic features. (See Appendix 7).
- Remove accumulated dirt and debris. Refer to individual guidelines for cleaning suggestions.
- Institute regular maintenance program, preventing further deterioration.
- Undertake measures to immediately improve building appearance;
- Communicate to the public, through temporary signage, such as banners, that rehabilitation is underway.
- Phase work, allowing investment in certain projects each year. For example, improve storefronts in the first year, complete facade cleaning and repairs in the second year, conduct a window survey and make repairs during the third year, and perform roof work during year four.

The guidelines offer recommendations for specific building materials, such as terrazzo, which is used both at exterior sidewalks and as interior flooring. This highly decorative terrazzo is located in front of Clifton's Cafeteria on Broadway.

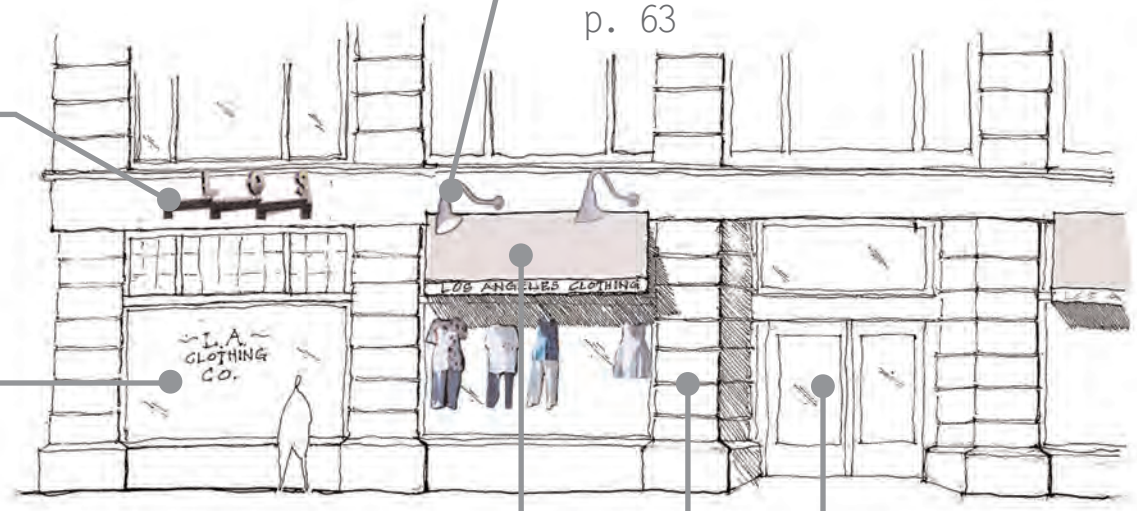
Building elements such as windows and cornices, a component of the building top, are discussed in the Historic Buildings section of the guidelines.

Some building owners have implemented interim solutions such as this awning, which unifies the storefront. In the future, the building owner could restore the transom windows and provide individual awnings for each storefront.

The rehabilitation of a building can be a lengthy and sometimes expensive undertaking. A realistic approach to the financial and logistic circumstances will often dictate that a project be phased. Where applicable, the guidelines suggest interim actions that may be taken immediately to eliminate unsafe conditions, halt deterioration, and enhance a building or the streetscape's appearance. When all of the required improvements cannot be undertaken at once, interim measures can be taken that will both contribute to the overall quality of the area, and increase an individual building's occupancy and income potential for the short term. These small actions also serve to alert the public to the fact that a rehabilitation project is underway.

INTERIM GUIDELINES

STOREFRONT GUIDELINES



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STOREFRONTS overview

STREET VITALITY

The characteristic building type of downtown Los Angeles is the multi-story building with commercial use at the street level. Whether the building is a theater, an office building, commercial light industrial building, or a parking garage, it generally has a series of storefronts along its street facades.

The vitality of the streetscape in the Historic Downtown is dependent on the existence and the success of storefront businesses. Today, most of the area's streets are crowded with daytime and weekend shoppers patronizing hundreds of busy stores. Among merchants, there is a perception that merchandise must be immediately visible to shoppers in order to be saleable. In prescribing design guidelines for the Historic Downtown, ignoring the current successful ways of conducting business would be a serious error. Guidelines based on an "ideal," without considering the "real," can effectively kill a neighborhood in the interest of creating an attractive atmosphere.

However, downtown's historic and architecturally significant buildings have suffered as a result of some of these practices. Many storefronts have very little existing original or historic fabric. Others have some residual historic elements, but these are often obscured by later alterations and/or signage. Where storefronts do exist, it is sometimes difficult to discern their boundaries due to the proliferation of signage. It is the goal of these storefront guidelines to reconcile the merchant practices and patterns of the area with building rehabilitation that is more responsive to the historic architecture of the district.

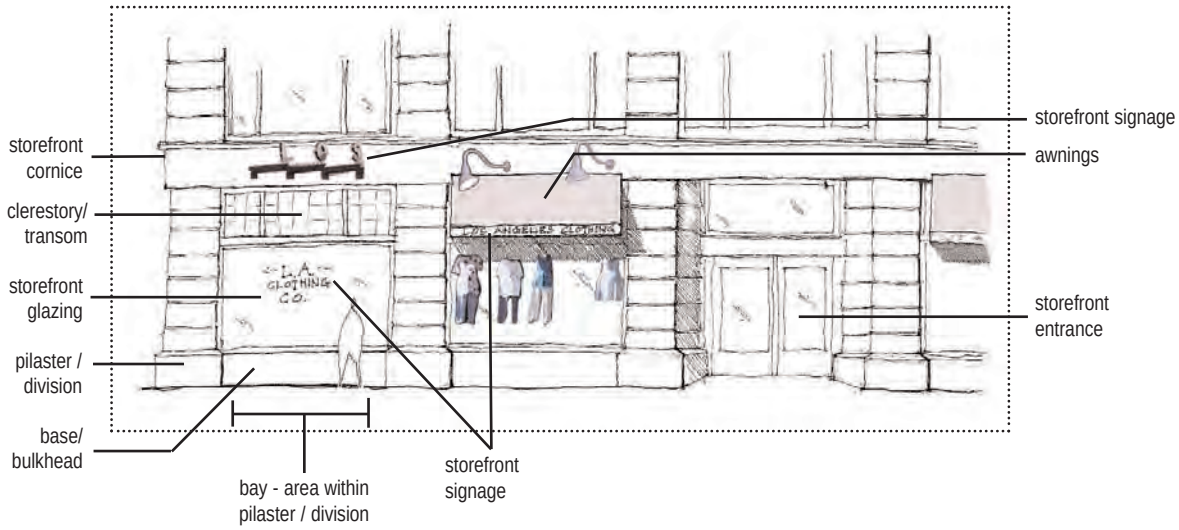
Two of the lower-scale storefront buildings within the area; note the terrazzo paving at the store entrance on the right.

A typical commercial storefront building in the Historic Downtown, a multi-story building with commercial retail spaces at the street level.

An intense application of signage, heavy displays of merchandise, and solid roll-down security doors characterize most of the Historic Downtown's storefronts.

Although storefront character varies from street to street, 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. A main store entrance is usually centered in the storefront. Above the largest panes of glass, also known as the storefront glazing, there are usually smaller, sometimes operable panes, referred to as clerestory or transom glazing. The transom is sometimes obscured by projecting awnings. Signage is located on awnings, painted on the glass itself, or in a sign area just above the transom glazing. These typical features are noted on the drawing below.

There are clues that identify how a building's storefront has been altered. Architects are trained to look for these clues, and can identify which elements have been altered, and which, if reintroduced, would assist in restoring the building's integrity. Several of the most important clues in assessing storefront alterations are discussed to the right.



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TYPICAL STOREFRONT FEATURES

Here are some of the things to look for when assessing how storefronts have been altered:

Determine if the original storefront cornice remains. This will indicate if the height of the storefront area has been extended.

Determine whether or not the bay, or storefront divisions and spacing, is still evident. If regular spacing is apparent, but there is a feature that spans more than one bay, then it is probably not an original feature.

FOUR STOREFRONT TYPES

Within the Historic Downtown, there are four basic storefront types present in the study area:

Jewelry storefront type;
Bank storefront type;
Intact historic storefront type; and
Missing storefronts (storefront windows, entrances, and other features have been completely removed).

THEATER STOREFRONT TYPES

There is a fifth storefront condition, theater entrances, which are found primarily on Broadway. As described in Broadway's character description (Appendix Three), theater entrances are essentially deep, covered exterior lobbies anchored by both the theater's marquee above and the ticket booth just off the sidewalk. Because the theater entrances were meant to be open exterior spaces, they typically are not defined by an enclosure, and so are not discussed here as a storefront type even though today many function as stores. Theater entrances are often flanked by typical storefronts (types identified above). The main feature that identifies theater entrances today is the marquee. Guidelines addressing marquees are discussed in the Storefront Signage section on pages 51-54.

In the following pages, the four most commonly found storefront prototypes within the Historic Downtown are analyzed. The analysis includes a brief discussion of the generalities of each storefront type, followed by before and after sketches that identify commonly found problems, and then recommendations for storefront rehabilitation.

JEWELRY STOREFRONT TYPE

BANK STOREFRONT TYPE

INTACT STOREFRONT TYPE

MISSING STOREFRONT TYPE

JEWELRY STOREFRONTS

JEWELRY STOREFRONTS

The greatest concentration of jewelry storefronts exist on Hill Street and Broadway. Because jewelry stores require a higher level of security than other stores, most jewelry storefronts are enclosed by panes of glass. In some cases, primarily at the top of Hill Street, the jewelry stores are located within mostly intact historic storefronts. However, even on Broadway, where most original storefronts have been removed, jewelry storefronts tend to have glass set into a base.

The configuration of merchandise, enclosed by glass, set atop a base complements the historic building configuration. In most cases, however, this compatible configuration is lost behind excessive signage, obscuring the storefront. Furthermore, the excess of signage dissolves any sense of division or individuality between each storefront. A building's original proportions and architectural features are much more evident when signage is limited to a zone above each store. In addition, the first and second stories of many jewelry storefront buildings have been modernized. The extension of these alterations to the second story, inappropriately alters the original proportions of the building.

Typical of jewelry storefronts within the Historic Downtown, this storefront is enclosed with glass.

This facade addition to the second story has changed the emphasis of the building's proportions from horizontal to vertical.

JEWELRY STOREFRONT before

The main problems found on most jewelry storefronts are:

- Facade additions are top heavy, covering architectural features and changing building proportions.
- Signage is placed randomly all over buildings, blurring individual merchant storefronts.

When roll-down security doors are closed, the storefronts are sealed off from the street.

Signage obscures architectural features of the building.

Signage hung on storefront features, such as window bases, detracts from the merchandise on display and adds to a sense of visual clutter.

The second story facade addition not only covers historic features, but also changes the building's original proportions.

Some terra cotta panels have been replaced with plywood.

This storefront facade application blurs any sense of division between each store.

Signage for the stores is placed everywhere on the building.

The glazing and relatively consistent horizontal frame lines are typical storefront features and provide, during the day, transparency and interaction between the store interiors and the street.

JEWELRY STOREFRONT after

KEY POINTS

Recommended Improvements:

- Remove second-story center facade addition.
- Limit signage to the storefront sign zone.
- Reintroduce vertical features to define bays.
- Reintroduce missing architectural features and decorative elements with compatible materials.

Limit store signs to a specified zone to allow each sign to be more readily visible, allow building components to be seen, and lend the building a lighter feel.

Install security grilles that are more transparent so that when they are down they do not completely hide the building and storefronts.

Re-introduce a solid base at the storefront with glazing above.

Preserve historic signs; they are reminders of the area's history.

Remove the facade addition; and reintroduce missing building elements such as pilasters, glazing, sign area, and decorative details.

Replace the missing terra cotta panels with new terra cotta elements. Match color and texture to the extent possible.

Reintroduce a repetitive vertical feature at the street level to lend a strong definition to each store bay.

Eliminate signage from everywhere except a sign zone and on glazing consistent with the City's sign ordinance, to allow the existing jewelry storefront configuration to be visible.

BANK STOREFRONTS

BANK STOREFRONTS

The greatest difference between typical storefronts and those of buildings that were built for banks or financial institutions is the scale of the street level facades. As opposed to the typical storefront building, the financial institution storefronts are almost always double height, or the windows and architectural details, such as columns, bases, and cornices, are scaled so that the storefront facade stretches the height of two floors. Most street-level stories extend one-and-a-half to two times the height of a typical floor level, making the buildings appear larger. This manipulation of the building's features was meant to convey the importance of the financial institutions originally located in these buildings. This type of storefront occurs most frequently on Spring Street.

Because these buildings have different physical characteristics from the typical storefront condition found throughout the Historic Downtown, their alterations are unique as well. Fortunately, the bank storefronts tend to be relatively intact: most of their original masonry bases, glazing, and the configuration of their original entrances remain. Two common alterations that have caused the most damage to the building character are the replacement of clear glazing with dark, reflective, or opaque glass, and the insertion of a floor level that interferes with the double-height storefront windows. Other alterations include the addition of new materials over historic features, facade applications, and signage that covers architectural elements.

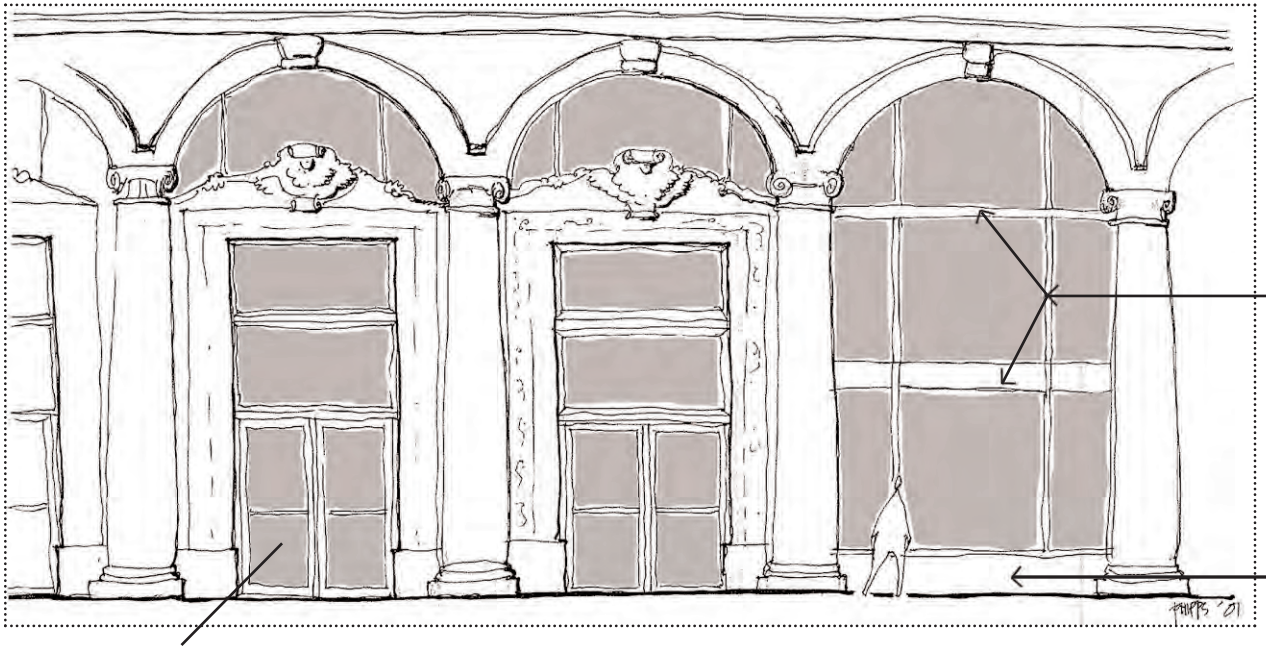
The scale of the window openings in relation to the height of pedestrians helps define the financial institution storefronts.

A dropped ceiling above the "for lease" sign is visible through the storefront windows. This diminishes the intended scale of the building and creates visual clutter.

BANK STOREFRONT before

The main problems found on most bank storefronts are:

- Dropped ceilings or mezzanine floors installed and built directly against window glazing.
- Divisions of the window frames have been altered.
- Original clear glazing has been replaced with opaque, black, or reflective mirrored glass.



The original window divisions have been changed and divided into smaller sections than those used historically. The new window frames are also much less decorative than the historic frames.

The original masonry base has been replaced with a metal panel that is part of the window frame. Currently, it does not read well as a base because it is the same color as the window glazing.

The clear storefront glazing has been replaced with black opaque glazing. As a result, the transparency of the storefront glazing has been lost.

BANK STOREFRONT after

KEY POINTS

Recommended Improvements:

- Replace opaque glazing with clear, transparent glass.
- Reinstall historic window frames.
- Reintroduce masonry base.

Install light weight signage. This signage is lightweight in its appearance, and is held away from the building so as not to obscure architectural features: **this storefront type never had a sign zone.**

Restore the original window divisions and re-introduce decorative features based on photographic or physical evidence.

Rehabilitate windows and restore the side windows that were originally operable.

Replace the opaque or mirrored glass with clear, transparent glass.

Reintroduce a masonry base.

INTACT STOREFRONTS

INTACT STOREFRONTS

Historic storefronts tend to adhere to a distinct set of architectural features: glass set atop a solid base, a glazed entrance, clerestory windows, awnings, and an area for signage. There are a handful of storefronts within the Historic Downtown that have largely maintained these basic features, or have lost just a few. Rehabilitation or restoration of these features would easily return original storefront configurations.

A key feature of a primarily intact storefront is that it has retained its base and its storefront glazing. A simple assessment, described below, can help identify the current integrity of a storefront.

First, assess if an alteration has occurred at the storefront by determining if the original bay spacing is consistent across the length of the street-level facade. If there are columns defining bays or building divisions, then the basic storefront configuration is most likely intact.

Another clue to a storefront's integrity can be found in the glass divisions. Most historic storefronts had very large panes of glass. These panes can be expensive, and when they need to be replaced, smaller panes were often used.

The third clue lies in the original storefront cornice, when visible. If columns have capitals, or they terminate with some detailing, and there is a strong, protruding horizontal element that spans the storefront, then the storefront's height has not been altered. If that horizontal architectural element is not apparent, or if it is broken, then the proportions of the storefront height have likely been affected.

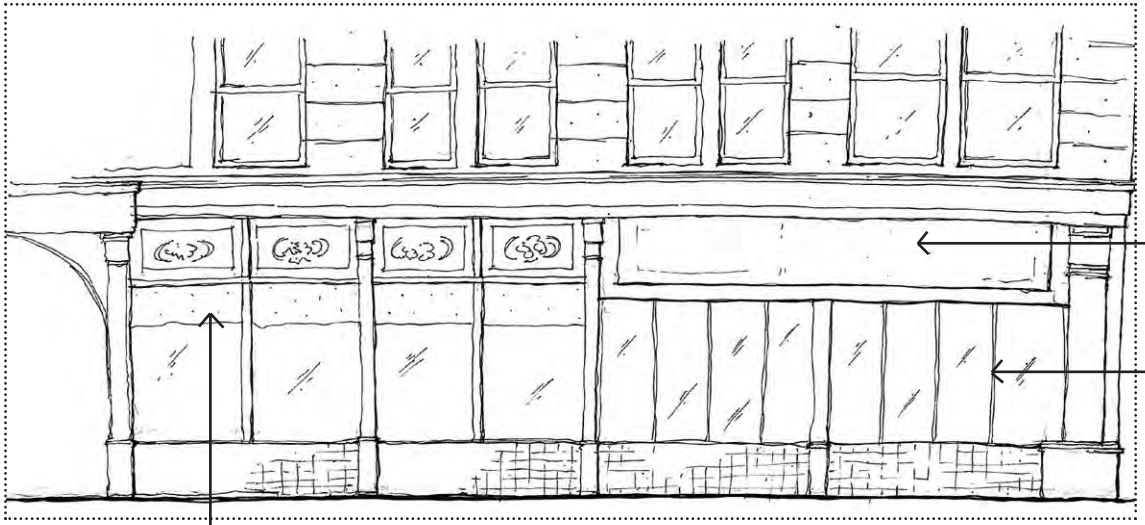
Most of the original architectural features of the Victor Dol Building facade have been retained and restored. Removing the awing over the entry would re-establish the vertical divisions of the building.

This storefront in the Apparel Mart Building is one of the few in the Historic Downtown that has remained relatively intact.

INTACT STOREFRONT before

The main problems found on most of the primarily intact storefronts are:

- Awnings, signage, or other added elements obscure the spacing of the bays and/or the elements that define those bays.
- Dropped ceilings are visible through the storefront glazing.
- The original, large panes of storefront glass have been replaced with smaller panes.



A metal panel that spans across two bays elongates the appearance of the storefront.

The glass divisions of the storefront glazing are smaller than that of the original glazing.

A dropped ceiling is visible through the storefront glazing.

INTACT STOREFRONT after

KEY POINTS

Recommended Improvements:

- Remove metal panels and clearly define each bay.
- Reintroduce the larger panes of storefront glass throughout.
- Provide a signage awning that fits within the spacing of a bay and incorporates the storefront's sign logo.

Maintain a clear definition of storefront bays; size elements such as awnings to fit between bay definitions (i.e. between the storefront columns.)

Remove metal panel that obscures the transom and bay divisions.

Limit signage so that it does not obscure building elements. This building has no sign area above the storefronts, so signage has been limited to awnings and the storefront glass.

MISSING STOREFRONTS

MISSING STOREFRONTS

Missing storefronts are those where all of the architectural elements of a typical storefront have been removed. Therefore, no bases, windows, or entrances exist. Instead, the large historic commercial buildings are subdivided at street level by small stores visually separated from one another only by the store's sign or awning. Little glazing is used. Aside from missing historic architectural features, one of the larger problems associated with this storefront type is that when closed, a solid roll-down door is required to secure the shop. If the shops had windows and lockable doors, then when closed, a more perforated or transparent security grille could sufficiently secure the store. The greatest concentration of missing storefronts occurs on Broadway, although they can be seen throughout the Historic Downtown.

Therefore, the basic question regarding missing storefronts is: how does one restore what no longer exists? Certainly reintroducing the elements typical to a storefront is an option; an owner can build a new base, install new glass above the base, and construct new entrance doors. Constructing a new storefront is open to some interpretation. The best approach is to take cues from building patterns and proportions – the spacing of the bays, the scale of the upper floors' windows, and the scale of the overall building.

What is the scale of the overall building? Is it a solid building with thick, columns or pilasters, expansive windows, and large-scale ornamental details, or is it a slender building with thin window frames, and intricate detailing? Answering the question of scale will inform how wide the new base should be, the proportion of new glass, and the size of window frames, awnings, and signage.

Typical of missing storefronts, the building elements that divide the store from the sidewalk are missing.

Some storefronts limit the display of goods to within the outline of the storefront. However, the lack of transparent glazing requires that a solid security door be used after shop hours.

MISSING STOREFRONT before

The main problems found with most missing storefronts are:

- Missing storefronts lack building elements that would otherwise aid in visually separating each store; therefore, the boundaries of each store are not well defined.
- The random placement of storefront signage further contributes to the lack of strong visual boundaries between each store.

Decorative band under signage.

The intense application of signs overwhelms the building and hides the decorative banding above the clerestory windows.

This metal screen hides vertical elements that divide the storefront level into bays.

This sign is for a store that no longer exists; it spans across the two individual stores below suggesting that those two stores sell the same merchandise.

Since there is no space in between these two signs, and because they are similar in color and design, these signs appear as if they are for the same store.

These two shops lack all storefront building features.

MISSING STOREFRONT after

KEY POINTS

Recommended Improvements:

- Introduce a glazing system to the shops missing all storefront features.
- Remove signs to uncover the decorative band and clerestory windows.
- Limit storefront signage to the narrow band near the clerestory windows and use transom windows as additional limited signage area.

Uncover the decorative band that was hidden by signage. Signs for defunct stores should be removed and each store's sign should have an identity of its own.

Reintroduce vertical elements that define each storefront bay.

Install typical storefront elements: base, display windows, and central entrance.

Uncover clerestory glazing.

Limit signage to the band above the storefront, on the display windows, or or in the transom windows.

Another typical storefront is introduced at this bay.

New storefronts can be designed to accommodate an open market atmosphere where displays are oriented to the sidewalk, and yet still provide enclosure. This new storefront suggests the horizontal line of a typical base without actually constructing one.

A simple glazing system was introduced that can slide back or swing open, allowing an open connection among the store and its merchandise, and the sidewalk.

Locate signage so that it does not completely obscure building elements – the signage illustrated in this sketch is composed of individual elements hung in front of reintroduced transom windows.

Install simple, prefabricated, folding glass door assembly to allow the storefront to fold away during business hours, but also provide for enclosure when the store is closed.

Install/use glazing assembly composed of flat glass panels with glass doors in the center.

MISSING STOREFRONT DETAIL

STOREFRONT GUIDELINES SUMMARY

The following is a summary of storefront recommendations:

- Identify and preserve storefronts – and their functional and decorative features, such as doors, transoms, sidelights, windows, bases, pilasters, and entablatures – important in defining historic character.
- Comply with the Los Angeles' Municipal Code Signage Regulations.
- Locate interior mechanical equipment away from the storefront glazing. Avoid dropped ceilings as they are visible from the street and hide original architectural features.
- Distinguish between historic materials and inappropriate past interventions, as outlined in the discussion on Page 28.
- Retain previous alterations that have acquired their own significance and are compatible with the remaining historic fabric (consult with Los Angeles Conservancy or a preservation consultant to determine whether features have gained significance).
- Retain the historic storefront configuration: door location, display window dimensions, transom windows, historic signage where appropriate, historic materials and details. Avoid cutting new entrances on primary facades.
- Retain sensitively installed alterations where historic fabric no longer exists.
- Repair deteriorated storefront elements: broken or missing glazing; metal windows, doors and their frames; wood windows, doors and their frames; decorative metalwork; ornamental plaster; terra cotta; and cast stone.

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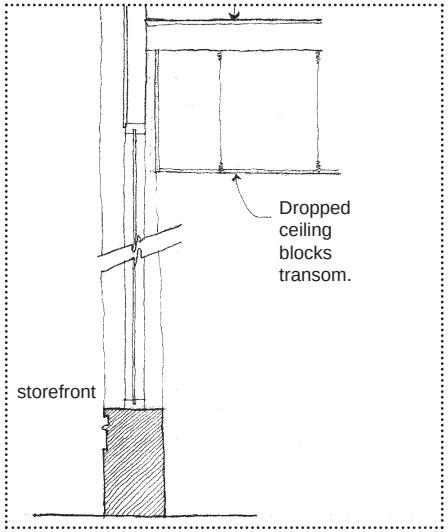
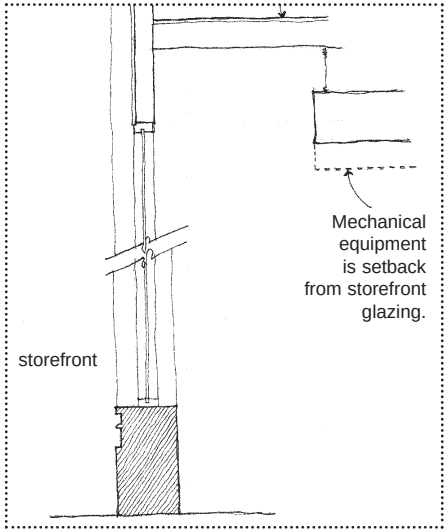


Dropped ceilings and mechanical equipment installed against storefront glazing are visible from the sidewalk and street.



Install mechanical equipment or other objects that would obscure the storefront glazing away from the plane of the glass.

This storefront utilizes consistent door openings, but the roll-down doors will hide this when the store is closed.

Wherever possible, the storefront should relate to the upper story elements. Here, as with many buildings, the transom has been covered.

- Replace in-kind repetitive elements or portions of elements that are missing or too deteriorated to repair. If the form and detailing are still evident, then use the physical evidence to reproduce the feature. If in-kind materials are technically or economically infeasible, compatible substitute materials may be considered.

- When storefront elements must be replaced, replace them in-kind (identical form and material) or with substitute material that conveys the same form, design, and overall visual appearance as the original.

- Construct new storefronts when the historic storefront is completely missing. The new storefront may be a reconstruction where there is adequate historical, pictorial, or physical documentation available or a new design compatible with the historic character of the building. Recreate historic storefronts based on documentation, not conjecture.

- Structurally reinforce storefront elements, such as ornamental cornices, that may pose a seismic hazard. Reinforcement measures should be concealed to the greatest extent possible.

- Modify entrances, where necessary, for disabled access. Utilize the California Historical Building Code to limit damage to historic features.

- Avoid installing reflective or tinted glazing.

- Utilize security grilles rather than solid roll-down doors because these have less impact on historic features. Protect and maintain the storefront with security systems appropriate for the historic materials present, as illustrated on pages 59-62.

- Maintain the building line, whether or not there is a physical storefront enclosure.

STOREFRONT GUIDELINES SUMMARY CONTINUED

INTERIM STOREFRONT GUIDELINES

Some of the guideline recommendations will take more time and money to implement than others. In the interim, some very simple measures can be taken to serve as place holders until permanent rehabilitation occurs at the storefronts.

- *Clean and maintain storefronts.*
- *Use removable acrylic shielding to protect against vandalism and graffiti to glass.*
- *Illuminate storefronts and upper facades.*
- *Begin to comply with the City's signage regulations.*
- *Employ color to manipulate large, unarticulated facade renovations. The use of paint breaks up the large unarticulated face of the building elevations.*
- *Encourage replacement of solid metal roll-down doors with more transparent, perforated versions integrated into the overall storefront.*
- *Initiate a storefronts for arts program similar to New York City's program to fill vacant storefront spaces with vibrant student ideas and projects from neighboring University of Southern California (USC), University of California at Los Angeles (UCLA), and Southern California Institute of Architecture (SCI-Arc). Similarly, small displays, graphic or otherwise, from Los Angeles museums could occupy other vacant storefronts advertising current and ongoing exhibitions. This has occurred at the building at the top of the page.*

A great beginning. Installing exhibits or art into vacant storefront windows injects interest onto the street until the buildings can once again be occupied.

A close up of the installation highlighting the local significance of the project.

before

Prior to rehabilitation in the early 1990s, the Victor Dol Building had experienced numerous alterations, including painted terra cotta and deferred maintenance.

after

During rehabilitation the terra cotta facade was restored, the metal spandrels that divide the windows horizontally were uncovered, and limited and compatible signage was installed. Removing the metal awning would further reveal and highlight the building's decorative elements.

STOREFRONT REHABILITATION:

THE VICTOR DOL BUILDING

The owner of the Victor Dol Building restored the facade in 1993 after the building was substantially damaged by fire.

Today, it is a successful example of a storefront rehabilitation.

STOREFRONTS signage

OVERVIEW

Unlike building signage (see Historic Buildings section) where historic signs indicate a buildings' original occupants and serve as reminders of the area's past, storefront signs are in a constant state of change. As store occupancies change, typically storefront signage follows suit.

TOO MANY SIGNS

In the Historic Downtown, signs of defunct stores are often left behind to advertise stores that no longer exist. New storefront signage is then layered on top of these older sign remnants, resulting in a barrage of signage applied to every square foot of the buildings' storefront levels. Too much signage is visually overwhelming and pedestrians cannot readily identify stores. In addition to diluting the strength of each sign, competing signs obscure the architectural details of the historic buildings.

STOREFRONT SIGNS SHOULD COMPLY WITH THE CITY'S SIGNAGE REGULATIONS

Each storefront sign should clearly identify its respective store using color, graphics, and creative designs. However, the size and placement of the signs should comply with the City of Los Angeles' Municipal Code Signage Regulations (City's Signage Regulations) which describe how storefront signage should be designed and applied. The following recommendations seek to illustrate some of the tenets of the City's Signage Regulations. See Appendix Six of this document for a summary of the City's Signage Regulations.

A heavy application of storefront signage is typical of Historic Downtown buildings.

The whole building does not need to be a sign for signage to read well.

SEPARATE STOREFRONT SIGNS

The sketch on the right illustrates the building to the left minus its blanket of signage. In the sketch, the signs relate to the shops directly below by being scaled to fit within the storefront divisions.

Storefront signage should strive to be unique. One big shoe hung from the storefront sign zone is more eye-catching than several individual flat signs.

STOREFRONT SIGNAGE GUIDELINES

- Strive to make signs as unique as possible within the parameters of both these *Design Guidelines* and the City's Signage Regulations.

- Design storefront signage so that it is lightweight in appearance. Signs made up of individual letters, square signs hung away from the face of the building, and signs perpendicular to the face of the building all tend to appear lighter than square signs affixed to the face of the building.

- Maintain a physical separation between individual store signs. Provide space between each individual storefront's signage, so that it is clear that the signs relate to a particular store directly below. Once the vertical divisions of a building's storefront level are reintroduced, there will be clear separation between each store, and the storefront signs should fit within those divisions.

- Design signage to be as unique and distinctive as possible; differentiating a store from its neighbors is best achieved through signage.

- Avoid covering architectural details or features with signs, including transom windows or vertical elements such as columns.

- Scale signs to fit within the boundaries of the storefront that it is advertising.

The "abs" sign on this store in Pasadena is made up of individual die cut letters that give a lightweight appearance to the sign.

The St. Mark's Bookshop in New York City uses both individual letters and signs hung perpendicularly above to advertise on the street.

The La Reina Bakery in Huntington Park uses both lightweight letters and its awning to advertise its shop.

Another shop in Huntington Park asserts its uniqueness in neon.

STOREFRONT SIGNAGE GUIDELINES: BROADWAY SUB AREA

- Take immediate actions to comply with the City's Signage Regulations as summarized in Appendix Six.
- Use neon and lit signage for Broadway, in keeping with its entertainment legacy.
- Encourage use of a variety of lit signs – letter signs, perpendicular signs, vertical banners, and neon, down the length of Broadway or from store to store on one building – to highlight a dynamic atmosphere.
- Restore historic theater signage and marquees. Use "changeable" marquee lettering in creative ways if the building no longer serves its original entertainment purpose.
- Design new signage on Broadway that continues its bold, colorful tradition, yet complies with current codes.
- Employ signage to re-establish the exuberant character of Broadway as a nighttime entertainment district.

INTERIM RECOMMENDATIONS

- *Take incremental actions to comply with the City's Signage Regulations.*
- *Remove all signs for defunct stores.*
- *Remove all horizontal banner signs or temporary signage from storefronts and awnings.*
- *Center existing or new signs above respective storefronts.*

STOREFRONTS awnings

OVERVIEW

Awnings have traditionally served as a means of creating an inviting space at the storefront: a place out of the flow of pedestrian traffic or out of the weather. Awnings are an important element of storefront design, as they can unify the storefront with the whole building, or harmonize the storefront with adjacent storefronts by using related colors or shapes.

AWNINGS AS SIGNAGE

Already in the Historic Downtown there are good examples of storefront awnings. For instance, the Grand Central Market awnings represent good use of simple awnings that complement the building's architectural detailing and scale. However, there also are some common problems with awnings that can be easily avoided. First, awnings must be replaced periodically. Awnings are fabricated to be either stationary or mobile. The roll-up versions tend to be canvas that rip and fray after time – frayed, ripped, or dirty awnings suggest unmaintained spaces – detracting from the street vitality. Second, awnings can be used as integral and creative forms of signage, perhaps serving as the primary signage area. In the Historic Downtown, multiple signs are hung or painted on awnings. Signage should be limited to one sign per awning. The simplest, and often the most attractive signage for awnings is located solely on the awning's vertical drop.

HISTORIC CANOPIES

The grand, metal canopies that marked and protected the entrances to many of the Historic Downtown's buildings, like the one at the May Company entrance shown to the right, are important character-defining elements of the area and should be rehabilitated.

Awnings serve to mark a storefront's entrance at the sidewalk. Awnings that are simple offer the most pleasant sidewalk space, and complement architectural detailing best.

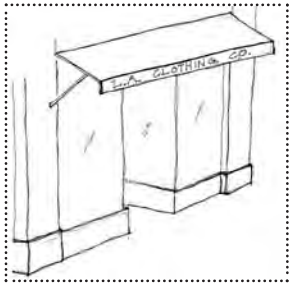
The metal canopies that marked the entrances to the area's historic hotels and department stores should be rehabilitated.

The lightweight quality of the Grand Central Market's awnings complement the simple lines of the building, and create an intermediate zone between the public area of the sidewalk and the private area of the Market.

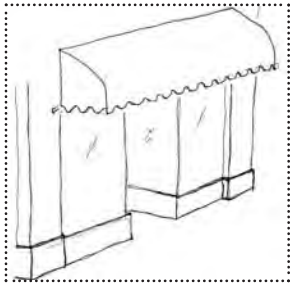
Awning signage that is limited to the vertical drop conveys the store's presence louder than multiple signage.

AWNING GUIDELINES

- Install simple and lightweight awnings. Awnings with open sides yield a lightweight presence and tend not to obscure building features. However, awnings with closed sides can be appropriate as well.



A well-designed, well-placed awning that is *open* at the sides.



A well-designed, well-placed awning that is *closed* at the sides.

- Limit signage on awnings to one sign per awning. One isolated sign advertises a store better than several signs. Lettering on the vertical drop of the awning is a clear and strong way to assert the store's presence.

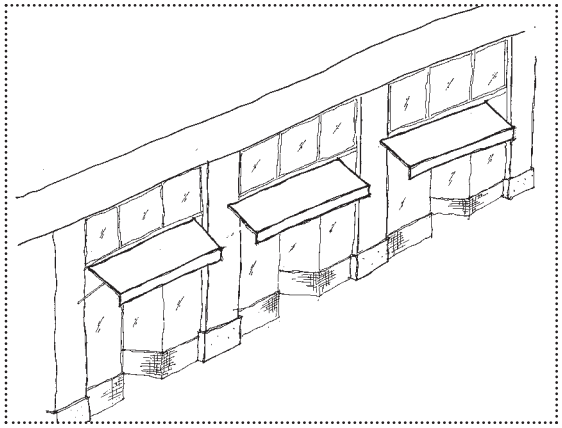
An awning with just one sign on its vertical drop.

An awning with multiple signs placed on its top and sides making the signage difficult to read.

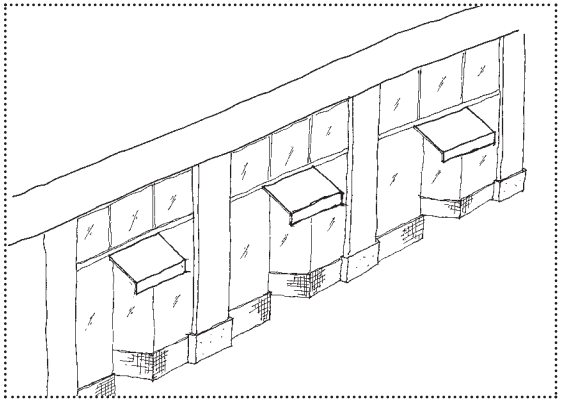
AWNING GUIDELINES

- Consider how the spacing and size of awnings affect the appearance of the building as a whole as well as each individual storefront.

- Awnings do not necessarily have to span the entire storefront to successfully highlight the storefront.



Awnings that span the length of the storefront.



Awnings that highlight certain features of the storefront.

A single awning marks the entrance to this storefront, highlighting an inviting entry while leaving the storefront glazing with a larger area for displaying merchandise.

A front view of the same awning as above, illustrating that a very simple and plain awning can highlight and define building elements, such as the storefront's entry, extremely well.

Rehabilitate the area's metal canopies that marked the historic building's original grand entrances.

Remove signs that are not printed on the original awning.

- *Stabilize the surviving metal canopies that mark entries to historic buildings.*
- *Remove signs that are not part of the original awning – i.e. signs affixed to the top surface of the awning, or hung from any of the awning's edges.*
- *Replace frayed, ripped, or heavily soiled canvas awnings.*

AWNING INTERIM GUIDELINES

STOREFRONTS security doors

OVERVIEW

At the beginning and end of each business day in Historic Downtown Los Angeles, solid metal security doors roll-down and seal the storefronts off from the street. When a series of these doors are down, they present a long, featureless facade at the sidewalk. As building elements and glazing components are introduced to more and more storefronts, it will become increasingly possible for the security doors to be more perforated or transparent. Installing security doors that are not solid allows for merchandise to be viewed even when the shops are closed, and lends interest and visual vitality to the overall streetscape at nighttime.

TRANSPARENCY OF SECURITY DOORS

Security doors that are grated with a series of slots or an open mesh provide visibility into the shop, creating a more open appearance than a solid roll-down security door. It also is preferable that security doors be installed on the inside of the storefront, with the housing mechanisms and guide rails mounted high enough above the glazing system that they are not visible from the sidewalk.

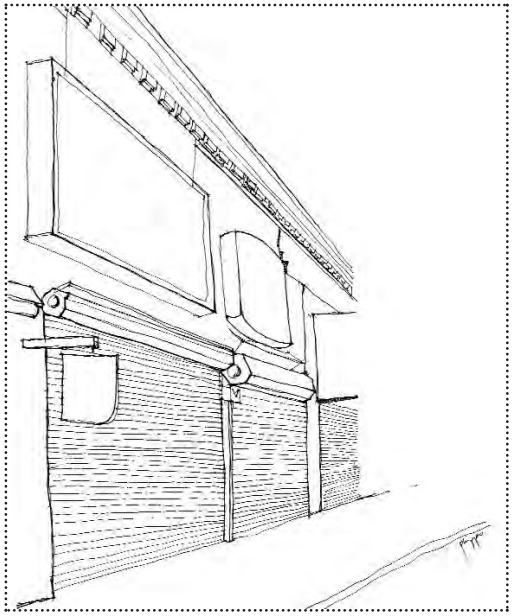
A view of Broadway's stores before they open in the morning illustrates how the solid roll-down doors offer no visual interaction into the shops from the sidewalk when the doors are down.

A similar view on Broadway underscores how a series of solid roll-down doors creates a very uninviting environment.

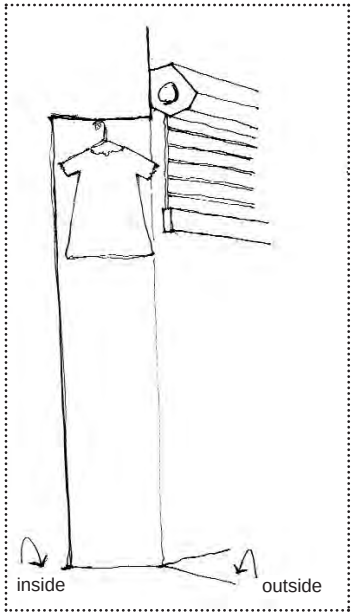
SECURITY DOOR GUIDELINES

- Avoid mounting security doors to storefront exteriors:

Security doors that are solid present a blank facade to the sidewalk after shop hours. Also, mounting the roll-down doors' housing mechanisms to the exterior of the storefront contributes to the clutter on the exterior because most of the housing mechanisms tend to vary in appearance.



This sketch illustrates how, when the solid roll-down doors are closed, there is no visual separation or differentiation from store to store. This long, undivided wall contributes to a lack of scale along the length of the streetscape.

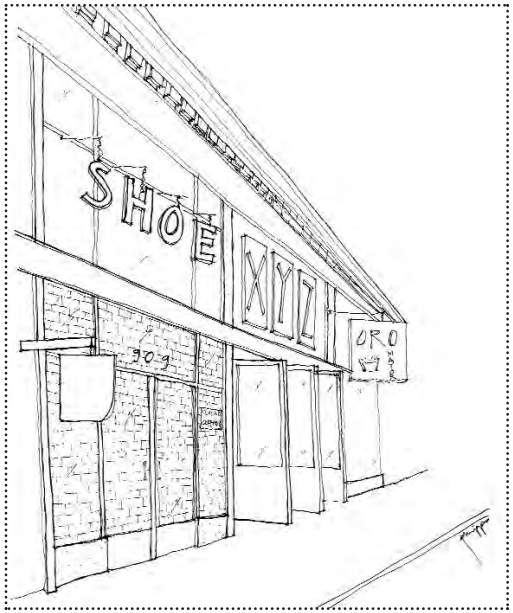


This side view sketch, or section through, a storefront where the housing of the roll-down door is attached to the exterior of the storefront. The section above describes the condition shown in the sketch to the left.

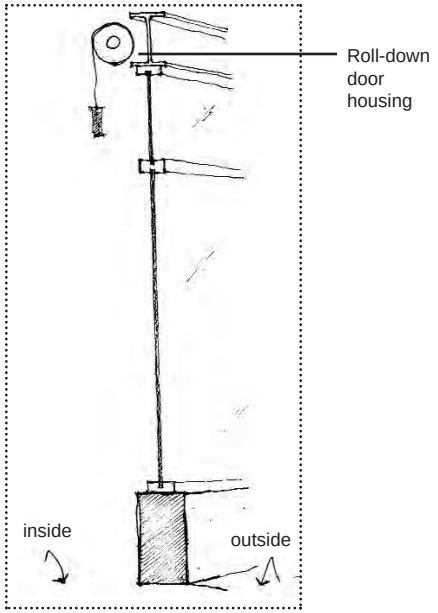
SECURITY DOOR GUIDELINES

- Mount perforated security doors on storefront interiors:

As more storefronts are reintroduced with building elements, such as glazing systems, then it will be possible to mount security doors on the inside face of the stores. Highly perforated, or open mesh, security doors are preferred over the solid versions since they allow for a visible connection into the shops after and before store hours.



These are the same storefronts that are illustrated on the opposite page. This sketch illustrates how mounting roll-down doors on the inside of the storefront allows the building elements of the storefront, glazing divisions for instance, to be visible even when the security doors are closed.



A side view, or section through, the storefronts illustrated to the left, locating the roll-down doors' housing on the inside of the storefront.

VIEW CORRIDORS

To reduce the blank facade effect of solid roll-down, metal storefront doors replace the solid doors with more transparent grilles.

The examples on this page illustrate how a security door can retain the transparency of the storefront, which is so important in achieving comfortable pedestrian streetscapes.

Mechanisms of these doors can be hidden behind an architectural element, tucked into a framed pocket opening, or mounted on the inside.

STOREFRONTS lighting

OVERVIEW

Storefront lighting is essential to a vibrant nighttime atmosphere. During Los Angeles' heyday, the streets were ablaze with light: the vertical building signs were lit, the theater marquees blinked, a myriad of neon signs buzzed, and the storefronts glowed from within. Today, the Historic Downtown is almost completely dark at night. But, as more stores remain open later hours, more residential uses are created, and more entertainment activity emerges, the lights will once again be illuminated at night.

Storefronts can be a primary source of illumination on the street. Often an entire storefront is flooded with light from down lights in display windows. Exterior wall-mounted-fixtures also cast light onto storefronts, illuminating signage after dark. Lighting also can highlight elements of buildings at the street level, washing bay columns or the underside of the storefront cornice with light, and drawing attention to the building in which stores are located.

Broadway, circa 1940, when the street was brightly lit by storefronts, building signs, and theater marquees.

These goose neck exterior wall-mounted fixtures cast light down onto the store's display glass and sign area.

These light fixtures create a glow directly around the store's sign letters.

Another example of goose neck exterior wall-mounted fixtures that focus on illuminating the store's sign. Note also that the display windows are well lit.

STOREFRONT LIGHTING GUIDELINES

- Illuminate the storefront by way of exterior downlight fixtures or by illuminating the storefront glazing and transom area from within.
- Hang lit or neon signs (See also Storefront Signage section, pp. 51-54) to further illuminate the storefront area.
- Use lighting to highlight building elements of the surrounding storefront, such as columns, the glazed bulkhead, or the underside of the storefront cornice, to draw attention to a store.

STOREFRONT LIGHTING INTERIM GUIDELINES

- *Since many stores may remain without enclosed storefronts in the short term, illuminating the storefront from within will not be possible. Until storefront glazing is reintroduced, illuminate the storefront area from above at the sign area zone or with an internally illuminated sign.*
- *Replace solid roll-down security doors with perforated versions so that stores currently enclosed with storefront glazing can emit light from within after dark.*
- *Encourage businesses to stay open later so that there is activity on the streets after dark that would require illumination.*

STOREFRONTS entrances

OVERVIEW

Together with storefronts, most downtown buildings have a separate entrance for the upper floors; typically, each storefront has its own entrance and the building as a whole also has a main entrance. The latter may be a single door into a narrow hallway or a grand vaulted and ornamented opening into a spacious, highly decorative lobby. with the storefronts, many of these entrances have been heavily altered and, in some cases, completely removed. The grand entrances of the historic theaters, in particular, are obscured by signage or merchandise. The theaters were typically located within large buildings, with secondary retail and office space, identifiable only by their majestic entrances. Where the entrance is obliterated, the remaining marquee is the only evidence of a theater's existence.

Building entrances establish the building's identity, provide a counterpoint to the repetitive rhythm of storefronts, and provide attractive and identifiable reception areas for uses on the upper floors. With creative lighting, entrances can become a lively feature of the nighttime streetscape as well.

Where significant features or entire facades are badly deteriorated or missing, they should be reintroduced. There is likely to be ample documentation of the historic entrances of major theaters and office buildings, including the decorative paving, ornamental ceilings, and integral display and lighting under the theater marquees. If photographic or physical evidence is not available, a rehabilitation of the entrance that is in keeping with the overall character of the building would be appropriate. Both the Bradbury and San Fernando Building entrances have been rehabilitated in a simplified manner from the original, and yet the changes complement the building.

The entrance to the Garland Building on Broadway is marked by the two heavy columns and cornice detailing that frame the doorway.

Similar to the Garland Building above, the Jewelry Trades Building entrance is highlighted both by detailing and by the inscribed building sign.

IDENTIFY ORIGINAL BUILDING ENTRANCE

This historic image of one of the Palace Theater's building entrances (there are two building entrances, one on either end of the building) reveals its historic configuration.

The main building entrances at either side of the Palace Theater are presently not evident due to the existing facade application. The above image shows a storefront located within one of the original openings.

The main building entrance on the south end of the building is currently being reintroduced. Many of the original entrance features have survived underneath the facade application.

Identify and preserve building entrances and their decorative features, such as doors, transoms, integral signage, bases, pilasters, and entablatures that are important in defining the overall historic character of a building.

Replace in kind repetitive elements or portions of elements that are missing or too deteriorated to repair – if the form and detailing are still evident – using the physical evidence to reproduce the feature.

ENTRANCE GUIDELINES

- Identify and restore significant building entrances – highlight these entrances with canopies or awnings above the entrance, lighting, color, planters, or other distinguishing enhancements.
- Distinguish between historic materials and inappropriate past intervention. Also determine if the building entrance location is in its original location.
- Retain previous alterations that have acquired their own significance and are compatible with the remaining historic fabric.
- Remove insensitively executed alterations where historic fabric is no longer extant, or remove newer features that screen the historic entry features.
- Avoid removing features of theater entrances, such as ticket kiosks and poster display cases, etc., if a building's use changes.
- Do not infill recessed theater entrances, partially or completely, if building use changes.
- Construct a new entrance when the historic entrance is completely missing. The new entrance may be a reconstruction where there is adequate historical, pictorial or physical documentation; or a new design that is compatible with the historic character of the building.
- Avoid recreating historic entrances based on conjecture, rather than clear documentation.
- Do not cut new entrances on a primary facades.
- Modify entrances where necessary for disabled accessibility. Utilize the California Historical Building Code where alterations would damage significant historic features.

At first glance, the differentiation of materials above the canopy appears to be an original entrance element, but a second look reveals that the sills of the windows above the canopy have been removed, indicating the features are not original.

Do not infill recessed theater entrances when building use changes. The shop should utilize the interior of the building and leave the entrance open as a storefront entrance area.

HIGHLIGHT BUILDING ENTRANCES

After identifying and rehabilitating building entrances, highlight them with canopies, lighting, paint colors, or planters.

Before the side entrance to this building was rehabilitated, the security gate yielded an uninviting space.

After the entrance was rehabilitated, the security grille was removed, the doors and transom windows were restored, planters were added, and the overall entrance is a much more attractive and inviting space.

Another entrance to the same building. The building's original canopy is in place, color has been added to enhance and highlight architectural detailing, and lighting has been introduced.

ENTRANCE GUIDELINES CONTINUED

- Install code compliant hardware of materials and design that are compatible with the historic doors.
- Use accent lighting to highlight monumental, ornamented entrances.
- Structurally reinforce elements such as ornamental cornices that may pose a seismic hazard. Reinforcement measures should be concealed, to the greatest extent possible.
- Where security closure is required, utilize grilles rather than solid panels. Grilles, if exposed, should be decorative metal, of a configuration suitable for the scale and design of the entrance. Alternatively, they may be simple metal grilles, installed in such a way to be fully concealed when open.

Do not cut new entrances on primary facades where no entrance originally existed.

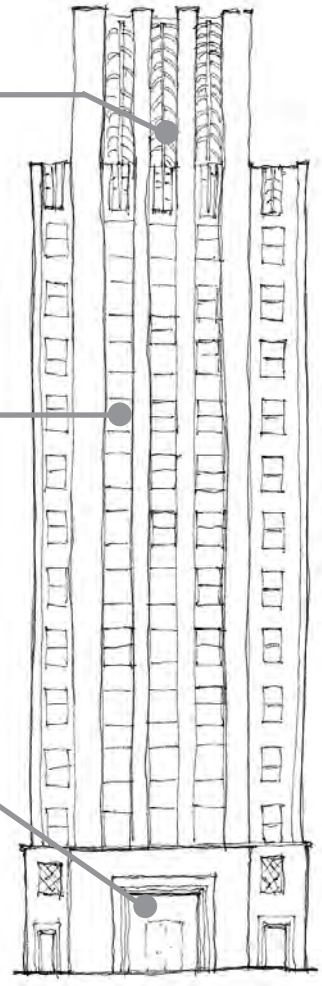
This Art Deco building entrance utilizes its original lighting fixtures; new lighting could also be installed that would wash either side of the entrance with light to further emphasize the entrance.

RESTORE AND REPAIR ENTRANCES

The historic El Dorado Hotel has been extensively altered at the storefront and entry.

Rehabilitation of these street-level features would greatly improve the appearance of the building.

HISTORIC BUILDING GUIDELINES



HISTORIC BUILDINGS overview

KEY POINTS

Use conservative rehabilitation treatments, as follows:

- Preserve existing historic fabric;
- Repair rather than replace deteriorated components;
- Replace individual components rather than entire features; and
- Incorporate compatible new features rather than historic re-creations when adequate documentation is not available.

STEP-BY-STEP APPROACH TO BUILDING REHABILITATION

The Historic Downtown has an impressive stock of significant buildings; yet as a collection, it is in need of much greater care and investment. Improvements to one building on a street inevitably contribute to the overall enhancement of the street's character. Incremental maintenance and design improvements made to individual buildings ultimately will improve the Historic Downtown as a whole and the public's perception of the area as a vital and desirable place will grow. These *Design Guidelines* will make it easier to embark on rehabilitation projects, be it interim, phased, or wholesale. Generally, the steps to rehabilitation include the following:

- Identify the most significant character-defining features of the building;
- Determine what is in need of repair as opposed to what must be replaced;
- Determine costs for each component and the overall project cost;

Some of the character-defining features of the Roxie Theater are its rooftop sign, the verticality of the facade, the location of the marqee, and the monochrome nature of the terra cotta.

This corner building is a classic three-part commercial building consisting of the base, middle, and top. A phased approach to rehabilitation of this structure could start with the storefronts, then move to the upper stories, including terra cotta and window survey and then repair, if necessary.

- Review the rehabilitation options for specific building elements. In general, treatment of individual building features should be as conservative as possible: preserve rather than repair, repair rather than replace, replace components rather than entire features, replace features rather than restore or replicate. Identify the potential for temporary or interim solutions; and

- If the overall project cost exceeds the current budget, reassess options, and consider less costly alternatives or the potential to phase necessary building projects over set periods of time.

In determining the most appropriate treatments for a building, it is important to know as much as possible about its history and construction. There are many useful resources for this information; a number are listed in Appendices 5 and 10 of this document.

LIFE SAFETY ISSUES

The primary consideration in building rehabilitation is, of course, life safety. No preservation effort can be successful if it does not place human concerns above those of the building. Structural (earthquake) safety and fire protection should, and can, be integrated into ALL rehabilitation projects. Likewise, human comfort is an important consideration. Adequate heating and cooling, efficient lighting, and accessible facilities are all essential to an economically viable historic rehabilitation. However, these basic issues of building safety and systems should be addressed in concert with rehabilitation of the building's character-defining features in order to ensure that the historic appearance of the building is maintained.

COMMON CONDITIONS

Well preserved and maintained historically significant buildings, such as the restored Bradbury Building and Junipero Serra State Office Building, merely require continuation of current care and maintenance. Presently,

RANGE OF TREATMENTS

however, there are few such buildings in the Historic Downtown. More typical, is the multi-story commercial building with street level retail whose appearance has been altered by the following:

- Heavy alteration or removal of street level elements;
- Lack of maintenance to masonry, windows, and decorative elements;
- Obscuring of historic features with "modern" facade materials;
- Ad hoc addition of window air conditioners and fans;
- Upper-story vacancies, evidenced by broken or boarded windows; and
- Proliferation of ill-placed signage.

It is these buildings that will benefit most from the treatments proposed in this section of the *Design Guidelines*. Proposed projects for these structures may include the following treatments and approaches:

- General building upgrade (from simple cleanup and repairs to structural retrofit and new energy-conserving systems);
- Conversion of upper floors to residential occupancy;
- Conversion of entire building to a new use, such as a hotel;
- Alternative uses for historic theaters; and
- Removal of previous work from heavily altered buildings.

In addition, there are many later buildings that, by virtue of their style, scale, materials, or placement on the site, are incompatible with the overall character of the Historic Downtown. Options for their treatment will range from the introduction of street-level enhancements that would help integrate them into the area, to demolition and construction of new structures. These treatments are addressed in the New Construction guidelines. The Historic Building guidelines are divided into several broad topics: building elements, building materials, and building systems, which cover a range of building features.

The Los Angeles Theater has two storefront components that flank the auditorium lobby. Shown above are the historic elements and windows that remain at the south storefront.

Unfortunately, the Los Angeles Theater's north storefront has been covered over. Testing, as a first step, may determine if any historic fabric remains. If no material remains, the south storefront could be used to pattern elements and replicate missing features.

BUILDING COMPOSITION:

BASE
MIDDLE
TOP

*The heavy **base** of the Million Dollar Theater Building carries the structure with graceful arched openings into which are set the theater entrance and storefronts.*

*The **middle** stories of the Washington Mutual building have a distinct window pattern of two double-hung windows separated by a masonry spandrel. The corners are marked with a wider spandrel.*

*The **top** of this building has a heavy cornice that serves to terminate the verticality of the structure.*

BUILDING ELEMENTS composition

KEY POINTS

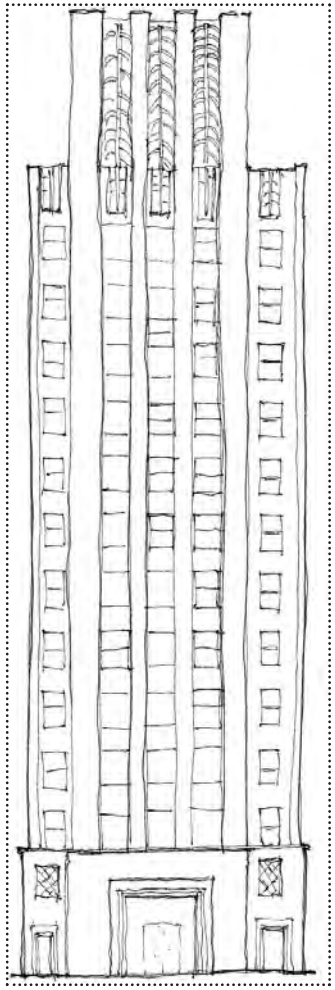
Most commercial buildings in the Historic Downtown conform to a three-part - base, middle, top - configuration. Reintroduce the building base in cases where alterations have modified this important element of the three-part design.

FACADE ELEMENTS

The following pages of the building guidelines discuss building elements, including primary facade elements, such as: three-part composition of base, middle, and top; signage; windows; roofs and rooftop signage; lighting; and fire escapes. Further, secondary facades are addressed because these areas can contain important character-defining features.

BASE MIDDLE TOP

The three-part vertical composition of most historic buildings in downtown Los Angeles stems from the development of the early skyscraper. The basic concept formed from study of architectural columns with a base, shaft, and capital. Examples of early tall buildings are found throughout the study area and they rarely stray from the base, middle, top composition. Generally, the base is composed of the building entry, which is either to one side of the base or centered between storefronts. Often the middle component is separated from the base by a mid-cornice. The building top is frequently adorned with a heavy, projecting cornice or it is stepped back, forming a distinct apex to the structure.



An example of a tall building with Deco detailing from the 1920s. This structure has the classic three-part composition so prevalent in the study area.

Building signage can be vertical and project from the building like the sign for the Bradbury Building. This sign was likely added to the building some years after its construction in 1893; however, it has become a defining component of the structure and should be retained.

BUILDING ELEMENTS signage

Comply with the existing City of Los Angeles Municipal Code Signage Regulations for building signage.

Signage should be both attention-getting and complementary to a building's architecture.

Building signage is a major determinant of the appearance of the Historic Downtown. Regarding treatment, a distinction must be made between historic signage that was – and should continue to be – an integral part of a building's design, and later, applied signage. Many major historic signs have not been maintained with any regularity, and some have been removed and replaced when a building's occupancy or ownership has changed. The restoration of historic building signage, particularly the illuminated and neon signs that are important character-defining features, is an important step toward revitalizing the Historic Downtown.

Building signage differs from storefront signage in that it usually advertises the entire building rather than the variety of tenants occupying the building. There are existing signage regulations that stipulate maximum sizes, placement, and other criteria for all types of building signs. However, they are lengthy and complex and have not been enforced in the Historic Downtown with any consistency. As a result, signage is excessive and, in general, poorly designed. It is rare to find a sign that draws attention and is complementary to the building on which it is mounted. Frequently, the signage competes with or obscures the building's architectural features.

KEY POINTS

SIGNAGE IS A MAJOR BUILDING ELEMENT

NEW BUILDING SIGNAGE

In addition to those described in the storefront guidelines, there are several types of building signs that have historically been mounted on or applied to building facades. Upper story, vertical projecting signs are found throughout the Historic Downtown; they identify buildings and, when illuminated, contribute greatly to the evening streetscape. They allude to an era that spanned from 1910 to 1940, when building names also became incorporated into the architecture or hung from the facades. Likewise, historic buildings of this vintage often had the building's name painted onto the secondary (side and rear) brick facades. Both these and the more recent murals painted on secondary walls bring color and character to the alleys and parking lots, as well as to the vistas over smaller buildings. Murals and painted signage are further discussed in the Secondary Facades guidelines. Unfortunately, many of the vertical and the painted signs in the Historic Downtown are in deteriorated condition, due to lack of maintenance.

New building signage should be bold. Broadway, in particular, cries out for a return to the fabulous large-scale, multi-hued illuminated signs of its golden period. Many such signs still exist, waiting only to be restored to their former glory. New signs, too, can and should contribute to the special sense of Broadway as a "place to be." On other streets of the Historic Downtown, less exuberant, but nonetheless distinctive signage should express each neighborhood's character. In New York City, New York University occupies buildings threaded throughout the dense urban fabric of downtown Manhattan. The fabric banners that hang from NYU's historic and new buildings alike clearly announce the school's presence. Similarly, an academic institution, performance complex, or museum locating in the Historic Downtown could herald its presence with a graphically bold series of banners.

Most of the historic theaters in the study area have distinct building signage. Relighting these features can activate the street and create a sense of nighttime activity.

New building signage should be bold and unifying, eye-catching and balancing, like those used at the arts facility above.

The vertical red banners used at the Grand Central Market are colorful, uniform, and they easily convey their intended message.

This historic theater is currently used as a wholesale jewelry center. The creative use of the marquee signage and block letters is a simple, cost-effective use of the theater signage.

- As with street level storefront signage, the most important action to be taken is adherence to the existing City of Los Angeles' Signage Regulations. These are summarized and explained in Appendix Six of this document.
- Inspect projecting signs for seismic safety.
- Preserve, restore, rehabilitate, or repair historic building signage, including those signs for buildings whose name or ownership has changed.
- Do not change the content (i.e., words, lettering) of historic signs.
- Remove added building signs that obscure significant features of the facade.
- Remove modern signs that are incompatible with the historic character of a building; repair or restore any damaged historic features.
- Illuminate historic signs, using multiple colors where consistent with the historic character and era. Since colors are closely related to time periods and eras, care should be taken and research conducted so that the historically correct color and illumination is selected for the historic signs.
- Reproduce, reinstall, and reilluminate historic building signage where adequate graphic documentation exists.
- Institute a regular inspection and maintenance program for illuminated signs.

SIGNAGE GUIDELINES CONTINUED

- Maintain and reilluminate existing vertical projecting signs where appropriate. Design and install new building signs to complement, rather than obscure or damage, a building's historic features.
- Create new signage that is bold and unifying. Avoid overly decorative or ornate signage that will compete with the historic details of a building. Do not design new signs to appear historic.
- Consider the relationship to signs on adjacent buildings when designing new building signage. While uniformity is not being mandated or even encouraged, signage should contribute to a lively harmony in the Historic Downtown.
- Utilize colorful fabric banners to identify buildings and enliven the streetscape without damaging or obscuring historic building features.
- Maintain and restore, where possible, historic painted signs on buildings.
- Maintain painted building signs and murals on secondary building facades and create / install new ones.
- Protect historic painted wall signs and murals with an appropriate clear coating. Consider these features renewable, and touch up on a regular basis, employing a professional to undertake these actions.

SIGNAGE GUIDELINES: BROADWAY SUB-AREA

- Remove excessive, non-historic signage that does not comply with the Los Angeles Municipal Code.
- Seek to modify the Municipal Code to include an ordinance for rooftop signs, which could be an important addition to Broadway's streetscape.

At the Bon Marche store in Seattle, the corner signage wraps around the building, further highlighting and emphasizing the corner.

The ACT theater in San Francisco has an old painted sign on the side wall and colorful banners at the front facade.

On Broadway painted signs on side elevations are very common. These signs should be retained during building rehabilitation and when new structures are constructed on adjacent lots.

The LA Jewelry Mart building has both a painted side wall sign and a projecting, vertical corner sign.

SIGNAGE GUIDELINES: BROADWAY CONTINUED

- Restore historic theater signage and marquees. Use “changeable” marquee lettering in creative ways if the building no longer serves its original entertainment purpose.
- Design new signage on Broadway that continues its bold, colorful tradition, yet complies with current codes.
- Employ signage to re-establish the exuberant character of Broadway as a nighttime entertainment district.

SIGNAGE INTERIM GUIDELINES

- *Review the requirements of the City of Los Angeles’ Signage Regulations., summarized in Appendix Six, and begin to remove non-compliant, non-historic signage.*
- *Remove non-historic window signage and displays at upper floors.*
- *Re-lamp and undertake minor repair of illuminated signs that are in working condition.*
- *Introduce graphically bold fabric banners to announce ongoing projects or identify new tenants to passersby.*
- *During construction and rehabilitation projects, have construction barriers designed to be graphically interesting and educational, conveying such information as the history of the building or site and of the Historic Downtown, and its ongoing revitalization.*

BUILDING ELEMENTS windows

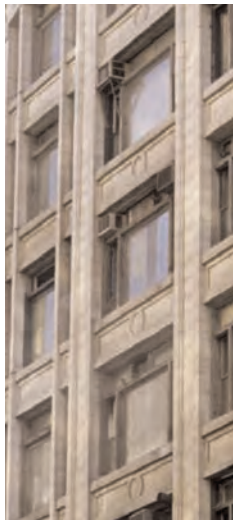
KEY POINTS

Windows are the dominant element of most building facades. Repair windows rather than conduct wholesale replacement.

Simple actions with immediate positive impact are:

Clean windows and replace broken glass.
Remove visible interior clutter.
Install plain, uniform window coverings.

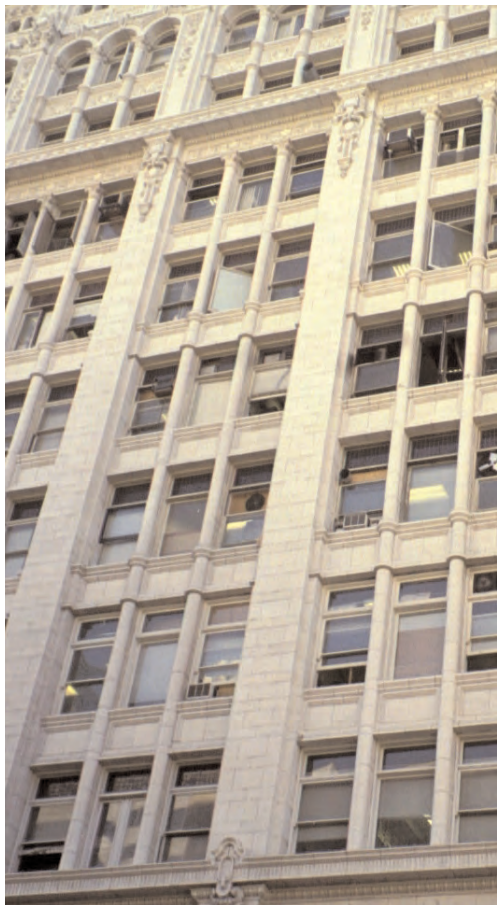
UPPER STORY WINDOWS



Windows are a major character-defining feature of any building. In the downtown area, windows fall into three main categories: ground level storefronts, frequently with complementary mezzanine level windows above; upper level windows on the primary (street) facades; and windows facing alleys, areaways, and light shafts. Storefronts and windows facing secondary facades are considered in other sections of this document, although many of the general recommendations in this section will apply to them as well.

Single- or double-hung wood windows, often of substantial size, typify the upper stories of the majority of the buildings in the district, both on the street facades and on rear and interior facing walls. A second common type, found more often on rear facades of buildings with industrial occupancies, is steel industrial sash. A smaller number of buildings have wider window openings, usually with a fixed center panel and operable units – single-hung or casement – on either side; these often are referred to as “Chicago-style” windows. Most of the street-facing windows have decorative sills and heads; some of the lat-

The upper story windows of the Bank of America Building at 650 S. Spring Street. These regularly placed windows give a distinct pattern to the middle section of this vertically-oriented structure.



The upper story windows on this building have a number of problems that are common throughout the study area, including sporadically placed air conditioning units, items stored in front of windows at interior spaces, and broken or non-operational windows.

ter are arched. There are, in addition, a number of unique window types set into elaborate facades in Moorish, Gothic, and other period styles.

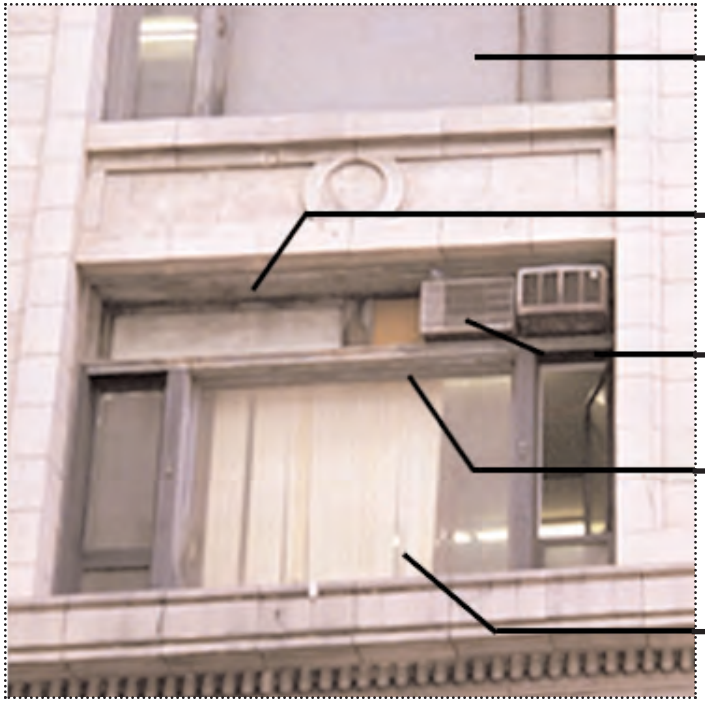
Above the street level storefronts and mezzanine, the windows are generally uniform in size and regularly spaced. The uppermost floor windows may differ slightly in style and size to help define the building top, but maintain alignment with those below. In the past, in efforts to "modernize," or as a less expensive alternative to in-kind replacement of deteriorated units, aluminum windows were installed in some buildings. While aluminum windows CAN be fabricated and installed to approximate the appearance of historic windows, frequently they are not; their typically dull silver color and the slender lines and flat profile of their frames and sashes significantly compromise the historic character of the facade.

Windows should be considered as part of the overall composition of a building; displays in upper level windows detract from the unity of a building's design, and are often too remote to function as effective advertising. Window displays should generally be confined to the storefront level.

Broken and deteriorated windows diminish the visual quality of a neighborhood or building. Views to interior spaces, with stacked boxes, and haphazardly-placed window coverings, detract from a building's overall appearance. Appropriate treatments to both the exterior and the interior of the windows are an important component of rehabilitation. All decisions regarding interior window treatments should consider the impact on the exterior appearance of the building as a whole.

CONSIDER WINDOW REHABILITATION EARLY

WINDOW GUIDELINES



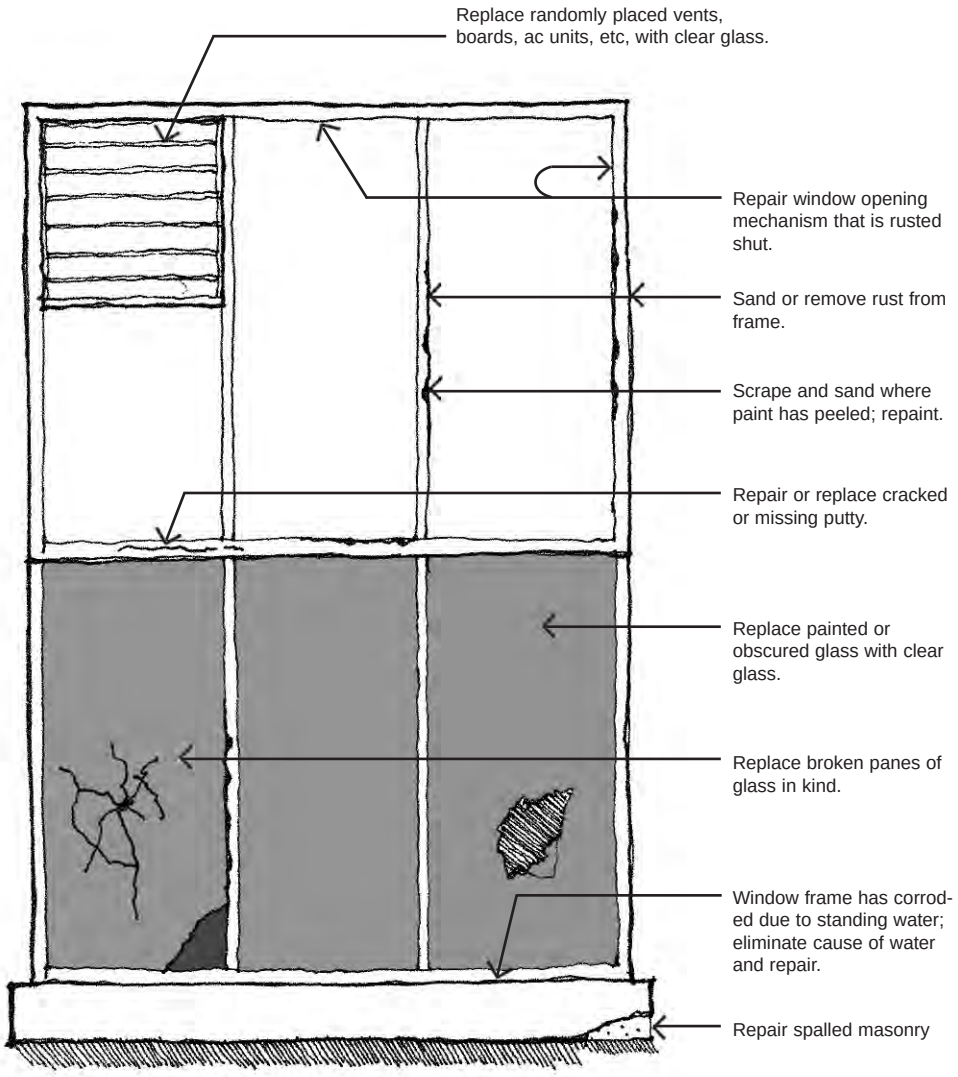
Avoid stacking boxes, or otherwise blocking window openings.

Replace painted glass with new clear glass.

Remove air conditioning units and replace with clear glazing.

Maintain paint coatings on wood frame windows.

Maintain interior window coverings. Building owners should consider implementing guidelines for interior coverings such as selection from a certain type or manufacturer of coverings.



INDUSTRIAL SASH GUIDELINES

WINDOWS AND ENERGY CONSERVATION

The Los Angeles climate necessitates serious consideration of energy conservation issues. Admitting natural light to spaces, while limiting ultraviolet radiation and excessive heat gain through the use of appropriate shading devices, is an important step. Awnings above the street level, are appropriate if they were used historically on the building. Window vents, fans, and unit air conditioners, while functionally important, are inappropriate additions to street facade windows.

Window rehabilitation treatments should balance the above design considerations with environmental concerns. Water is the primary cause of window deterioration – both wind-driven rain and standing water on sills. Sunlight also contributes: painted finishes are very susceptible to ultraviolet radiation. Most of the damage found at windows — peeling paint, rotted sash and frame components; corroded, inoperable hardware; loose or missing glazing — is the combined result of these factors and deferred maintenance. The relative inaccessibility of upper story windows means that regular maintenance is often difficult. Attention to detail and the use of quality materials and components during rehabilitation provide the best and most cost-effective insurance of window longevity.

The Chicago Style windows of this building are in need of cleaning and general maintenance repairs.

This building has tinted replacement windows that diminish the intended lightweight nature of the structure.

WINDOW GUIDELINES

- Survey condition of windows early in the rehabilitation process.
- Consider a window's place both as a component of the facade and as a contributor to the interior space.
- Preserve historic glazing and hardware and maintain in operable condition; balance a window's role in energy conservation and its historic significance.

This building has tinted replacement windows that read as dark voids from a distance. This kind of treatment is inappropriate as it greatly alters the facade.

A detail of the original windows above and the replacement windows below.

- Repair of historic windows is always preferable to replacement.
- Limit replacement to severely deteriorated window components.
- Repair or replace sills to permit positive drainage.
- Remove paint from glazing and built-up paint from sashes.
- Remove earlier, inappropriate repairs.
- Match the historic window when complete replacement is necessary. If an exact match is not possible, consider all of a window's characteristics and its importance in the facade when selecting a replacement, particularly if aluminum is used. The characteristics to consider include the window's color, finish, mullion and muntin configuration and profile, glass-to-frame ratio, and its frame depth, width, and details.
- Limit or completely prohibit the blockage of historic window openings.
- Locate window vents, fans, and unit air conditioners at secondary facades, and minimize their numbers.
- Keep glazing clear in color. For new windows, install low-E glazing for ultraviolet light control; do not use tinted or reflective glass.
- Consider interior devices (blinds, shades, curtains) to control light and heat gain, and incorporate standards for such devices into tenant leases. Awnings are not appropriate above street level, except on modestly scaled buildings.

WINDOW GUIDELINES CONTINUED

- Maintain windows by appropriate cleaning, rust removal, limited paint removal, and timely reapplication of protective coatings.
- Limit displays and signage at upper level windows to those historically present.

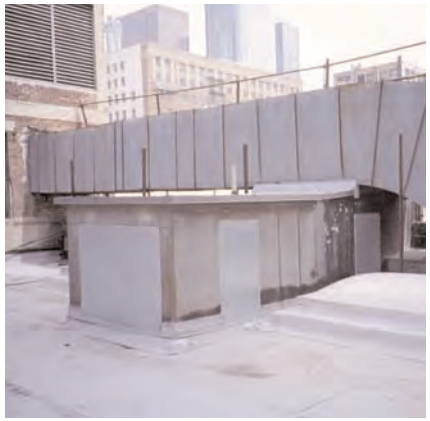
WINDOW INTERIM GUIDELINES

- *Clean windows and remove deteriorated window coverings.*
- *Replace broken glass immediately and make all openings weather-tight.*
- *Remove all non-historic window signage.*
- *Consider the use of interior space and its effect on the exterior appearance at windows. Move stored items away from windows at primary facades.*
- *Install interior window coverings to provide an upgraded and consistent appearance.*

These replacement aluminum windows do not provide the same sense of detail or scale to the building facade as the originals. The lack of window mullions disturbs the facade proportions.

Simply cleaning and painting these wood windows would greatly improve the appearance of this building facade.

Many rooftops have small penthouses for mechanical equipment or roof stair exits. These features should be retained and reused for roof access and equipment storage; however, roofs should be kept free of excess debris and equipment.



This rooftop equipment is outdated and can be visually disruptive when viewed from the upper stories of adjacent structures.

BUILDING ELEMENTS roofs

KEY POINTS

The roof is a building's primary defense against water.

Maintain roofs on a regular basis and repair at the earliest sign of problems.

PRIMARY FUNCTION OF ROOF

The roofs of buildings of the Historic Downtown, flat and hidden behind parapets, are generally not visible to the public. Their primary function is to protect the building from the elements and, as such, they form a critical component that must be preserved and maintained. Moisture penetration is the major natural cause of building deterioration; the importance of proper roof sheathing, flashing, and venting cannot be over-emphasized. Because the materials used in built-up roofing systems have a limited lifespan, it is not feasible to preserve historic roof materials; they need to be inspected, repaired, and replaced on a regularly scheduled basis.

Building rooftops do, however, frequently provide the location for individual features, such as water towers, chimneys, mechanical and elevator equipment penthouses, antennas, and large scale signs. These form part of the neighborhood roofscape and the skyline of the city and, as such, should be viewed in that greater context. Each of these also may have significance in its own right and should be protected and maintained in conjunction with any roof work that is undertaken. See other sections of these guidelines – signage, masonry, etc. – for additional recommendations.

ROOF GUIDELINES

- Develop and implement a periodic inspection and maintenance plan for roofing and drainage systems.
- Promptly repair all leaks and deteriorated roofing and flashing.
- Do not add rooftop features, such as skylights, that extend above the roof parapet and become visible from the street. Set back all non-historic rooftop features from the primary facades of the building so they are not readily visible from the street.
- Maintain rooftops in a visually neat and orderly manner, particularly where visible from the upper floors of adjacent buildings.
- Periodically inspect roofs and materials to ensure that roof conditions are adequate and secure to keep weather out of buildings.
- Install rooftop pavers to protect roofing surface and provide access to equipment.

ROOF INTERIM GUIDELINES

- *Patch all leaks or temporarily protect with plywood and building paper until they can be properly repaired.*
- *Remove all debris from rooftops.*
- *Test roof drainage system and maintain in functioning condition.*
- *Stabilize any significant rooftop elements; remove all non-historic elements that are non-functional or severely deteriorated.*

This building has a high parapet at the front facade that will serve to screen any rooftop mechanical equipment of a certain height.

This roof has a large tank visible from the alley behind the building. Tanks of this sort should be checked for hazardous materials. If these elements are obsolete and are not character-defining features they should be removed.

When viewed from down the street, the rooftop signs of the Rosslyn Hotel buildings animate the streetscape, skyline, and the building top.

This roof top sign on Main Street is an example of historic signage that remains on a lower-scaled building.

BUILDING ELEMENTS rooftop signs

Adopt sign regulations to allow new rooftop signage in the Historic Downtown.

Roof top signage should be both attention-getting and complementary to a building's architecture.

There are several large-scale rooftop signs in the Historic Downtown today: the Orpheum sign, the two KRKD radio towers atop the Broadway-Spring Arcade building, and the Rosslyn Hotel signs atop these buildings on Main Street. Historically, many of these signs were illuminated. The Orpheum and Rosslyn Hotel signs and the radio towers are strongly identified with the character of downtown Los Angeles and have long advertised their location from afar. In addition to large signs, there are several smaller rooftop signs located throughout the study area. These signs are markers of the area's vibrant past.

Currently, new rooftop signs are not permitted by Los Angeles codes. Thus the re-establishment of rooftop signs as a prominent motif in the Historic Downtown will require the development of a new local ordinance, similar to the proposed Signage Ordinance for the Hollywood Redevelopment Project Area, which dictates the design, size, and placement of rooftop signs. Such an ordinance for the Historic Downtown would likely be more restrictive than the Hollywood ordinance, and would have specific controls to ensure compatibility with the historic signs and buildings and the Historic Downtown character. The restored historic rooftop signs, and possibly new ones, could once again advertise the Historic Downtown and indicate that activities are brewing beneath them.

KEY POINTS

A CREATIVE MEANS TO ADVERTISE

ROOFTOP SIGNAGE GUIDELINES

- Follow guidelines for building signage when considering rooftop signage (pages 76-80).
- Inspect rooftop signs for seismic safety.
- Restore, repair, or rehabilitate rooftop signs, including their structural framework and/or supports.
- Understand that rooftop signs are currently not permitted by code; work with City agencies to develop a sign ordinance for rooftop signs in the Historic Downtown, similar to that developed for Hollywood.
- Consider a limited number of new rooftop signs to bring attention to the presence of the Historic Downtown.
- Design new rooftop signs to be similar in style, but distinguishable from, the historic signs – transparent, scaffold-like structures with large illuminated letters – rather than solid billboard-type signs.
- Distinguish new signs from historic signs by employing designs or lighting techniques that differ from those used historically.

A rear view of the Orpheum Theater rooftop sign. When illuminated, this sign is visible at night throughout downtown.

The 12-foot high illuminated letters atop the Philadelphia Arts Bank, a bank renovated to accommodate a rehearsal studio, draws attention from that city's busy Broad Street.

BUILDING ELEMENTS lighting

Lighting this entry awning at night should be considered. Either up lighting or pendant fixtures could be used.

The light fixtures above this building entry and awning signal the entrance to pedestrians.

KEY POINTS

Lighting is critical to both the perceived and actual safety in the Historic Downtown.

Design lighting to enhance an historic building's distinctive architectural features. Innovative new lighting will help bring the Historic Downtown alive at night.

Innovative new lighting will help bring the Historic Downtown alive at night.

LIGHTING NEEDS SPECIAL ATTENTION

Attention to lighting is needed to stimulate nighttime activity in the Historic Downtown. Some historic buildings retain their original ornamental light fixtures, though not always in working order. Restoration of these fixtures, together with the illumination of building signs, lobbies, and storefront displays will go a long way toward enlivening the downtown at night.

Lighting facades celebrates historic buildings. Lighting also enhances the perception that there is nighttime activity downtown. As more and more buildings are lighted, they will serve as a beacon, indicating where activities are occurring.

LIGHTING GUIDELINES

- Consult a qualified lighting designer to determine the best scheme to highlight and complement the building's historic features (see Appendix Ten). Fixtures should be located as inconspicuously as possible.
- Restore historic decorative light fixtures, particularly at primary entrances. This may include re-lamping fixtures to be more energy efficient, while maintaining the original color and appearance.
- Use polychromatic illumination and signage to light the storefront "zone" from the ground to the storefront cornice.
- Illuminate rooftop signs, using multiple colors where consistent with their historic character. Since colors are closely related to time periods and eras, for instance primary colors were popular in Art Deco design and pastel colors were popular in the 1950s, care should be taken and research conducted so that the historically correct color and illumination are selected for these signs.
- Illuminate the upper portion of historic facades using either an all-over even tone or spot illumination of significant features.
- Do not use colored lighting to illuminate the upper part of the facade.
- Integrate building interior lighting with facade lighting, for compatibility in color and intensity.
- Consider energy conservation when designing lighting.

Lighting buildings at night indicates that they are used and that activities are occurring within. Corner buildings are especially important to light.

Before lighting the exterior of historic buildings, consider the building features to be highlighted. The building above is somewhat overly lit.

The historic Geary (ACT) Theater in San Francisco has a well-designed building and awning lighting system that complements the architecture.

This Deco style theater in Texas has a vibrant lighting scheme that draws movie goers to downtown.

- Restore historic theater lighting.
- Employ lighting to re-establish the exuberant character of Broadway as a nighttime entertainment district.
- Use neon where it will complement and not compete with historic lighting.

- *Introduce policies to control interior lighting of buildings at night – both for energy conservation and to present a visually attractive appearance to the street.*
- *Remove non-functional, non-historic fixtures, including surface conduit and wiring.*
- *Re-lamp and restore to working condition any extant historic building lighting.*

LIGHTING GUIDELINES: BROADWAY SUB-AREA

LIGHTING INTERIM GUIDELINES

BUILDING ELEMENTS fire escapes

KEY POINTS

Historically, fire escapes often played a dual functional and ornamental role.

Existing fire escapes may sometimes be retained as a secondary means of egress.

FIRE ESCAPE GUIDELINES

Ornamental fire escapes are a feature of some of the most handsome buildings of the Historic Downtown and are an integral part of their facade. They should not be removed if they are part of the original building design. The California Historical Building Code allows existing, previously approved fire escapes as one of the required means of egress provided they extend to the ground, are easily negotiated, adequately signed, and in good working order, as determined by the local building official.

Conversely, fire escapes that were added later in a building's history are usually of an inappropriate design, and should be considered for removal and replacement with an approved enclosed stairway at a less conspicuous location.

- Retain and preserve historic fire escapes, even where they are no longer required or approved for egress.
- Rehabilitate existing fire escapes as secondary means of egress where permitted by building officials.

An intricately detailed metal fire escape is one of the most dominant features of this particular building. This element should be retained even if it is no longer used for emergency exiting.

The above fire escape, though not as decorative as the one shown on the previous page, is a character-defining feature of this facade.

- Remove non-historic fire escapes when approved egress stairways are added.
- Maintain all functional fire escapes in working order. See recommended treatments for Metals in these guidelines.
- *Inspect fire escapes and ascertain that they are securely attached to building walls and safe for use.*
- *Consider removing non-historic fire escapes that are redundant due to adequate interior exit stairs.*
- *Clean, paint, and maintain all fire escapes remaining in place.*

FIRE ESCAPE INTERIM GUIDELINES

BUILDING ELEMENTS secondary facades

KEY POINTS

Maintain side and rear facades of buildings. Although not designed for public view, they frequently are visible and contribute to the character of the Historic Downtown.

Continue the tradition of painted murals on these facades.

SIMPLE PUNCHED FACADES

The street facades of Historic Downtown buildings were typically lavished with ornament; in contrast, the walls facing alleys and adjacent properties were, as a rule, plain brick or concrete masonry with simple punched windows and no added decorative details. This was appropriate because they were not designed for view from nearby streets. Many of them have painted advertising for building owners or businesses at the upper floors, visible primarily at a distance. Over the years, demolition of adjacent structures has resulted in greater visibility of many of these utilitarian facades. Where visible across parking lots and lower structures, some of them have been adorned with murals or large-scale advertising for off-site entities.

These secondary facades have their own modest character that should be maintained. Features include flat masonry surfaces, uniform wood double-hung or industrial steel windows, fire escapes, and painted signage. The painted murals, though later additions, have become a part of Los Angeles' traditional urban landscape and have cultural, if not historical, significance. They provide visual interest at parking lots and can improve the streetscape quality until new structures are built.

Rear facade materials and features include brick, painted signage, punched openings, fire escapes, and industrial sash windows.

The Victor Clothing Company mural decorates the streetscape and provides a dynamic treatment for the secondary facade.

Heavy truck use in alleys means a constant need for cleaning and building maintenance at these loading entrances.

The secondary facades facing alleys and used for service functions have traditionally not been accorded the level of maintenance and care received at primary facades. Particularly at street level, they have suffered abuse from trucks, dumpsters, and general neglect. Fortunately, their simplicity makes their rehabilitation a fairly straightforward task. Further recommendations for treatment of masonry, windows, fire escapes, and other elements of secondary facades are found in other sections of these guidelines.

SECONDARY FACADES GUIDELINES

- Preserve the general plain unadorned character of these facades.
- Clean and repaint the historically painted portions of walls, using cleaning and paint products approved for brick and concrete.
- Consult the Cultural Affairs Department when making decisions concerning disposition or treatment of existing murals, or execution of new ones.
- Do not add decorative elements inappropriate to the utilitarian character of secondary facades.
- Locate building additions at a secondary facade (for mechanical equipment, stairwells, or elevator shafts, or for added building floor area).
- Locate bracing or shear walls, as required for seismic strengthening at secondary facades, to avoid impact to character-defining features on the primary facade.
- Remove earlier inappropriate repairs; reopen blocked window openings and install new windows.

SECONDARY FACADES GUIDELINES CONTINUED

- Remove window fans and air conditioning units, where possible.

  Repair historic windows, replacing severely deteriorated components.

- Match historic window configurations when replacement is necessary.

- Consider operable, energy efficient units if appearance is compatible.

- Consider effects of interior uses on exterior window appearance. Do not block windows when interior use changes. Use blinds, shades, or other appropriate means to screen activities (manufacturing, storage).

This secondary facade treatment offers a visually pleasing treatment adjacent to the surface parking lot.

SECONDARY FACADES INTERIM GUIDELINES

- *Maintain all painted surfaces. Remove graffiti from walls using approved masonry cleaning products and methods. Encourage the application of murals by local artists, of subject matter that contributes to the "image" of the Historic Downtown in particular, not to a corporate identity, on walls that face parking lots.*

- *Keep fire escapes structurally secure and in working order.*

- *Clean and maintain alleys to avoid further damage to buildings.*

- *Remove vestiges of abandoned electrical and mechanical systems (conduits, wires, pipes or ducts).*

- *Consider using landscaping or other creative means to animate blank facades that face surface parking lots.*

SECONDARY FACADE MURALS IN DOWNTOWN LOS ANGELES

To the left is the mural at the Subway Terminal Building, a trompe l'oeil of windows, architectural features, and painted painters.

At the top left is the Variety Arts Center at Olympic and Flower Streets and top right is the mural at the Wholesale Produce Market.

BUILDING MATERIALS masonry

KEY POINTS

Building materials are key design features of historic buildings.

Terra cotta is the most prevalent decorative building material in the Historic Downtown and should be carefully maintained and restored.

MASONRY OVERVIEW

Masonry is one of the most resilient of building materials. Stone, brick, cast stone, and especially terra cotta, are the principal building materials of Los Angeles' Historic Downtown and give it a stable and enduring character. For centuries, stone masonry was the material of choice for the major facades of urban structures, with brick – bare or plaster-coated – used elsewhere. In downtown, a similar hierarchy exists: the street facing facades are richly ornamented masonry – primarily terra cotta, but also stone or cast stone (a pre-cast cement product); and the rear facades are brick or, less frequently, concrete. This section deals with primary facades; brick and concrete are covered in the Secondary Facades section.

Although durable, masonry is susceptible to water infiltration, pollutants, and improper maintenance or repair. Most masonry conservation and rehabilitation problems are water or weather-related. Early twentieth-century buildings frequently suffer from inadequate or improper flashing, allowing water penetration into masonry. The result is the inevitable deterioration of steel reinforcement within walls, followed by deterioration of the masonry itself. In addition to weather-related deterioration, human intervention in the form of "modernization" is a culprit in masonry loss. The addition of large-scale signs or entire new facades has resulted in either removal of original masonry or significant damage due to inappropriate attachment methods for the new elements.

The Wurlitzer Building is typical of the buildings in the study area: it is a masonry- and terra cotta-clad structure. The above view shows the dramatic principal facade of this colorful building.

Many secondary facades in the study area are composed of brick, rather than the more decorative material terra cotta.

- Consult with an experienced preservation architect and waterproofing specialist for all masonry preservation and repair projects.
- Clean masonry with care. Masonry develops a patina over time. The object of cleaning should be to halt deterioration and remove heavy soiling, without losing the patina of age.
- Test historic masonry to determine the most appropriate cleaning products, before commencing cleaning. Masonry cleaning and restoration products are highly specialized, frequently toxic, and require experienced professional applicators. Use the gentlest cleaning methods possible.
- Understand the composition of masonry before undertaking repairs. Test historic masonry and mortar to determine the best composition for replacement masonry units and mortar. Mortar should always be softer than the masonry being pointed. Portland cement mortars are generally inappropriate.
- Do not paint or coat masonry, except with water repellents or consolidants approved for a particular type of masonry and applied by licensed professional applicators.
- Install or upgrade protective flashing at vulnerable locations, such as masonry window heads and sills, cornices, parapets, and ornamental features. Stabilize ornamental masonry features in conjunction with seismic retrofit of the building.
- Carefully document and store masonry units for later reinstallation when they must be removed for structural or other work.

MASONRY GENERAL GUIDELINES

MASONRY INTERIM GUIDELINES

- Remove and replace seriously deteriorated masonry units and replace in kind or with a compatible substitute material.
- Locate adequate historic documentation of building design and placement of features, before reconstructing missing masonry features.
- Innovatively use masonry in building additions.
- *Stabilize any unsafe conditions, such as loose masonry ornaments above public areas.*
- *Eliminate water infiltration with temporary flashing or other protective methods. Plastic sheeting should only be used on a short-term basis as it can actually accelerate deterioration by trapping moisture.*

Cast stone is commonly used for very large building elements such as the columns on the historic Farmers & Merchants Bank.

Masonry at storefronts has often been replaced with newer materials and features.

A decorative terra cotta detail from the Million Dollar Theater Building.

The dramatic starburst at the Eastern Columbia Building.

The first third of the twentieth century was the heyday of glazed terra cotta in American architecture. The building boom in downtown Los Angeles occurred during the same time period, and the abundance of terra cotta contributes to the Historic Downtown's distinctive character. Oswald Speir, of the Gladding McBean terra cotta manufacturing company, noted in the September 1912 edition of *The Architect and the Engineer*:

> *And then from the south there looms in meteoric splendor the great city of Los Angeles, almost exotic in its sudden demand for merited recognition; and as she pushed her great buildings skyward we find them too, clothed in architectural terra cotta and the city glorious in her mantle of white and soft gray.*

Within the Historic Downtown there are innumerable examples of well-designed, terra cotta-clad structures. Several, such as the Wurlitzer building and the El Dorado Hotel building, display exuberant three-dimensional polychrome cladding over the entire facade. More common, however, are buildings of monochrome terra cotta cladding with limited areas of decorative polychrome ornamentation, such as the May Company building.

Historically, terra cotta has been used in association with two specific and very different types of building systems: as part of a traditional load-bearing masonry wall in buildings of modest height, and as a cladding material in high-rise construction. As cladding, terra cotta often utilized an extensive metal anchoring system to attach or hang to a wall framing system or superstructure. Generally, where glazed architectural terra cotta was used as cladding, particularly in high-rise construction, present-

TERRA COTTA OVERVIEW

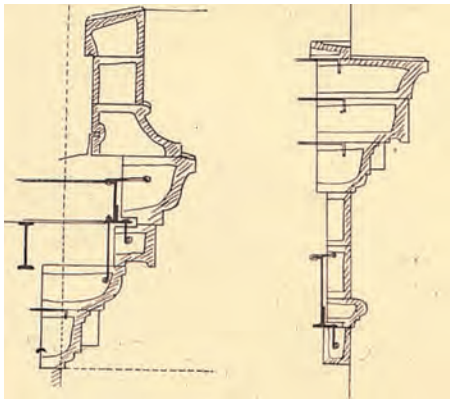
TERRA COTTA GUIDELINES

day deterioration and failure often exist. In some cases, deterioration of the anchoring system is such that the entire terra cotta facade will require replacement, with new anchors.

Water is a principal source of deterioration in glazed architectural terra cotta. Terra cotta systems are highly susceptible to complex, water-related deterioration problems, such as glaze crazing, glaze spalling and material loss, missing masonry units, and deteriorated metal anchoring, among others. Glazed terra cotta surfaces are more difficult to patch than those of natural or cast stone, due to their glazing and coloration. On the other hand, glazed architectural terra cotta was designed to be cleaned affordably and easily. This, in fact, was one of its major assets and was much advertised in the selling of the material. Generally, hand cleaning with water, non-acidic detergent, and a natural bristle brush will suffice. In all cases, the involvement of knowledgeable preservation professionals is critical to the successful treatment of architectural terra cotta.

- Preserve all existing terra cotta facades and individual exterior and interior ornamental elements.
- Carefully remove later additions to facades, using methods that will cause the least damage to the underlying terra cotta.
- Where original elements are no longer in place, conduct research to determine their configuration, and replicate them where possible. The Gladding, McBean Company, as manufacturer of much of the district's original terra cotta, is an invaluable source of information and for actual designs and molds.

The prominent vertical, corner feature of the Tower Theater. This building has significant terra cotta decorative features that range in color and theme.



A construction detail showing how the terra cotta elements are tied to the building wall with metal.

An example of replacement terra cotta elements. Cracking and spalling are common signs of water infiltration with terra cotta. The metal attachments become deteriorated and damage the terra cotta.

- Carefully document and store terra cotta units for later reinstallation when they must be removed for structural or other work.
- Repair seriously damaged terra cotta units using replacement terra cotta units if possible, or an appropriate substitute material.
- Hand clean terra cotta with water, non-acidic detergent, and a natural bristle brush. Stubborn pollution or fire-related dirt or bird droppings can be cleaned with steam or weak solutions of muriatic or oxalic acid.
- Never use abrasives (including sandblasting), strong acids, high-pressure water, or metal bristle brushes in cleaning.
- Innovatively use architectural terra cotta in building additions.

- *Protect terra cotta, particularly at street level, from further damage, using plywood or other temporary covers if necessary.*
- *Stabilize any unsafe conditions, such as loose terra cotta ornaments above public ways.*
- *Eliminate water infiltration with temporary flashing or other protective methods. Plastic sheeting should only be used on a short term basis as it can actually accelerate deterioration by trapping moisture.*
- *Protect pedestrians from any terra cotta elements that are in danger of detaching from building facades.*

TERRA COTTA INTERIM GUIDELINES

TERRAZZO OVERVIEW

Terrazzo is marble aggregate concrete with additional marble chips inlaid to create a multi-colored pattern on the surface. It is either cast in place or pre-cast and ground smooth. As a building material, terrazzo is most often seen as decorative surfacing on interior floors or walls. Within the Historic Downtown, terrazzo is also commonly used as a decorative sidewalk surface, drawing one into a storefront or theater. Some of the Downtown's prominent buildings have their identities (name, address, logo) embedded in the sidewalks at their entrances. This unique and colorful tradition is a distinctive building and streetscape element that should be preserved and encouraged as a component of building rehabilitation and new construction projects, and as a unifying element of the Historic Downtown streetscape.

Much of the extant terrazzo paving found in the Historic Downtown is damaged and covered by years of urban grime. Soil acts as an abrasive and damages the surface. The cement portion is porous and quickly absorbs stains. Cleaning and regular maintenance of the terrazzo should be a priority.

The terrazzo sidewalk outside the Arcade Theater. Note that the material spills out onto the sidewalk, unifying the indoor and outdoor space.

A detail of the terrazzo outside the Los Angeles Theater. The accumulation of gum is evident on the surface.

TERRAZZO GUIDELINES

- Preserve all existing historic terrazzo paving in the Historic Downtown, including designs identifying those buildings whose name or ownership has changed.
- Repair damaged terrazzo paving in kind, taking care to match color of cement binder and type and colors of aggregate. Masons familiar with traditional terrazzo construction techniques should do this work.
- Consult with a qualified terrazzo contractor (see Appendix Ten).

A detail of a cracked terrazzo sidewalk within the study area. While some terrazzo is highly decorative, other elements are composed of simple repetitive patterns.

At an entry to the old May Company department store is an example of terrazzo patterning and inlaid signage. These examples of signage should be retained even when the original use or tenant no longer occupies the building.

- Establish a regular maintenance schedule and procedure for terrazzo. Clean it often to keep grime and dirt off the surface.

- Incorporate terrazzo paving in new construction projects in the area. Designs should be colorful and contemporary interpretations of the traditional installations.

- Consider that terrazzo paving is a form of civic art that could serve to unify the Historic Downtown and its sub-areas.

- *Sweep terrazzo daily and clean up spills immediately to prevent staining. Remove gum immediately or at least regularly during the week so that it does not harden to the surface and cause damage to the material.*

- *Clean terrazzo, using a neutral (neither acidic nor alkaline) commercial cleaner made especially for terrazzo. Carefully follow manufacturer's instructions. Do not use steel wool.*

- *Protect damaged terrazzo from further wear and tear by covering with plywood or other protective material.*

TERRAZZO INTERIM GUIDELINES

BUILDING MATERIALS metals

KEY POINTS

Consider that every type of metal has unique properties and thus requires different treatments.

Maintenance of their finishes – paint or other coatings – is essential to prevent the loss of decorative metals.

METALS OVERVIEW

In the Historic Downtown, ornamental metals – cast iron, steel, pressed tin, copper, aluminum, bronze, and zinc – are found on many historic buildings in the form of storefronts, windows, signs and supports, marquees, light fixtures, fire escapes, and decorative features of facades. In addition, on early twentieth-century commercial buildings, elements that appear to be masonry, such as ornamental friezes and cornices, are in fact painted metal. These metal elements can be very significant contributors to a building's historic appearance.

Water, particularly when combined with atmospheric pollutants, is the prime cause of metal deterioration. Ferrous metals (iron and steel) corrode rapidly in the Los Angeles environment if left uncoated; other metals become pitted and discolored. The result is an unattractive and unsafe condition. Where rusting occurs, staining of masonry wall surfaces follows. The maintenance of metal coatings is the first line of defense for metal preservation.

Metal and glass awnings are common throughout the study area and illustrate one use of metal as a building material. Proper cleaning and maintenance will ensure that metal awnings remain as one of the historic building components in the Historic Downtown.

The terra cotta facade of the Hotel Clark are accented by both the metal fire escape and the metal vertical sign.

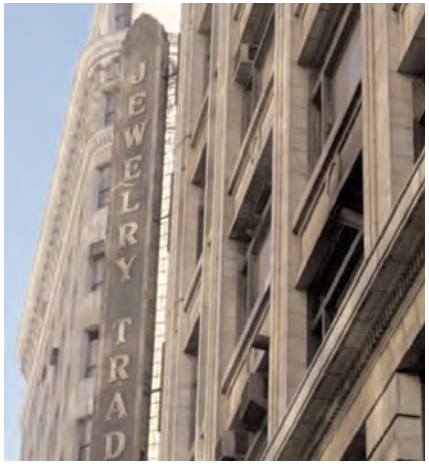
- Preserve ornamental metal components of both primary and secondary historic facades.
- Thoroughly clean metal before applying any coating.
- Clean metals using the gentlest means to remove paint buildup and corrosion. Hand cleaning is best, but grit blasting may be used for hard ferrous metals, with careful protection of adjacent surfaces.
- Always employ experienced craftspeople for cleaning and repair of historic metals.
- Recoat using coatings and colors that are appropriate for the historic building.
- Repair, rather than remove, deteriorated metal features; replace components rather than entire features.
- Where metal elements must be removed for structural or other work, carefully document and store them for later reinstallation.
- Where adequate building fabric remains as a model, replicate missing or severely deteriorated repetitive elements.
- See guidelines for Windows, Fire Escapes, etc., for additional metal treatment recommendations.

METALS GUIDELINES

METALS INTERIM GUIDELINES

- *Survey buildings to locate and remedy, or temporarily remove, any life safety hazard, such as insecure fire escape or signage supports, or loose ornamental metal elements above public sidewalks.*

- *Protect metal surfaces and elements from water damage by coatings, covers or other temporary measures.*



The Jewelry Trades building sign is metal and it is anchored to the building with metal ties into the terra cotta.

The Victor Dol Building incorporates metal windows and elaborate metal screens in the upper arches.

DECORATIVE METALS AT ENTRY DOOR

The highly decorative entry to the Ninth and Broadway Building is composed of metal, glass, and terra cotta elements. These elaborate entries are important street level components of historic buildings. They both advertise the building and draw individuals into interior spaces. These character-defining features should be carefully cleaned and maintained to ensure continued contribution to both the building and streetscape.

BUILDING SYSTEMS introduction

KEY POINT

Realize that all building systems must function efficiently and properly to ensure safety and economy.

WHAT ARE BUILDING SYSTEMS?

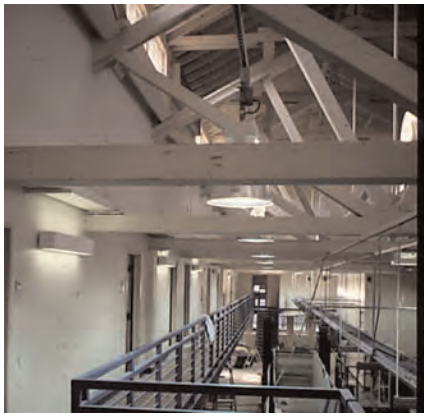
Building systems provide essential functions to structures, such as mechanical and electrical systems, structural elements, and accessibility. These systems are regulated by local, state, and federal building codes. The following guidelines address work needed to achieve the following goals:

- Provide seismic safety and other structural improvements
- Upgrade mechanical and electrical systems
- Satisfy accessibility requirements
- Meet health and safety code requirements
- Improve energy efficiency

Systems upgrades are an important aspect of rehabilitation projects. In the process of meeting code requirements and accessibility and energy conservation goals, particular care must be taken to avoid radical changes, or damage character-defining materials or features. Use of the California Historical Building Code (CHBC) enables the retention of existing historic fabric and provides alternative ways of addressing issues of safety, accessibility, and energy efficiency (see Appendix Seven for a broader definition and discussion of the CHBC). The analysis and development of building system treatments requires professional expertise. The guideline recommendations should be implemented by knowledgeable architects or engineers who are familiar with applicable codes and with the particular requirements of historic buildings.

Stabilization of roof top ornamental elements should be undertaken immediately to ensure safety of pedestrians below.

Most older buildings will require substantial upgrade of systems.



These structural elements are important character-defining features of this building and should be retained.

This unreinforced masonry building was structurally upgraded using steel X-bracing. This type of system is often visible from the exterior through windows; care should be taken to design these systems with the least visual impact.

BUILDING SYSTEMS structural

KEY POINTS

Ensure that historic building projects include an assessment for structural safety.

Choose structural strengthening methods that have minimum impact on a building's historic fabric.

EVALUATING STRUCTURAL SYSTEMS

The structural system of a building should always be examined and evaluated early in the planning process to determine its adequacy and condition, as well as its importance to the building's character or historic significance. Exposed features of the structural system, such as load-bearing masonry walls, columns, and roof trusses, may be important in defining the building's overall historic character. In some cases, unexposed structural features may also be significant due to their position in the history of building technology. Without specific inspection, it is expected that the gravity load-bearing structures of downtown Los Angeles' buildings are, in general, sound and appropriate for continued use with only minor work. At the same time, however, these structures may be seriously inadequate in terms of seismic (earthquake) strength.

At the time of construction of most of the significant buildings in downtown Los Angeles, engineers understood that seismic risk must be addressed. Consequently, most of the buildings are reinforced and do not pose immediate seismic hazards. However, today, knowledge of earthquake-resistant structural design continues to grow and change, because engineers are able to test and monitor performance in actual earthquakes. Code requirements for both new buildings and retrofit design have changed and will undoubtedly continue to do so. Therefore, every historic building project should include a structural assessment.

STRUCTURAL GUIDELINES

Requirements for measures to strengthen historic buildings will depend on a number of factors specific to each building. Once the decision is made to undertake seismic improvements, an appropriate design response – tailored to the building's construction, significance, and proposed use – must be developed. Some conventional retrofit solutions, such as steel X-bracing, can be very detrimental to the appearance of an historic building. It is important to work with a qualified structural engineer and architect to investigate solutions that have the least visual impact to a building's historic features. The object is to limit hazards to life safety while ensuring the building's continued life with its significant features intact.

- Identify and preserve structural systems and individual features that contribute to the character of an historic building, such as trusses, cast iron columns, and load-bearing masonry walls, etc.
- Rather than removing and replacing significant structural elements that may be inadequate, augment or upgrade the system by adding additional members, bracing, or reinforcement.
- When visible structural elements must be replaced, replace them in-kind (identical form and material) or with substitute material that conveys the same form, design, and overall visual appearance as the original.
- Where seismic retrofit or other structural modifications are necessary, work with a qualified structural engineer and architect to investigate solutions that have the least visual impact to a building's historic features.

The X-bracing at this storefront has become an important, yet negative, facade element.

Shotcrete, spray-applied reinforced concrete, is another method of seismic strengthening.

Historic structural elements such as this cast iron column should be retained.

Any unstable condition should be temporarily shored, with minimum damage to the historic building.

- When locating shear walls or moment frames at the primary facade of a building, minimize their visibility. Do not block windows on a building's primary facades.

- Locate shear walls, moment frames, and other retrofit measures to mitigate their impact on historic spaces and interior finishes.

- *Consult with a licensed engineer immediately when a potential structural defect is observed or suspected.*

- *Do not occupy a building that is unsafe until it can be shored or otherwise stabilized.*

- *Undertake permanent structural repairs at the earliest possible date.*

STRUCTURAL INTERIM GUIDELINES

BUILDING SYSTEMS mechanical electrical

KEY POINTS

Consider that mechanical and electrical systems may be significant for their technology, their decorative value, or both.

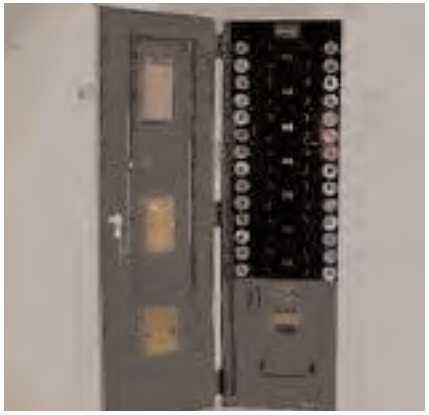
Consult with engineers experienced in the design of new systems within historic buildings.

SYSTEM FUNCTIONS

Early in the twentieth century, major technological improvements occurred, including use of electricity for interior and exterior lighting, forced air ventilation, elevators for tall buildings, and central heating. This new age of technology brought an increasingly high level of design and decorative art to the functional elements of mechanical, plumbing, and electrical systems.

Mechanical and electrical systems are major consumers of energy and should be upgraded to reduce excess consumption. However, the visible decorative features of historic systems, such as light fixtures, grilles and switchplates, or radiators, may contribute to the building's historic character and should be retained and repaired wherever possible.

Ad hoc responses to the serious issue of cooling workspaces have led to a proliferation of window unit air conditioners and fans in downtown. These solutions are both inefficient and unattractive and should be removed. Likewise, as mechanical and electrical systems were augmented, pipes, ducts, wiring, and conduit were frequently mounted on building exteriors, damaging historic facade features. Much of this unsightly clutter remains in place, even when systems are defunct.



Older electrical service can be a hazard. Note the old fuse system in this photograph. A modern circuit breaker system will likely need to be installed in this building.

Historic buildings commonly were heated with a boiler and steam heat. These types of systems often must be upgraded during rehabilitation.

A modern sprinkler system with adequate pressure for distribution of water is an important component of any building upgrade.

Use of computers has changed the way buildings are wired. Consideration of this aspect of daily life is now an important part of system design and upgrade.

MECHANICAL ELECTRICAL GUIDELINES

- In designing mechanical and electrical systems for historic buildings, work with engineers experienced in the incorporation of such systems into historic spaces.
- Preserve significant mechanical and electrical elements. Upgrade, if required, and integrate into new systems.
- Install new equipment into non-historically significant spaces.
- Determine whether a building is qualified for exemptions under the City's Water Conservation Ordinance.
- Conceal new distribution systems (pipes, ducts, conduits) within historic buildings.
- See the Energy Efficiency and Lighting section in these guidelines for further recommendations.

MECHANICAL ELECTRICAL INTERIM GUIDELINES

- *Survey all operable systems for safety. Do not operate until hazardous conditions are remedied.*
- *Remove abandoned ducts, pipes, conduit, and equipment.*
- *Remove window air conditioners and fans on primary facades.*

BUILDING SYSTEMS energy efficiency

KEY POINTS

Consider energy conservation: every existing building embodies energy already spent; all new construction uses energy; thus, preservation makes energy-conservation sense.

Incorporate both passive (light control, natural ventilation) and active (innovative cooling methods, programmable thermostats) energy conservation measures into all rehabilitation and new construction projects.

IMPORTANT ISSUES WITH SYSTEM EFFICIENCY

Prior to retrofitting historic buildings to make them more energy efficient, the first step should always be to identify and evaluate historic features to assess their inherent energy conserving potential. Existing buildings, whether historic or not, embody energy conservation value. New construction requires energy for the production of new building materials, their associated transportation, and construction processes. All demolition and alteration consumes energy – this energy consumption is exacerbated when the existing building fabric being demolished is well built. When new products are necessary, durable locally produced, permanent, natural, and recycled materials will usually prove more energy efficient than inferior quality, imported, or manufactured products.

The climate of Los Angeles, while demanding a small energy expenditure for heating, requires a substantial use of energy for cooling. However, the downtown buildings have numerous passive energy conserving features. Masonry walls provide the thermal inertia necessary

Existing masonry buildings with operable windows already function in an energy efficient manner. Making these windows operable again is an energy-conscious approach to cooling.

Window AC units are not very efficient and they detract from the appearance of the building.

Retractable awnings such as these can help control heating and cooling of interior spaces, while allowing historic features to be seen.

to hold either warm or cool temperatures. Daylight and natural ventilation are provided by operable windows. Conversely, many buildings are uninsulated, and existing heating, cooling, and electrical systems are not energy efficient. Previous alterations also have increased energy consumption by blocking windows and skylights, creating interior spaces without natural light or ventilation, and introducing inappropriate occupancies.

Depending on the building's location, style, and use, various passive energy conservation measures may be effective: awnings, where appropriate; interior sun-control devices, such as shades or blinds; or the addition of insulation. Operable windows and clerestories can take advantage of the frequent temperate weather. Together with the upgrade of building systems, these measures, carried out with care to preserve the building's historic character, will both save money and enhance the occupants' lives.

ENERGY EFFICIENCY GUIDELINES

- Evaluate the existing features of the building (windows, wall construction, heating system, etc.) to determine their energy-conserving efficiency or lack thereof. Retain existing materials and features to the greatest extent possible.
- Maintain or restore windows to operable condition. Do not block natural light or ventilation.
- Add insulation to roofs and walls where appropriate.
- Install energy conservation measures, such as double-glazed windows or awnings, that are historically appropriate and respect historic fabric.

ENERGY EFFICIENCY INTERIM GUIDELINES

- Upgrade mechanical, plumbing, and electrical systems, including lighting, to operate as efficiently as possible.

- In building rehabilitation and new construction, employ durable locally produced, permanent, natural, and recycled materials.

- *Reintroduce natural lighting and ventilation. Some methods include the simple opening of windows, removal of paint from glazing, and addition of interior light control devices at windows.*

- *Institute energy conservation practices, such as limiting heating or cooling and turning off lighting when a building is unoccupied.*

These interior shades can help with heating and cooling without affecting the character of the historic exterior.

Large commercial buildings often have expansive roof area for installation of rooftop solar panels.

At the Bradbury Building on Broadway, disabled access is provided at a side entrance. Ideally, access should occur at the main building entry; however, in some cases this is not possible.

A handicapped lift can be useful where there is inadequate space for ramping. It should be placed in a non-historic space if possible.

BUILDING SYSTEMS

accessibility

KEY POINTS

Develop a schedule for eliminating impediments to access, and begin implementing improvements immediately.

Make total building accessibility a priority, including an accessible main entrance.

Balance accessibility needs with preservation goals.

ACCESSIBILITY ISSUES

It is usually necessary to modify an historic property to comply with current accessibility requirements, as required by the Uniform Federal Accessibility Standards, California Title 24, and the Americans with Disabilities Act (ADA). Many features of older buildings can impede accessibility, including:

Non-accessible entrances;
Non-compliant door hardware;
Tripping hazards such as stair nosings and uneven floor levels; and
Toilet rooms with inadequate turn-around space and without grab bars.

Modifications to achieve accessibility may range from minor changes to door hardware to elevator installation and larger toilet facilities. In the case of historically significant buildings, the goal is to provide the highest level of access with the lowest level of impact. In some cases, at the discretion of local building officials, the California Historical Building Code will allow some latitude in compliance. Determining proposed uses is important when determining accessibility requirements. For example, the need to install an elevator may preclude public uses for some smaller multi-story buildings.

ACCESSIBILITY GUIDELINES

- Balance accessibility requirements with preservation goals.
- Work with local disability groups and access and preservation specialists to determine the most appropriate solutions to access problems.
- Employ the California Historical Building Code to develop alternative solutions when full access will result in severe damage to important historic features, such as ramping over historic terrazzo paving at a primary entrance.
- Adapt rather than replace historic features, such as adding lever handles to historic door hardware or modifying thresholds, when possible.

Historic door hardware can be modified to satisfy accessibility requirements.

ACCESSIBILITY INTERIM GUIDELINES

- *Survey the building and develop an incremental plan for making it fully accessible.*
- *Begin to eliminate impediments to full accessibility.*

At this building, the designated accessible entry is clearly marked.

Deteriorated exterior painted surfaces frequently contain lead, which should be professionally abated.

Where they are permitted by code, fire escapes should be maintained in working order.

BUILDING SYSTEMS health and safety

KEY POINTS

Make the health and safety of building the primary goal of every rehabilitation project.

Implement regular maintenance as it is the most important and cost-effective tool for building safety.

ESSENTIAL HEALTH SAFETY ISSUES

Every building, whether historic or not, must provide a safe and healthy environment for its occupants. Most building codes were written with new buildings in mind (ie the Uniform Building Code or UBC). In the case of historic buildings, full compliance with current code could result in extensive destruction of significant features. The California Historical Building Code provides alternative regulations and standards for certified historic buildings. It is a performance based, rather than a prescriptive, code. For example, existing fire escapes may sometimes be retained as a second means of egress. The CHBC meets the intent of applicable codes by mandating an equivalent level of safety, but allows flexibility in achieving it. Creatively applied, the CHBC can preserve historic building integrity.

It is important to note that application of the CHBC does not mean lowered compliance standards. Maintenance of an historic feature can never be allowed to result in an unsafe condition. The CHBC allows each situation to be evaluated on a case-by-case basis to preserve both the building and the public safety. The final determination will normally be at the discretion of the local building official.

Research on older, commonly used building materials (e.g., insulation, floor and wall coverings, and paints) indicates that the presence of toxic substances is potentially hazardous to building occupants. Both lead-

based paint and asbestos-containing materials are commonly found in older buildings. Following careful investigation and analysis, some form of abatement may be required, such as encapsulation, or partial or complete removal. All workers involved in encapsulation, repair or removal of known toxic materials should be adequately trained and wear proper personal protective equipment.

Although the majority of downtown buildings are of masonry construction, combustible interior construction, an inadequate number of exits, and non-compliant exit routes can create serious fire safety concerns. While some downtown buildings have sprinkler systems, others do not. Those that do, may have antiquated systems that require upgrading when rehabilitation work is undertaken or when a building's use or occupancy changes.

Clearly mark exits with appropriate signage.

HEALTH AND SAFETY GUIDELINES

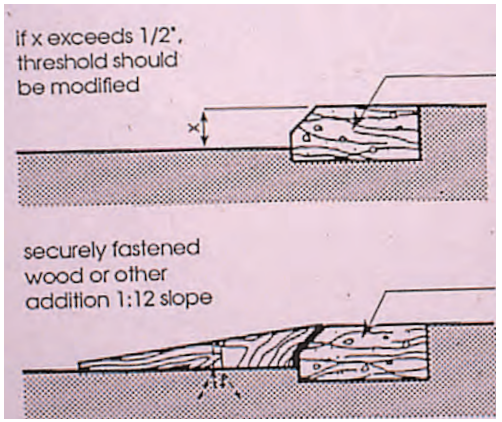
- Work with local building officials to investigate methods of equivalent or superior effectiveness to those prescribed by code, so that unnecessary alterations to historic buildings can be avoided.

- Upgrade historic stairways, exit corridors, and elevators to meet code in a manner that ensures the preservation of their significant features. Consider retention of historic fire escapes as secondary means of egress if acceptable to local authorities.

- Add new code-required exit stairs or elevators in less significant spaces within a building. Where a required stair or elevator cannot be accommodated within the historic building, locate it in an exterior addition – at an inconspicuous location (See the following section in these guidelines for New Construction and Additions).

Make sure all wiring is contained in conduit to prevent dangerous conditions.

This nylon mesh system provides temporary protection from falling plaster until rehabilitation can be undertaken.



Some simple solutions can be implemented to eliminate hazards in exits and doorways. These threshold sketches show infill to correct the tripping hazard.

HEALTH AND SAFETY GUIDELINES CONTINUED

- Verify that windows comply with life safety requirements for ventilation, sill height, etc., for particular building occupancies.
- Conduct a survey of the building to determine the presence of toxic materials, such as asbestos and lead. This survey, and the subsequent abatement work, must be completed by licensed hazardous materials professionals.
- Remove toxic materials that can be eliminated without damaging or destroying significant historic features.
- Encapsulate toxic materials where they are part of significant features.
- Upgrade or install a code-compliant fire detection and alarm system.
- Upgrade or install an automatic fire suppression system. Frequently a sprinkler system may be considered as a mitigating measure in an historic building that does not meet code in some other way. Sprinkler systems should be designed by professionals with expertise in the sensitive integration of such systems into historic buildings.
- Develop preventive and routine maintenance programs, to include proper warnings and precautions, for encapsulated toxic materials.
- Maintain all emergency exit signs, fire alarms, and detection devices in working order.
- After installation, maintain and periodically test fire suppression (sprinkler) system.

HEALTH AND SAFETY INTERIM GUIDELINES

- *Vacate any building that is determined to be a serious life safety hazard until the hazardous conditions have been remedied.*
- *Install protective measures, such as netting or strapping, to protect building occupants and the public from weakened or deteriorated materials or elements, such as plasterwork, cornices, or cast stone ornaments.*
- *Remove and carefully store for reinstallation any severely deteriorated historic elements that cannot be stabilized in the above manner. This should be done by a contractor experienced in working with historic building materials.*
- *Verify that all building exit paths, including corridors, stairs, and doors, are functional and clearly marked.*
- *Develop maintenance programs, to include proper warnings and precautions, for historic structures known to contain hazardous materials.*
- *Secure a vacant building to prevent entry by unauthorized persons and damage due to weather.*

Architectural features that are in jeopardy of dislodging from buildings should be removed and temporarily stored until they can be permanently repaired.

PRIORITIZE BUILDING SAFETY

Loose terra cotta ornaments can fall from building facades and pose a serious safety hazard. These features should be secured or temporarily removed and stored for reinstallation. Plan to survey building exteriors to determine where terra cotta may be missing or loose. Prioritize this work, especially if there are safety considerations.

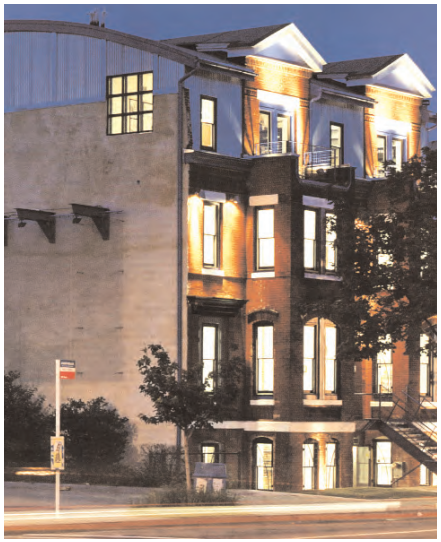
NEW CONSTRUCTION GUIDELINES

NEW CONSTRUCTION overview

KEY POINTS

New additions, exterior alterations, or related new construction should not destroy historic materials, features, and spatial relationships that characterize a building or historic district. The new work should be differentiated from the old, yet be compatible with the historic materials, features, size, scale and proportions, and massing to protect the integrity of the property and the environment. (*Secretary's Standard Number 9*).

Priorities for new construction and additions include: build-to-the-street, particularly at corners; construct infill buildings at vacant or underutilized sites along major streets; and modify non-historic buildings so that they contribute visual interest and quality.



At derelict town houses in Washington D.C., a substantial amount of the original materials could not be salvaged. Therefore, new, more industrial materials were introduced where historic fabric was missing, and an addition was designed for the rear and roof of the original historic buildings.

RESPECT EXISTING CONDITIONS

The variety among buildings of different eras is part of what gives a city its vitality. The Historic Downtown building stock primarily dates from the 1920s and 1930s; however, a number of more recent structures exist that contribute to the area's character. The large number of vacant or underutilized sites offers the potential for a significant amount of future new construction projects. Each new structure affords an opportunity to impart a mark on downtown Los Angeles. The City's *Downtown Strategic Plan* recognized this and emphasized the need for a balance between preservation and new construction, stating:

> "Encourage fine-grained, mixed-use infill projects around significant historic buildings;"

> "Establish urban design guidelines and set up preservation priorities that strike a balance between historic preservation and new development."

At the edge of the study area, near Ninth Street, large voids, in the form of surface parking lots, interrupt the urban street wall.

At the corner of Fourth and Hill there are two vacant lots across from Angels Flight park and the metro stop. Infill construction on these corner sites would re-establish the continuity of the street wall.

This section of the *Design Guidelines* provides recommendations for construction of infill buildings, building additions, design enhancements for non-historic buildings within the study area, and interim use of parking lots and vacant sites.

In any district, common design characteristics, such as building height and bulk, rhythm of openings, and materials, establish parameters for compatible infill construction. These parameters do not prescribe a slavish copying of historic features or creation of "historic looking" buildings. Although today's technologies provide the ability to create buildings that duplicate the appearance of older, historic buildings, this type of historicism is discouraged under *The Standards* and these design guidelines. New construction should both respect the authentic character of the existing building stock and place its own contemporary stamp on the urban setting.

Within the Historic Downtown, each sub-area has subtle differences in its character that will affect the design of infill construction in that sub-area. For example, Broadway has a large scale and great level of ornamentation, while Main Street buildings are low in height and more modest in detail. It follows that new construction in these sub-areas will differ in response to the surrounding context. The unique character of each sub-area is further described in Appendix Three.

The Historic Downtown today has more than 20 open parking lots of varying sizes on prime building sites, some of them at major intersections. While suburban thoroughfares favor corner sites for small strip malls and service stations, the urban character of downtown is substantially diminished by these vacant sites. Construction of appropriately

INFILL CONSTRUCTION

INFILL CONSTRUCTION GUIDELINES

scaled, compatibly designed infill buildings for these sites would restore the urban streetscape and offer great opportunities for creative new construction.

- Consult with design professionals who have expertise in design within historic districts.
- Consider the value of an existing building, even if it is not historic, and its potential for rehabilitation before making any decision to demolish and rebuild.
- Document existing signs and murals on building walls where they will be lost or covered due to new construction.
- Construct new buildings, of compatible design with the surrounding neighborhood, on parking lot sites. Corner sites, because of their importance in defining the urban grid, should be the first priority for infill construction.
- Pursue creative and innovative contemporary designs for new buildings in the Historic Downtown, especially on Broadway where bold design will complement the exuberance of the street's historic theaters.
- Build consistently with the street wall, particularly at corner sites.
- Design new buildings to respond to the existing building context within a block, and provide continuity to the overall streetscape. Frequently, a new building will be inserted on a site between two existing buildings of disparate scale and design.

At the corner of Third and Spring a building of the appropriate scale would help fill a void left when a previous structure was removed.

Main Street has a smaller scale than the other three major streets in the study area. New construction should take this existing condition into consideration.

The rear facade of the building at 660 Spring Street. While this building has a base, middle, top composition, the building base offers no pedestrian-oriented activities along Spring, Main, or Sixth Streets. In conjunction with the abundance of surface and garage parking in the vicinity, it does not enliven the streetscape.

- Use compatible types of masonry such as terra cotta when constructing new structures in the Historic Downtown.
- Employ durable, locally produced permanent, natural, and recycled materials in new construction.
- Employ modern terrazzo as decorative paving in new construction projects.
- Set back upper floors, especially when a taller building is permitted by code, so that dominant roof and cornice lines remain consistent along the street wall.
- Explore options for multi-use buildings, combining residential, commercial, and other compatible uses where appropriate.
- Provide multi-tenant retail space and other public uses at the street level. These should be accessible directly from the sidewalk, rather than through common interior lobbies.
- When developing vacant sites, consider incorporating through-block public arcades or “paseos,” like those of the Broadway-Spring Arcade or the Grand Central Market. Arcades encourage pedestrian movement across the downtown area and provide opportunities for burgeoning retail businesses in an open market-like venue.
- Provide easy-to-locate building entrances on all street-facing facades. Where a building extends through an entire block or is located at a corner, connect its entrances with a suitably scaled public lobby. Highlight entrances with signage and lighting to distinguish them from storefronts.

INFILL CONSTRUCTION GUIDELINES CONTINUED

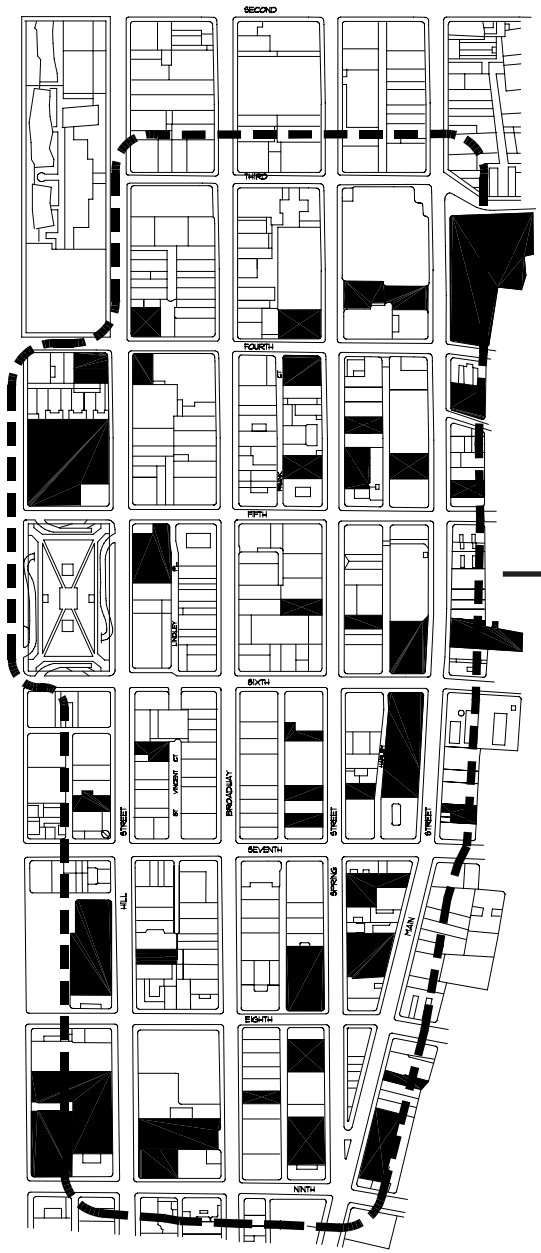
- Design infill parking structures with retail use at the street level, when practical. Facades of parking structures that face public streets should be designed to the same standards as any other new construction, with particular attention to fenestration.
- New infill parking structures should have minimal curb cuts on major thoroughfares; encourage parking structure entries at side streets.
- Consider locating entrances to and exits from parking structures in alleys or the numbered side streets because these access points are inappropriate along primary pedestrian routes, for both visual and safety reasons.
- Consider the differences of the four major north south streets in the study area (Hill, Broadway, Spring and Main) when designing infill construction.

This garage is highly visible. Development at the adjacent corner site would screen this view and restore the street continuity.

INFILL CONSTRUCTION INTERIM GUIDELINES

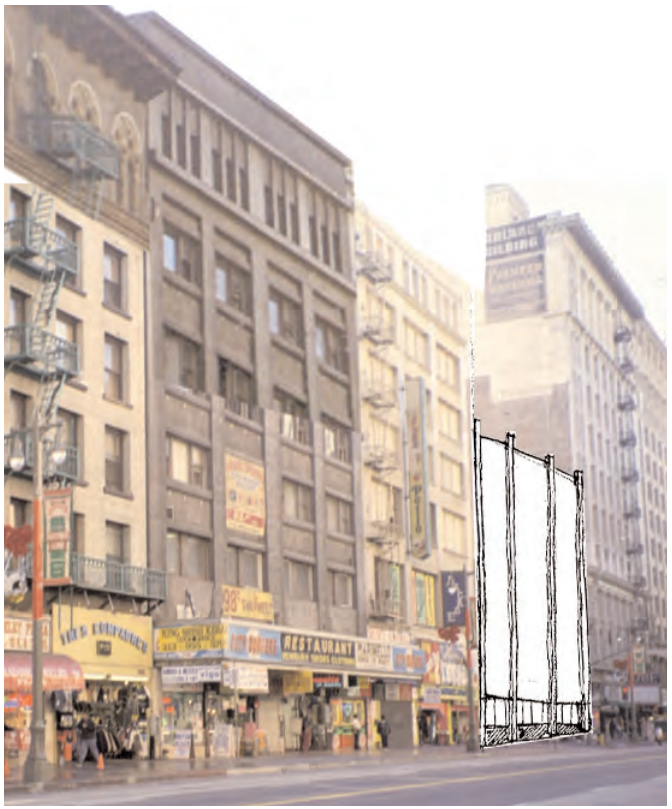
- *Keep properties clean; do not allow debris or graffiti to accumulate.*
- *Provide screening or enhancements (trees, planters, attractive fences) along sidewalk sides of parking lots.*
- *Construct graphically interesting and informative banners along sidewalks during construction; maintain these throughout the duration of construction.*

This infill construction between Main and Spring Street incorporates lightwells, anticipating a future building on the adjacent surface parking lot.



EXISTING PARKING LOTS: INFILL CONSTRUCTION OPPORTUNITIES

APPROACH TO INFILL



Approach One: Not Recommended

This approach does not take into consideration the common building heights, fenestration pattern, or storefront openings common to the adjacent historic structures. As such, this building design does not fit with the character of the block and is Not Recommended.

Approach Two: Recommended

This design takes into consideration the common building heights, fenestration pattern, and storefront openings common to the adjacent historic structures. Overall, it responds to the historic context of the street and is Recommended.

This historic bank building is engulfed by a high-rise addition. This type of treatment should be avoided.

The addition to the State Courts building in San Francisco steps up and back from the original structure. This is a more appropriate approach to a building addition than the project shown above.

The guidelines and recommendations for new construction also apply to building additions as well, with the further understanding that additions are a direct, physical connection to an historic building. Additions may be located at the side elevations, at the rear, or on rooftops of historic buildings. The design standards for additions are determined by the level of historic significance of the building undergoing expansion, the physical characteristics of the building and neighborhood, and the placement of the addition.

Side additions continue a building facade to one side or the other onto adjacent property. As with new construction, they offer the opportunity to infill "holes" and bring visual continuity to the streetscape. Due to their high visibility, their design requires particular attention to existing conditions, such as height, architectural details, building lines, window and entry locations, and materials.

Generally, rear additions provide additional building mass to a secondary facade and have fewer design constraints. Where space is available, a rear addition can frequently be the best solution when new elevators and stairwells or equipment and support spaces are required. However, there are instances where a rear addition may not be appropriate because it will obscure an existing historic facade, such as an alley facade, that has particular character-defining features.

BUILDING ADDITIONS

BUILDING ADDITION GUIDELINES

- Design and construct additions so that major character-defining features of the historic building are preserved.
- Plan additions so that they are in the least visually obtrusive location and so that minimal impact occurs to primary facade(s) of the historic building.
- Maintain design elements (typically, a cornice or parapet) that define the vertical terminus of the building when designing rooftop additions.
- Design side additions with particular care as they will be highly visible elements in the streetscape.
- Clearly differentiate the new construction addition from the original building so that it does not read as a part of the historic structure.
- Visually subordinate the addition to the original structure, drawing upon, but not mimicking, the existing materials, massing, fenestration patterns, and details for the new design.
- Consider existing buildings on adjacent sites and understand their historic significance before replacing these older buildings with an addition to the project building.
- Consider the height, scale, massing, materials, and details of the historic building when designing additions.

New construction should be creative and innovative, yet respond to the surrounding context. In this case, the addition to the right of the older structure is differentiated, yet does not overwhelm the historic building.

This rooftop addition continues the lines and materials of the original building before transitioning into new materials and forms. This technique creates a more seamless intersection between new and old.

Rooftop additions can be problematic as there are frequently structural implications. This rooftop addition is not very successful in its design as it does not relate in fenestration pattern and is highly visible from the street.

- Design rooftop additions so that the additional stories are distinguishable as new, yet appropriately scaled and detailed to sit atop the existing building and its historic cornice or parapet. The added floors should be set back from the facade below and should be as inconspicuous as possible when viewed from the street.

- Consider rooftop additions when the prevalent height of buildings in a particular block is substantially greater.

- *Keep properties clean; do not allow debris and graffiti to accumulate.*

- *Provide screening or enhancements (trees, planters, attractive fences) along sidewalk sides of parking lots or empty lots.*

- *Construct graphically interesting and informative barriers along sidewalks during construction; maintain these throughout the duration of construction.*

BUILDING ADDITION INTERIM GUIDELINES

DESIGN ENHANCEMENTS FOR NON-CONTRIBUTING BUILDINGS

A discussion of new construction must also address the existing, newer buildings in the Historic Downtown that do not contribute to the historic character of the area. Although some of these non-historic buildings may ultimately be demolished and replaced by new construction, there are other, less radical approaches that could be considered first. Most of these buildings, including parking garages, serve useful functions in the area and their treatment must be assessed on an individual basis. The involvement of design professionals will be helpful in determining the most desirable, cost-effective solution in each case.

DESIGN ENHANCEMENT GUIDELINES

- Design temporary or permanent enhancements to non-historic buildings, from simple clean-up and modification of signage, to facade upgrades and additions, that increase the building's compatibility with its historic neighbors. Most treatments for historic buildings recommended throughout this document are appropriate for non-historic buildings as well.

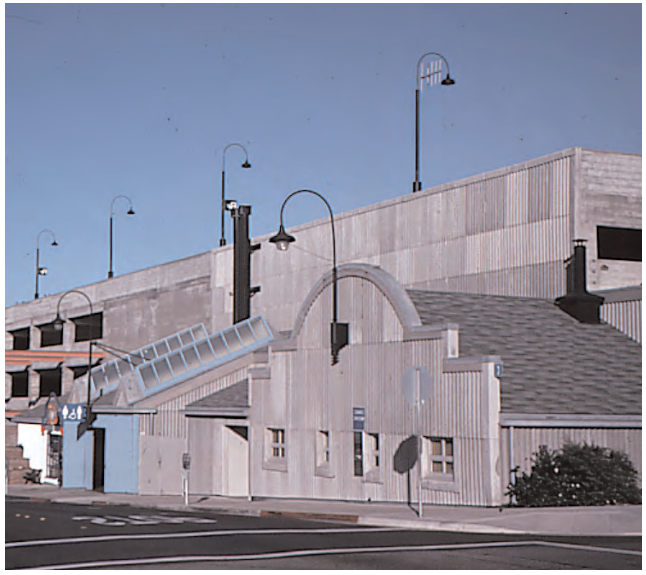
The non-contributing infill parking garage on this block breaks with the prevailing height, scale, and massing on the block. In the future, a taller structure, and with a more suitable fenestration pattern would be more appropriate.

Enclosure of the open air design with a facade would be an appropriate treatment for this structure. Signage and storefront improvements also should be made.

PARKING STRUCTURES

There are few vacant lots on Broadway, but most of its parking structures convey the same sense of void due to their lack of detail or scaleable features.

This entry to an underground garage encompasses an entire parcel. New parking structures should be designed with appropriate entries and features located at the street wall. Infill construction could occur on this lot in the future.



This parking structure near Cannery Row in Monterey takes into consideration the character of the historic canning facilities nearby. It fits into the overall historic context of the area. New structures in the Historic Downtown should strive to complement the historic building stock.

REMOVE BUILDING SCREENS

An historic facade is present behind the Clifton's Cafeteria building screen. A rehabilitation project in the future could remove the screen to reveal what is behind, and the features that remain could be rehabilitated and missing features could be re-introduced.

This department store in the midwest underwent facade rehabilitation. In this photograph, the historic building is visible on the left while the screen remains on the right.

THE LOS ANGELES PUBLIC LIBRARY

The addition to the Los Angeles Public Library has received much praise for its sensitive use of materials and its compatible design.

STREETSCAPE DESIGN GUIDELINES

STREETSCAPES overview

KEY POINTS

Streetscape plays an important role in drawing individuals into a particular area of the city.

Use signage, lighting, and paving to improve the pedestrian experience.

Consider the differences of the four major north-south streets in the study area (Hill, Broadway, Spring, and Main) when planning for streetscape improvements.

What brings people to an area?

FEATURES OF THE STREET

What attracts people to a particular place? What do they want to see and do when they get there? What makes the pedestrian experience a good one? The answers to these questions often hinge on the streetscape elements of a particular area, such as street furniture, sidewalk design and paving materials, lighting, historic street lamps, signage, and the particular design components of storefronts. All of these streetscape elements contribute to the particulars of a place – creating a unique experience.

The following guidelines recommend ways to enhance the pedestrian experience through streetscape improvements. Most importantly, however, they suggest ways to create new energy, interest, and discovery in Los Angeles' Historic Downtown. While many streetscape decisions are the responsibility of the local government, other interested parties, BIDs, merchants, and building owners, can advocate for streetscape improvements. In fact, some streetscape responsibilities have been assumed by the BIDs, such as cleaning and maintaining sidewalks. Additionally, several BIDS are in the process of developing a way-finding signage program throughout downtown and in their individual districts.

What features invite people to linger?

The District of Columbia recently implemented a way-finding and informational signage system that has provided a graphically-pleasing and informative program.

At Hancock Park, near the La Brea Tar Pits in Los Angeles, designers developed a color palette and porcelain enamel signs to create signage that both educates and guides visitors. Way-finding signage was just one part of a comprehensive environmental design for the park that included lighting, landscaping, and architecture.

STREETSCAPE way-finding signage

Signage plays an important role in creating a comfortable urban environment by establishing a visual guide and orientation tool for both pedestrians and drivers. Recognizing this fact, seven Los Angeles BIDs and property owner associations formed a consortium and are sponsoring the development of a comprehensive signage program for downtown Los Angeles. The "Downtown Los Angeles Wayfinding System" will enhance and unify downtown Los Angeles providing clear direction to visitors. In addition to the way-finding program, several downtown BIDs have also placed banners along street light poles to help create a sense of place and distinguish their districts.

- Reinforce the overall visual image and character of the Historic Downtown through way-finding signage. Information pertinent to the various Business Improvement Districts should vary to strengthen identity, but still relate an overall signage system.
- Create signage that is informative, yet visually interesting. Directional and informational signage can be fun and informational as well.
- Develop a consistent signage program that has a clear hierarchy for communicating Directional Signs, Identification Signs, and Regulatory Signs.
- Create seamless components of an overall signage system using directional maps, transportation schedules, place name indicators, etc.

WAY-FINDING SIGNAGE GUIDELINES

STREETSCAPE lighting

The historic street lights present in the study area are valuable components of the streetscape, not only because they are reminders of the past, but because their anthropomorphic detailing is fun and interesting. Regularly spaced, contemporary, or historic street lighting injects character, vitality, and a unifying element along the street. Further, adequate street lighting provides nighttime safety and an atmosphere of continued use from day to night. If streetlights do not provide adequate lighting, pedestrian lighting from individual storefronts or buildings can further enhance lighting within an area.

A collection of historic street lights from the Street Light Museum of Los Angeles.

These street lights in midtown Manhattan are reminiscent of historic fixtures, but their top-heavy design exaggerates the historic features including the bulb, differentiating them from the historic fixtures nearby. New street lights in Los Angeles should convey originality and respond to the historic context in their color, materials, profile, and scale.

STREET LIGHTING GUIDELINES

- Locate existing historic street lights and rehabilitate them to working order if necessary.
- Install additional street lights where lighting is insufficient. Ensure that these features are either historical reproductions or a new design further animating the street. New designs should be articulated either by geometry, form, or ornamentation to provide visual vitality to the streetscape.
- Consider energy conservation when designing lighting. LED (light emitting diodes) street and pedestrian lighting should be used to improve both lighting levels and conserve energy.
- Uplight street trees or use string lights in trees to add lighting and animation to the street.
- Develop a lighting plan that distinguishes the Historic Downtown and its sub-districts. Lighting levels should be differentiated by location, context, and use.

This streetscape enhancement program in San Diego incorporated the area's history into sidewalk improvements, street amenities and an illuminated border identity sign.

Terrazzo and inlaid bronze letters can be designed to indicate street names, orientation, and transit stops.

STREETSCAPE paving

Terrazzo paving, dating from the district's original growth, decorates many sidewalk areas in the Historic Downtown. Terrazzo is an elegant and eye catching masonry material that originated in the Roman era, but became prevalent as a flooring material in the first quarter of the 20th Century. On Broadway, its designs are colorful and elaborate, reflecting the street's shopping and entertainment history. Whether on Spring or Broadway, though, the historic terrazzo paving helps to distinguish Historic Downtown from surrounding districts and lends a unique quality to the streetscape.

Contemporary use of terrazzo paving will link old and new, reinforcing the district's identity. For example, terrazzo could be used as part of directional signage, to define and distinguish a Path of Connections (see Page 147) or specific locations along the Path, or as public art.

- Designate important, primarily intact terrazzo pavement as a Los Angeles Historical Cultural Monument.
- Restore, maintain, and protect the terrazzo paving found throughout the study area. Clean terrazzo paving with low pressure wash and gentle detergent. High pressure wash and harsh, abrasive detergents should be avoided.
- Encourage the creative, ongoing use of terrazzo or other masonry paving for sidewalk ornament and public art.
- Incorporate terrazzo paving patterns into the comprehensive signage program by using terrazzo to mark street names, transit stops, and other directional signage throughout Historic Downtown.

PAVING GUIDELINES

STREETSCAPE

path of connections

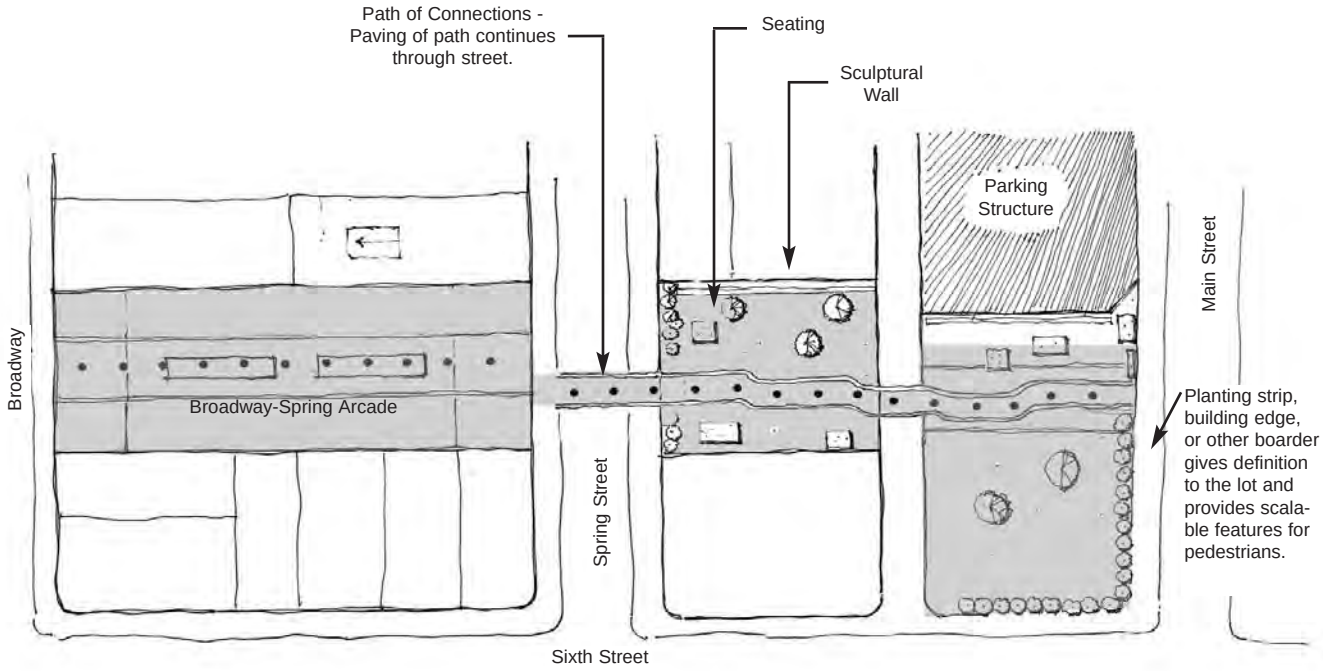
The Downtown Strategic Plan proposes to "Establish a network of mid-block paseos and gallerias that are lined with pedestrian activity" and "Link east-west mid-block paseos and gallerias into a network that provides easy pedestrian access through the area, is activated by retail and institutional uses and is appropriately secured at night." New construction could help create this "path of connections" in conjunction with historic properties like the Broadway-Spring Arcade, providing incubator spaces for small, pedestrian-oriented retail businesses.

Sometimes urban changes incubate within a small nucleus and spread outward, and sometimes changes creep inward from the boundaries. Threading a series of pathways throughout the Historic Downtown core area can draw and link activities from one sub-area to another.

CREATE A NETWORK

A path of connections, including a network of mid-block pathways, enhanced alleyways, and green spaces, together could provide enjoyable links between major thoroughfares. The path could jog or zig-zag its way across the entire study area, and/or have secondary paths that branch out and direct pedestrians to specific destinations. Small retail shelters could even be located at entrances to interior pathways – magazine, flower, and shoe shine stands for instance. One of the more important benefits of this kind of feature is that the paths effectively reduce the size of the blocks in downtown. The average downtown Los Angeles block is long, and this feature could assist in facilitating cross-town pedestrian access. The open spaces that comprise the path of connections may be simply designed, but could become well-used, truly public areas of the Historic Downtown.

The mid-block crosswalk at the end of the Angels Flight Railway helps to draw people from Bunker Hill down to the Grand Central Market and beyond.



The Broadway-Spring Arcade Building is an existing through-block connection within the area. The vacant lots across the street from the Spring Street entrance of the Arcade Building provide an opportunity to continue this mid-block connection, linking Broadway to Main Street.

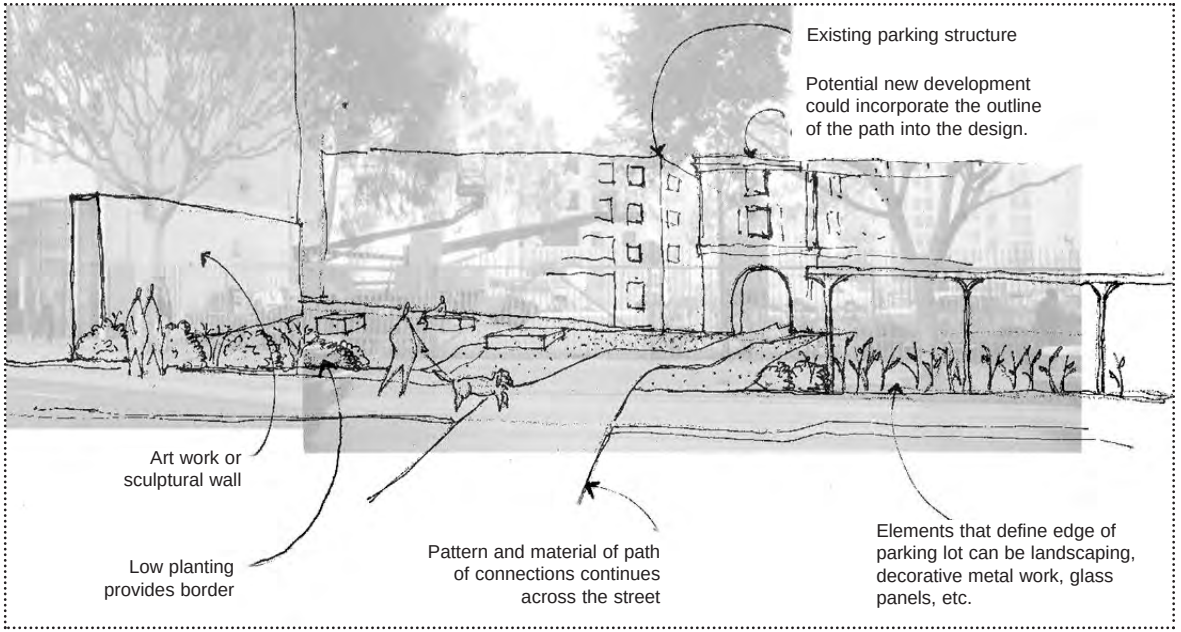
The path of connections could be highlighted using paving materials. The vacant lots could be better integrated into the urban fabric.

The path could be created in part of an existing parking lot by introducing landscaping and streetscape elements.

The adjacent photograph and sketch illustrate how parking lots can provide other uses if necessary.

The development of pedestrian spaces should serve to provide inter-block connections by activating existing vacant lots.

Open spaces should not be created by the removal of historic buildings, but rather by utilizing already existing vacancies.



A great beginning. Installing exhibits or art into vacant storefront windows injects interest onto the street until the buildings can once again be occupied.

A close up of the installation highlighting the local significance of the project, naming the CRA as a sponsor.

STREETSCAPE interim solutions

Not all of the streetscape recommendations in these guidelines can feasibly be completed immediately. In the interim, there are some simple and temporary improvements that would help to enhance Historic Downtown's visual character right away.

STOREFRONT FOR ART & ARCHITECTURE

The Storefront for Art and Architecture program, founded in New York City in 1982, provides young artists and designers with a venue to communicate new ideas. Located in a SoHo storefront building, the program exhibits the latest work from students and young designers in ground floor display windows. A similar program could be initiated in downtown Los Angeles' historic area, filling vacant storefront spaces with vibrant student ideas and projects from neighboring University of Southern California (USC), University of California at Los Angeles (UCLA), and the Southern California Institute of Architecture (SCI ARC). Similarly, small displays, graphic or otherwise, from Los Angeles museums could occupy other vacant storefronts advertising current and ongoing exhibitions.

LIGHTING

It also is relatively inexpensive to hang lighting. Stringing lights along storefronts or on street trees goes a long way toward injecting life into commercial areas at night. This interim solution could draw nighttime users to the area, providing the impetus for a more permanent lighting program.

PUBLIC ART

Public art provides quality, beauty, education, and interest into the urban realm. It can be an attraction in-and-of-itself, helping to draw visitors to the Historic Downtown. Murals can be commissioned for the side and back elevations of historic buildings – particularly those elevations facing vacant lots. Site-specific art installations can be used to mark the entries to the study area and may not take long to install. A simple example of this is creatively designed manhole covers to enhance the streetscape.

Even something as simple as a creatively designed manhole cover, this one from Seattle, Washington, can enhance the identity of a place.

ON-STREET PARKING

The fast vehicular traffic in the study area is not conducive to pedestrian use. In addition to the removal of the trolley lines, the removal of on-street parking has also contributed to increased vehicular speeds on the primary streets. On-street parking would serve as a traffic buffer between the pedestrians on the sidewalk and vehicular traffic, making the street environment more comfortable and inviting. Furthermore, on-street parking will inject another layer of activity into the streetscapes, as automobiles bring people to and from the area.

Curbside parking narrows the amount of space devoted to automobile traffic allowing the street to feel more accessible.

ENHANCING PARKING LOTS

Installing planting barriers or decorative fences around the edges of surface parking lots is comparably inexpensive to larger development and will instantly provide these spaces with definition and visual interest. Additionally, on one of the larger surface parking areas, an outdoor wares market could be started one day a week, possibly Saturdays. A weekly market could draw people from outside the area, providing a venue for local restaurants to sample their fare, local artists to display and sell their works, regional merchants to sell their wares, and offering locals and residents an exciting outdoor venue compatible with Southern California's warm climate.

Although not historic, street trees along Spring Street lend an urban residential quality and should be maintained.

Uses, such as this cafe on Main Street, enforce the residential quality at the top of Main Street and should be encouraged.

STREETSCAPE sub-areas

The following pages outline specific streetscape-related recommendations for particular sub-areas within the larger study area. For a detailed analysis of these areas see Appendix Three.

MAIN & SPRING SUB-AREA

The Downtown Center BID projects that by 2010, the residential population of downtown Los Angeles will increase by 55 percent. Both Main and Spring Streets are relatively well suited to accommodate a share of this growth. Main Street's low-scale historic buildings will easily adapt to residential units at the upper floors with small-scale community retail on the ground floor. Spring Street's larger buildings could be converted to higher-density residential projects. The following recommendations are related to this new use and its potential for the streetscape.

MAIN & SPRING GUIDELINES

- Encourage pedestrian-friendly uses at the storefront level to ensure a vital street life.
- Encourage street trees along these two streets. However, place trees sparsely to ensure that the plantings do not overwhelm the streetscape.
- Install planting grates and grilles at street trees to provide visual interest.
- Adapt parking lots to harmonize better with a mixed-use population of office workers and residential tenants. Where these lots are deemed necessary for parking, the edges should be given some definition via a decorative fence, landscape feature, or planting border. Other lots can be transformed into pocket parks where office workers can eat lunch, use dog runs, or use playgrounds.

BROADWAY SUB-AREA

Due to its impressive quantity of theaters, Broadway has special opportunities for streetscape improvements. The theater entries, ticket booths, marquees, and lights offer a unique opportunity to enhance the streetscape. Further, a large concentration of terrazzo pavement exists along Broadway, giving it a distinctive quality. The backdrop of buildings and architectural details on Broadway is also much more exuberant than on the other three streets in the study area.

Broadway is currently dark at night. This image above illustrates not only how Broadway once looked at night,.but also how it can look again.

BROADWAY GUIDELINES

- Instigate a program to restore the theater marquees to highlight the unique architecture of this collection of historic theaters, and light Broadway after dark.
- Utilize theater ticket booths creatively until uses can be identified for the theaters, eliminating the need to close off additional booths from the street. Some possible interim uses for the booths could be small food vendors, flower stands, and visitor information kiosks.
- Preserve existing murals and encourage additional building murals on unpainted secondary facades to reinforce Broadway's Latino culture.
- Introduce scale to existing parking structures through the use of color, lighting, banners, panels, or other artistic devices that would mitigate the interruptions to streetscape rhythm and scale.

The parking structures on Broadway lend no interest or scalable features to the street and nothing to which pedestrians can respond. Some ideas for mitigating these features are illustrated on the next page.

Hill Street would benefit from infilling vacant lots and restoring the storefront facades of the street's buildings. Unlike Broadway, storefronts are typical features on Hill Street.

Even the best laid plans could use a little adjusting from time to time. Increasing pedestrian access into Pershing Square by removing landscaping or walls would emphasize the square's position as a major link to Bunker Hill to the west.

HILL STREET SUB-AREA

Hill Street is the center of the Jewelry District. Overall, Hill Street has much less architectural ornament than Broadway or Spring and its architectural rhythms are very consistent, with most building heights and cornices aligned. Many of the strorefronts have been altered, but are glazed in order for shoppers to view the jewelry items. At the street level there are few historic street fixtures remaining. Some pavement patterns and sidewalk lights remain. Street tress, that are not historic, also exist along Hill.

HILL STREET GUIDELINES

- Continue to emphasize the existing architectural rhythms with infill projects in Hill Street's vacant lots. There are currently three large vacant lots around or near Pershing Square. The solidity of the street walls bordering urban open spaces aids in defining the edges of the open space. Likewise, development of the lots surrounding Pershing Square would further define not only the park, but also the architectural rhythms of Hill Street's streetscape.

- Encourage the scale of redevelopment to be similar to that of the surrounding Hill Street extant buildings. It is important that the cornice lines of new buildings and historic buildings correspond or align in some way.

- Minimize the introduction of street trees along Hill Street because they are not an historic feature. When choosing street trees, it is important to select a species whose mature canopy will not obscure architectural features.

ALLEY SUB-AREA

Although there is only one continuous alley within the study area, between Broadway and Spring, there are a few other short alleyways that do not bisect the entire block. Alleys tend to be intimate spaces because of their narrow width and less populated nature. They provide interesting juxtaposition to the busy, adjacent main streets. Further, their architectural components tend to be utilitarian or industrial in character rather than decorative. When alleys are comfortable and safe, pedestrians sometimes select alleyways as routes or shortcuts. The occasional alley-located cafe provides a quiet location away from major streets.

This partial alley, St. Vincent's Court, between Broadway and Hill Streets is decorated by a facade mural and a sidewalk cafe.

ALLEY GUIDELINES

- Maintain alleys as service access providing for delivery vehicles, while at the same time, provide opportunities for the creation of unique places for pedestrian activities.
- Maintain alleys, keeping them clean of debris and obstacles.
- Encourage small vendor stands in alleys as long as these types of stands do not create obstacles for service vehicles; locating them at the entrance to alleys is a possibility.
- Incorporate alleys into a series of paths and opens spaces, as proposed in the Path of Connections discussion on Page 147.
- Preserve, restore, or rehabilitate historic features and materials of alleys, such as granite or brick paving, sidewalk lights (glass block), and metal sidewalk to basement access doors.

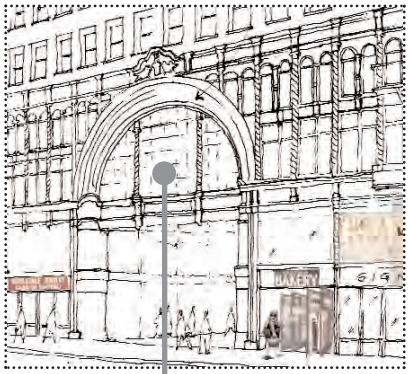
The entrances to alleys can be enlivened by small vendor stands, and provide comfortable alternative routes to the primary commercial streets.

BROADWAY STREETSCAPES

Broadway has a vibrant streetscape during the day time hours.

Improvements to Broadway should retain the colorful, eclectic character of the streetscape.

CASE STUDIES



the broadway-spring arcade
p. 159

the douglas building
p. 171

the palace theater
p. 165

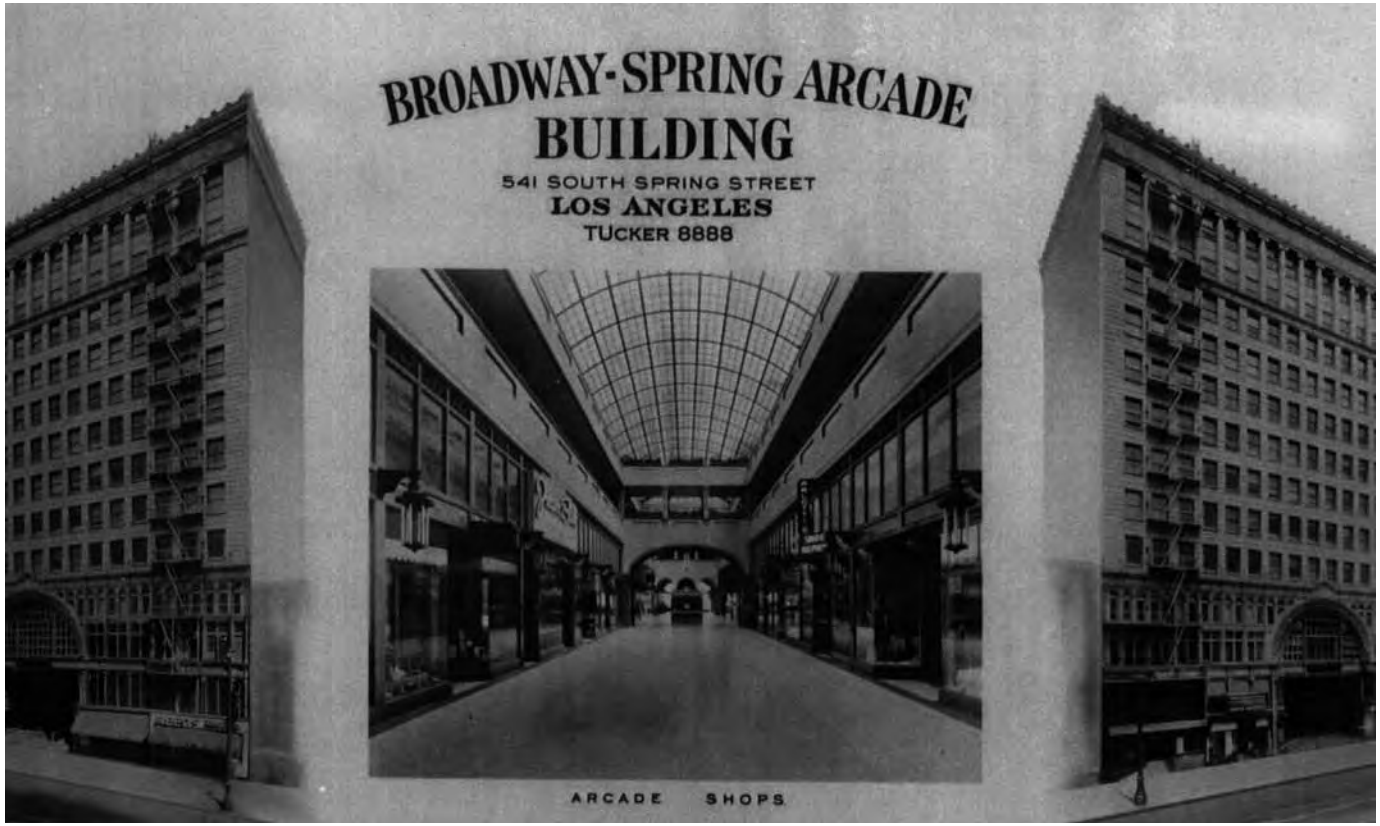
CASE STUDIES overview

The Case Studies are illustrative examples of how the *Design Guidelines* could be applied to specific buildings in the Historic Downtown. The structures selected as case studies represent the range of building types found in the study area and include the Broadway-Spring Arcade Building, the Palace Theater, and the Douglas Building. The project team toured each structure, identified the character-defining features, and photographed interior spaces and exterior elements. The following pages offer photographs and annotated drawings that provide design recommendations for each building and are based on the *Design Guidelines* recommendations. Two of these buildings are designated contributors to a National Register-listed historic district and would be eligible for the Federal Historic Tax Certification program (see Appendices Seven and Eight for details on incentives).

The Broadway-Spring Arcade Building, 540 South Broadway

The Palace Theater, 630 South Broadway

The Douglas Building, 259 South Spring Street



These historic photographs of the Broadway-Spring Arcade are from a promotional brochure produced shortly after the building was completed in 1924. Historic photographs provide information about how the building appeared historically and can assist design professionals in making decisions regarding alterations and upgrades to historic buildings.

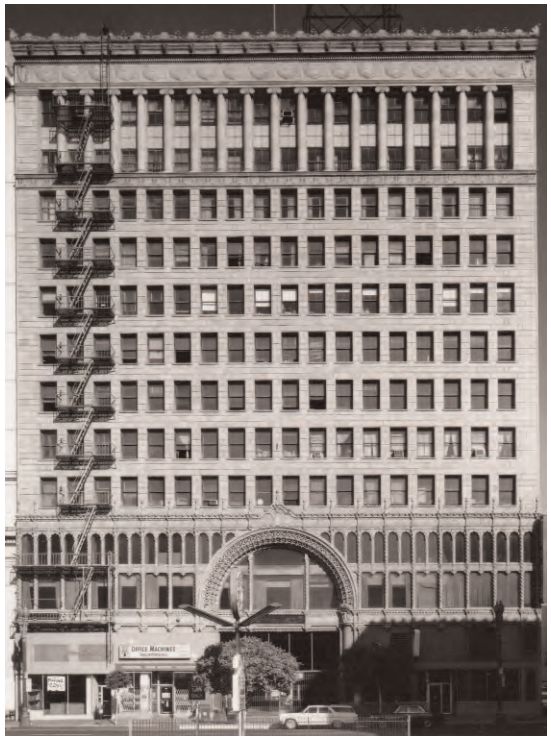
LOCATE
HISTORIC
PHOTOGRAPHS

CASE STUDY NUMBER ONE

The Broadway-Spring Arcade Building, 540 South Broadway

One of Broadway's most distinctive buildings, this 12-story building, constructed in 1924, was originally called the Mercantile Arcade Building. An architectural competition was held to find a design suitable to replace the famed Mercantile Place, which in 1924 had been a Los Angeles landmark for 40 years. The San Francisco firm of McDonald and Couchot was selected and patterned the new building after London's Burlington Arcade. Originally, the Arcade included space for 350 offices and 61 shops. It has an open, glass-roofed shopping arcade running from Broadway to Spring Street. The mezzanine levels of the arcade are accessed via interior bridges. The building consists of two 12-story towers, one facing Broadway and the other Spring Street, with both elevations having similar terra cotta detailing. There are two radio towers, one on each tower roof, that once broadcast signal of radio station KRKD.

Today, the building is bustling with activity at the street level, housing dozens of retail stalls selling toys, clothing, and trinkets. However, intensive street-level alterations have disrupted the intricately detailed terra cotta at the lower facade. The upper facade, while in need of maintenance, is primarily intact. Nonetheless, the upper stories are vacant and many of the interior spaces are gutted.



A view of the Broadway elevation of the Broadway-Spring Arcade Building.

In the above image taken in the 1960s, the mezzanine glazing and original storefront configuration of the facade is still apparent. However, some facade alterations had occurred by the date of this photograph.

Today, the mezzanine level is completely lost under a layer of signage, and the storefronts have been removed and sub-divided. Reinstalling the glass at the mezzanine level will re-establish the building's original scale at the street level and heighten the connection between the interior of the building and the streetscape. Furthermore, increasing the transparency of the storefronts by re-introducing a glazing system, be it windows and/or doors, will likewise improve the building's street-level appearance, and restore its original vertical architectural divisions. Lastly, opening the mezzanine will allow more light into the upper stories of the building.

FACADE

The spiral columns and main entry arch are some of the most interesting architectural features of the Broadway-Spring Arcade Building. As indicated in the image shown at the far left, by the 1960s some of these features were already obscured by additions and alterations. However, the mezzanine and storefront glazing was intact at that time.

Today, both of these facade features have been covered or altered to some extent.

FACADE

This sketch illustrates possible design solutions for rehabilitation of the exterior facade of the Broadway-Spring Arcade Building. By concentrating on three main facade issues – reinstalling the glazing at the mezzanine level, increasing the transparency of the storefronts at the street level, and re-defining the original elements of the main entry – the building's original architectural character would be returned.

In addition, these three changes would provide a substantial benefit to the character of the streetscape by increasing the connection between activities occurring within the building and those occurring on the street.

Remove metal screen and signage from transom area to reveal or restore original window glazing to enhance the front facade.

Limit signage to the sign area above each storefront and use signage of similar size and character in the same location to ensure the building's historic features are seen.

Restore architectural features of the original opening including the terra cotta detailing, extensive glazing, sign area, and width of the opening. This will enhance the street presence of the entry and it will read as such, drawing people into the interior space.

Provide simple metal-framed glazed doors at storefront openings.

Storefront openings should respect original architectural designs, but do not need to exactly replicate them.

An historic image of the interior of the Broadway-Spring Arcade Building showing the first floor shops. Today, these interior storefronts are no longer intact and the arcade appears much more narrow.

A contemporary image of the arcade, as viewed from the upper mezzanine space. This area has great potential as secondary public space in the building and for circulation to and from office or residential units above.

The arcade with its current configuration of merchandise display and signage. The screens at the lower mezzanine level and the removed glazing are apparent in this image.

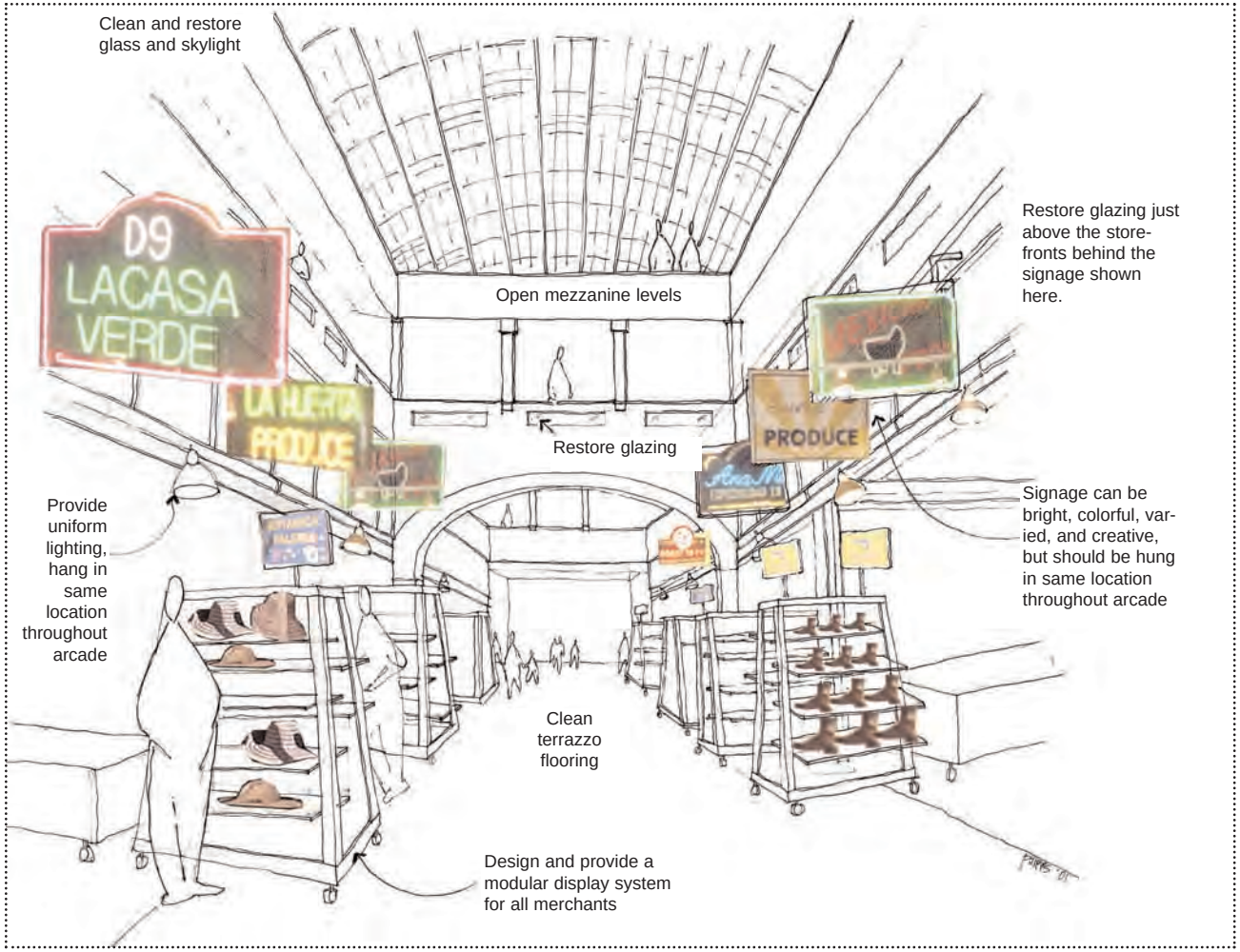
INTERIOR ARCADE

The Arcade seems less open today than it did historically. This is caused partially by dirt obscuring the ceiling glazing, several glazing features being obscured by screens or additions, and merchandise extending into the mezzanine walkway. The interior public spaces of this structure have great potential and do not necessarily need to be "fancy." The space would benefit greatly from being opened up, cleaning of the floor and skylights, and use of the mezzanine level.

INTERIOR ARCADE

This sketch of the arcade's interior highlights the architectural features that, if restored, would make the arcade a monumental, light-filled space again.

To ensure a few select interior consistencies, the building owner could provide certain amenities such as lights and a modular display system that would provide a contrasting regularity to the varied and plentiful merchandise offered. A similar approach has been very successful at the Grand Central Market at Third and Broadway, where the building owner provided merchants with specific parameters for signage and display. This results in a more visually pleasing array of signage and merchandise (signage shown is for illustration only.)



Restoring the large glazed features just above the storefronts as well as the smaller horizontal glazing just below the first mezzanine opening will further light and enhance the openness of the space. Second, removing the existing glazing at the two mezzanine levels and restoring the original upper walkways will provide additional light and interaction in the spaces.

The column grid and the typical windows at the Broadway and Spring Street elevations. The grid could remain exposed in either an office or residential reuse scenario.

The upper floors of the building were entirely gutted in the 1980s; however, a few original details remain such as this column capital.

Typical interior spaces at the upper mezzanine that could be used for either residential or office use.

The rooftop above the arcade that connects the two towers. This area would be conducive to new rooftop uses such a small community garden for residential tenants or as an outdoor gathering area for office workers.

UPPER FLOORS

These images illustrate some of the upper-story spaces of the Broadway-Spring Arcade Building. The column grid of the building's structure allows for large, uninterrupted interior spaces. At the mezzanine levels, these spaces could open into the interior light-filled arcade. New office partition walls could be low to ensure continued good use of available natural light. Residential units at the upper levels could be loft-type units to take full advantage of the space and large windows present.
The roof of the arcade that connects the building's two towers is conducive to introducing new rooftop uses.

CASE STUDY NUMBER TWO

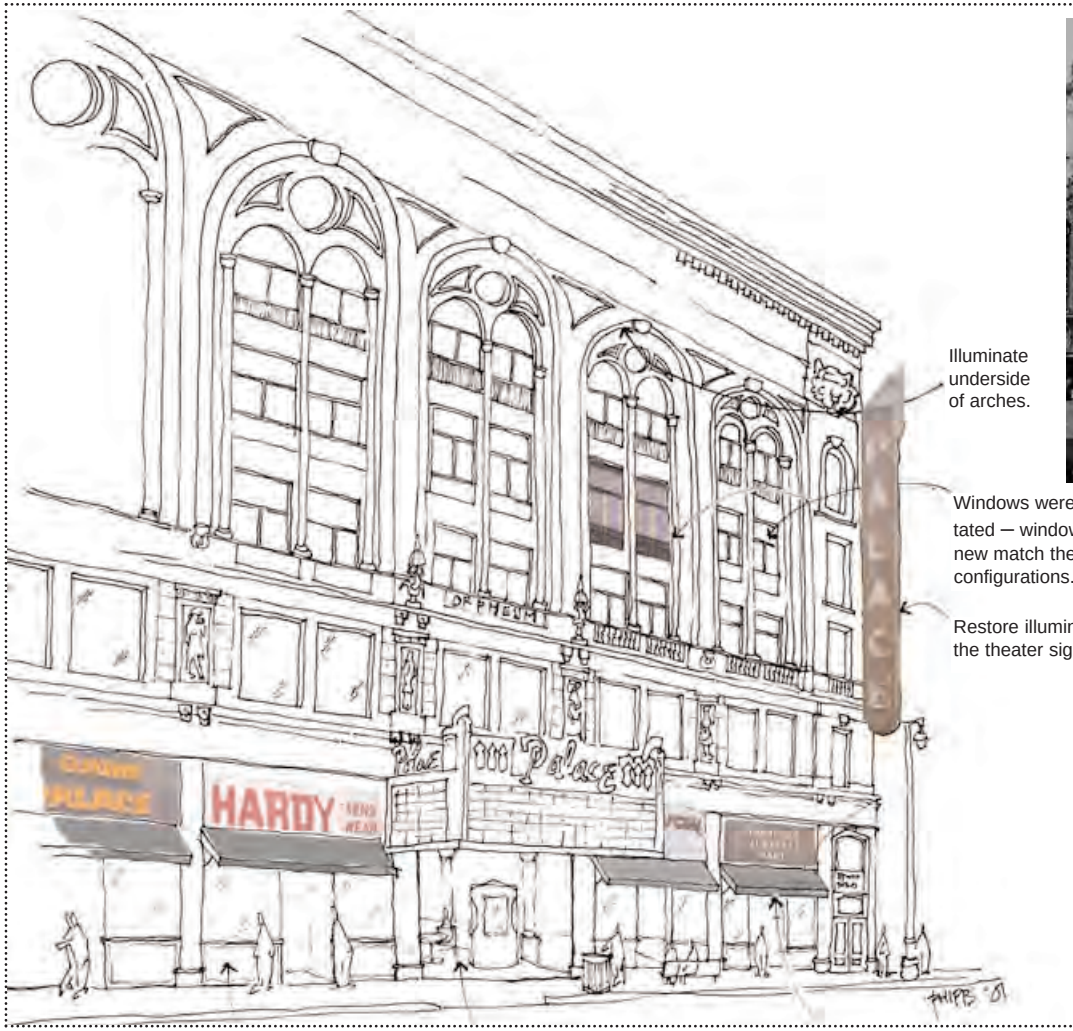
Palace Theater, 630 South Broadway

This 1911, five-story, brick and concrete theater and office structure is believed to have been modeled after the Casino de Municipale in Venice, Italy. Constructed as a 1,200-seat Orpheum house, its front facade is embellished with four colorful terra cotta figure panels representing music, song, comedy and dance. These in turn are supported by glazed and polychrome cornices, spandrels, keys, and friezes that include an array of bells, harps, grape clusters, and masks as ornamentation. The terra cotta detailing of this building was highly praised upon completion of the building and was manufactured by the Gladding, McBean Company. An *Architect and Engineer* article in September 1911 noted:

> The facade is replete with color, but so beautifully harmonized that it satisfies the taste and leaves the spectator delighted with this new venture in polychrome designing. The Orpheum (Palace) has the first colored facade in Los Angeles, and one of the first in the West. Its beautiful semi-glazed terra cotta is the first of its kind to be made in California . . .

A view of the Palace Theater from across Broadway, showing the terra cotta detail at the upper floors and the alterations to the lower story.

The faded painted stage door sign at the Palace. This type of historic signage is considered a character-defining feature of the building and should be preserved.



Illuminate underside of arches.

Windows were recently rehabilitated – window divisions of the new match the older window configurations.

Restore illumination of the theater sign.

Reintroduce architectural elements that suggest overall lines or shapes of a storefront, such as tile base or bulkhead, glazed entries, and/or glazed windows.

Lobby space is both indoor and outdoor. Consider introducing a use that would animate the street level of the building without impacting theater access requirements.

Provide unifying elements. Presently, signage and displays vary for each retail tenant. By installing matching awnings across the four store bays, a unifying element would be introduced at the street level. In accordance with the Municipal Code, the owner could specify color, size, and location of the awnings. Merchants could apply logo or store information on specified areas. The merchant could also develop signage for the area above the awning (i.e.) at the transom (glazed or within transom area).

FACADE

The adjacent historic image of the Palace Theater illustrates that at street level, the original architectural configuration consisted of four storefronts, the entrance to the theater, and two main entrances to the upper office floors at the far sides of the building front.

Restoring these original architectural divisions at street level would reintroduce balanced proportions to the building. Rebuilding the exact configuration of the storefronts is not as critical as restoring the divisions, as well as limiting signage to no longer obscure the building's storefront cornice line, and restoring the two main building entries. Introducing a consistent element, such as similarly located or sized awnings, could aid in carrying horizontal rhythms across the length of the building.

FACADE

When comparing the sketch at the bottom with the existing conditions photograph at the top, it is clear that improving signage alone will enhance the building's appearance. Limiting signage to the band originally intended for storefront signs – between the transom windows of the storefronts and the first cornice line – allows the building's architectural features to stand out and maintains more appropriate signage proportions.

LOBBY AND PUBLIC SPACE

Introducing a non-invasive, interim use such as the cafe illustrated to the right would provide a function for the theater's elegant exterior entry space when the theater is not in use, and animate the adjacent streetscape.

Recently, the carpet in this area was removed, revealing the original decorative flooring.

The historic ticket both could be reused as an element of the cafe, and tables and chairs could be easily relocated during theater use.

UPPER FLOORS

The upper floors of the Palace Theater Building were designed as office-type spaces. The floor footprints are long and open with impressively large window openings. These spaces have been altered and gutted through the years. The floor plans are perfect for reuse as offices. An open office layout that takes full advantage of the large windows would be ideal.

The stairs, elevators, and elevator lobbies have maintained their historic character.

Above left is an image of a gutted office area, above right is an intact stairway and below is a rehabilitated office space at the upper floors of the Palace Theater. The remodeled office project retained the historic door, interior windows to the hall, and the historic radiator. An open, airy quality is achieved.

Adjacent is the historic street level elevator and stair lobby of the Palace Theater.

An historic exit sign that can be refurbished during a building rehabilitation.

One of many decorative elements in the Theater that remains intact.

The Deco-inspired aisle signs remain in Palace Theater lobby.

Overall, the auditorium is in fairly good condition. Basic maintenance is needed and accessible paths of travel are required for its continued use as an entertainment center.

THEATER AUDITORIUM

The Palace Theater auditorium remains primarily intact. However, there are some conservation issues in regard to the historic materials and features within the auditorium. A comprehensive, yet phased, approach could be taken to repair elements.

The theater seats could be refurbished, carpeting replaced, toilet rooms upgraded, accessibility upgrades completed, and a variety of uses facilitated in the auditorium and support spaces.

CASE STUDY
NUMBER THREE

Douglas Building, 259 South Spring, Corner of Third Street

The Douglas Building, constructed in the later 1890s, in the Italian Renaissance Revival style, occupies a prominent corner site at Spring and Third Streets. Its five-story, brick and terra cotta facade curves around the corner, with four U-shaped floors above a tall commercial main floor, occupied originally by a department store. Most recently, it housed Eagleson's Big and Tall. The Douglas Building has been vacant and underutilized for a number of years and typifies issues common to downtown buildings, many of which are partially or completely vacant. The following pages illustrate some ideas for rehabilitating the original features of the building's exterior and adaptively reusing the interior spaces.

The prominent curved corner of the building is one of the Douglas Building's most important features. Its reuse should highlight this element of the building's design.

An example of the terra cotta detail on the Douglas Building.

A detail of the Third Street elevation of the Douglas Building showing the terra cotta caps above the windows, the window condition, and the storefront cornice.

The building is primarily intact above the storefront. Window rehabilitation should include repair of sash and broken glass; wholesale replacement of windows is not recommended as they are not beyond repair. Missing terra cotta details should be replaced in kind.

Historic photographs indicate that originally the first floor of the building was glazed and had a glazed transom. The transom was later modified with the current banded configuration. While this is an alteration it was completed early in the building's history and could be retained.

Signage on the building should be light and simple so that the beauty of the masonry is not obscured.

Awnings could be installed at individual storefronts.

A highly visible sign should mark the rehabilitated main entrance of the building.

Glazing divisions of the restored storefronts should respond to existing architectural elements.

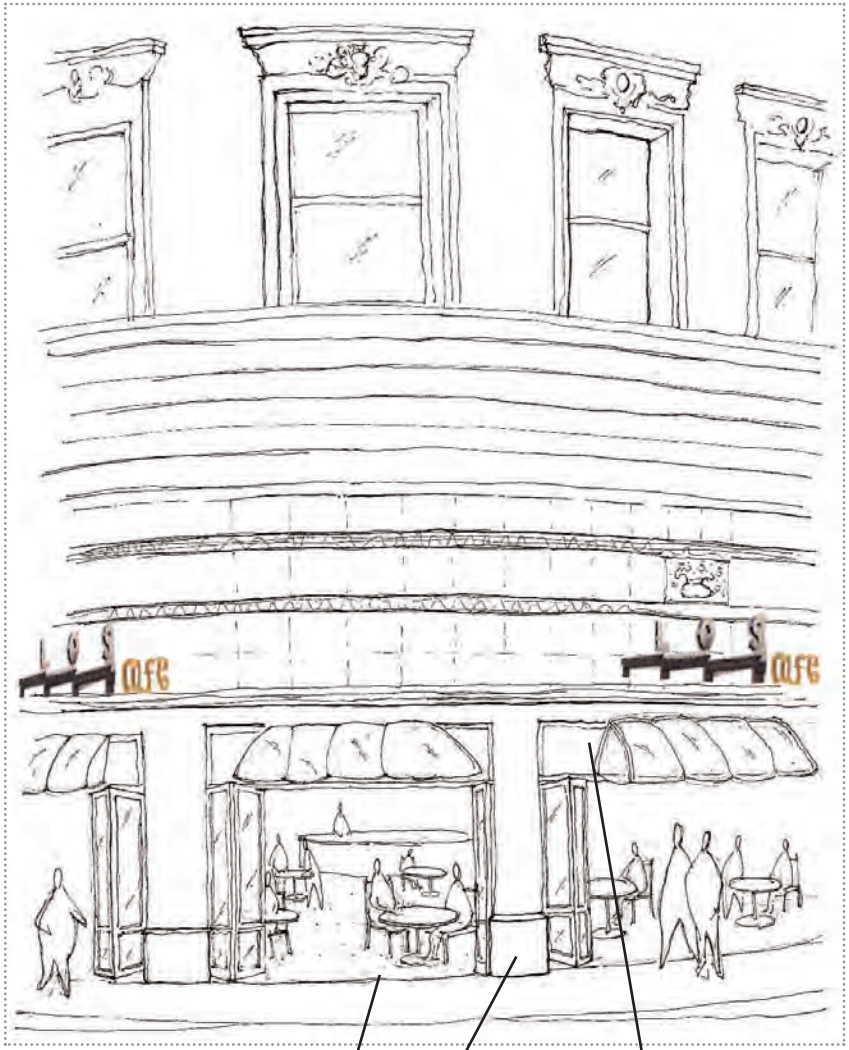
FACADE

This sketch shows a rehabilitated storefront with glass fronts, signage, and awnings. Several historic images of the exterior of the Douglas Building were used to guide the rehabilitation. Further, study of the existing architectural lines and features of the structure can inform the proposed work.

A very lightweight style of signage, individual laser cut letters affixed to the facade is suggested as a contrast to the heaviness of the building and to allow the rich terra cotta building material to be highlighted. The prominent band of darker terra cotta was purposefully extended across the facade to suggest a base for this heavy Romanesque building. This should remain intact as it is a character-defining feature of the facade.

FACADE

The prominent, curved corner of the Douglas Building lends itself to a public use, such as a restaurant or cafe, as illustrated on this page. By glazing the lower storefront, the building could have a dramatic corner presence. Eliminating the roll-down doors and providing a highly visible use at the first story would enliven the intersection and could inspire uses at the upper stories as well.



At the highly visible corner of this building, the roll-down doors have been removed, glazing installed, and pedestrian-friendly uses occupy the desirable corner location.

The architectural elements read more fully with out the roll-down door.

The transom windows have been reintroduced and awnings provide articulation to the storefronts.

A secondary facade of the Douglas Building, showing the mechanical systems that must be upgraded during a building rehabilitation.

This view demonstrates the spectacular views of the Bunker Hill skyline from the Douglas Building roof.

SECONDARY FACADES AND ROOFTOP

The far image shows a side elevation of the Douglas Building facing a vacant lot along Third Street. A number of mechanical systems, vents, and piping run vertically along the elevation. A building systems rehabilitation should eliminate these obtrusive features.

There are spectacular views of Bunker Hill and the Million Dollar Theater building from the roof of the Douglas Building. Roof top use could enhance the building character and be an attractive amenity for tenants, both residential and commercial.

INTERIOR FEATURES

These two photographs show significant historic interior features. The decorative column shown at the right, is hidden behind walls and ceilings of remodeled spaces. Removal of these later additions allows for the restoration of the highly ornamented lobby and retail spaces. At far right an historic door remains at an upper story office that could be rehabilitated and reused.

UPPER FLOORS

As shown in these three images, the Douglas Building is organized around an interior light court, which allows light to enter most areas of the interior spaces. Large windows further contribute to the light-filled rooms. These upper story spaces are well-suited for open floor plan office areas or loft-style residential conversion.

ITECTURAL RESOURCES GROUP
Architects, Planners & Conservators, Inc.

IMPLEMENTATION PLAN

IMPLEMENTATION PLAN

Use of the *Design Guidelines* is voluntary. The partnership of organizations that prepared the document have done so to encourage high-quality design in the Historic Downtown and to protect one of the area's most marketable assets – its historic buildings. The *Design Guidelines* benefit property owners and merchants alike by providing technical assistance with building rehabilitation and maintenance.

For the *Design Guidelines* to be useful and successful, they must be widely adopted by downtown stakeholders as the standard for design and rehabilitation within the area. To develop awareness of and support for use of the *Design Guidelines*, the partnership of the BIDs and the Conservancy will:

- Conduct individual and group meetings with merchants, property owners, developers, etc. to introduce and explain the guidelines;
- Conduct community meetings to educate the public at-large about the *Design Guidelines* and its contents;
- Distribute flyers to stakeholders notifying them about the *Design Guidelines*; and
- Provide written summaries (or the Executive Summary) for distribution at each of the BID offices, the Mayor's office, the Council offices, etc.

The Hill Street Theater, 1919, originally the Pantages, at S. Hill and 7th Streets is now used as a Jewelry Mart at the theater level.

An early 1930s view of Spring Street looking north near 5th Street. The Pacific Stock Exchange in the foreground was constructed in 1929.

The Eastern Columbia Building, located at 849 S. Broadway, is one of Los Angeles' many terra cotta treasures.

The document will be widely available so that building owners, merchants, tenants, designers, and building maintenance teams can easily use it. The goal of the partnership of BIDs and the Conservancy is to:

- Develop a website so the *Design Guidelines* will be available on-line, and link the website to other key websites, including those of:
  - The City of Los Angeles Planning Department;
  - The Community Redevelopment Agency (CRA);
  - The BIDs;
  - The Los Angeles Conservancy; and
  - other Los Angeles downtown area sites.

- Provide copies of the *Design Guidelines* at the offices of the BIDs, Conservancy, Planning Department, CRA, etc.

The most significant benefits of design guidelines are only assured when they are implemented consistently. To urge use of the *Design Guidelines*, the partnership of BIDs and the Conservancy will actively pursue the development and implementation of a range of incentives, possibly including a facade rehabilitation loan or grant program, mortgage guarantees, loan-interest reductions, and / or other programs presented in Appendix Eight of this document. All of these programs would provide some form of support to projects that comply with the *Design Guidelines*.

APPENDICES

APPENDIX ONE:
THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

(1) A property will be used as it was historically or be given a new use that requires minimal changes to its distinctive materials, features, spaces and spatial relationships.

(2) The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

(3) Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

(4) Changes to a property that have acquired historic significance in their own right will be retained and preserved.

(5) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property will be preserved.

(6) Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

(7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic properties will not be used.

(8) Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

(9) New additions, exterior alterations, or related new construction will not destroy historic materials and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the historic integrity of the property and its environment.

(10) New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The Standards were last revised in 1995.
For further information on The Standards see details at www.nps.gov

An historic postcard of the Security Building at 5th and Spring Streets.

Another historic postcard image showing the Rosslyn Hotel (Right, 1913) and its Annex (Left, 1923).

LOCATE HISTORIC PHOTOGRAPHS

Standard number 6 notes that "replacement of missing features will be substantiated by documentary and physical evidence." Locating historic photographs can help in documenting changes to buildings through their history.

APPENDIX TWO: HISTORICAL OVERVIEW OF STUDY AREA

Architect Charles Moore in his 1984 guide to Los Angeles entitled *The City Observed: Los Angeles*, commented that many argue that Los Angeles does not have a downtown. He argues, however, that Los Angeles does indeed have a vibrant, yet varied, downtown. Moore's observations along with those of David Gebhard, Robert Winter, Reyner Banham, as well as other students and scholars of Los Angeles' remarkable history and architecture have resulted in a more comprehensive understanding of the evolution of Los Angeles as a city and a west coast commercial center.

DEVELOPMENT OF DOWNTOWN LOS ANGELES

Historic Downtown Los Angeles, once the city's entertainment, commerce, and retail hub, has undergone great change since its hey day in the first half of the twentieth century. As a result of suburban growth and high-density development on Bunker Hill, the buildings in Historic Downtown Los Angeles have largely been left behind. However, the historic resources present in this portion of Los Angeles possess great promise for revitalization through adaptive reuse. The area contains two National Register of Historic Places (National Register) historic districts, the Broadway Theater and Commercial District as well as the Spring Street Financial District, and it houses an incredible collection of historic structures of varying architectural styles.

In 1900, what we now know as the Historic Downtown of Los Angeles contained a mix of small-scale, commercial buildings and residential structures built and utilized by numerous cultural groups and immigrants to this area of California during the nineteenth century. At that time, Temple Street was the commercial hub of Los Angeles.

An early view of downtown Los Angeles along S. Main Street showing the smaller scale of Victorian Los Angeles.

The Los Angeles Subway Terminal Building at the corner of S. Hill and 4th Streets is one the areas strongest visual landmarks.

S. Spring Street scene dating to the 1920s.

EARLY DAYS

The population of Los Angeles expanded from 5,728 in 1870 to 102,479 by 1900. In 1902, Henry Huntington launched the Pacific Electric Railway, and people began moving to streetcar suburbs, traveling to work in downtown Los Angeles, and changing the physical characteristics of the city. As Los Angeles grew and spread further into the surrounding geographic basin, the city faced a serious water shortage. Bringing drinkable water to the growing city required an innovative solution. In 1904, Los Angeles water-bureau superintendent William Mulholland visited the Owens Valley, 230 miles to the northeast, and returned with the intent to construct an aqueduct, transporting mountain water to the city. Mulholland's plan was approved, and by November 1913, the Owens River was providing 26 million gallons of water per day.

With more than adequate water supply and sophisticated marketing of the city's warm and healthful climate, the population of Los Angeles soared to one million by 1920, and two million by 1930. During World War I, the Lockheed brothers and Donald Douglas established aerospace plants in the area, and by World War II the aviation industry employed enough people to elevate Los Angeles out of the Depression. The discovery of oil in the region further increased the economic base in the city. By 1932 the city had achieved a strong international image and in that same year hosted the Olympic games.

BUILDING THE LOS ANGELES METROPOLIS

The city's reliance on the automobile began early and its first freeway, the Pasadena Freeway, was completed in 1940. The motor age, from the mid-twenties onward, saw the freeway system expand. Many of these major arteries parallel the early railway lines radiating from downtown.

Downtown Los Angeles is frequently described as having developed through the course of three building booms. The first, characterized by classical Beaux Arts architecture and ten to twelve-story buildings, extended from 1905 to the early 1920s. The next building campaign, often called the Monumental Moderne, occurred in the late 1920s prior to the Depression. Lastly, the third boom did not occur until the 1960s and continued until a slow down in the 1980s. Many believe Los Angeles is experiencing a fourth boom that began in the mid-1990s.

During the first and second building booms much of the existing urban fabric in the study area was constructed. Some of Southern California's most important and innovative architects designed and constructed buildings within the study area including John Parkinson, Charles Whittlesey, the Reid Brothers, Morgan & Wells, S. Charles Lee, Meyer & Holler, A. F. Rosenheim, Weeks & Day, Albert Lansburgh, and William Curlett. Further, the buildings represent perhaps the most significant collection of terra cotta-clad structures on the West Coast.

The top of the Banks Huntley building at 632 S. Spring Street. The upper facade is treated as a tower with vertical panels of chevron.

A late 1920s view of the Orpheum Theater, 842 S. Broadway, at night.

DISTINCT AREAS

From 1905 through the 1930s two distinct areas of commercial downtown began to take shape. First, Broadway was forever changed when two leading vaudeville circuits, the Orpheum and Pantages, decided to locate their theaters on Broadway: the entertainment industry was staking a claim. Second, Spring Street developed as the Los Angeles banking and commercial center often called the "Wall Street of the West." During the 1920s and 1930s, Broadway and Spring Streets formed the central shopping, entertainment, business and commercial district of the entire region. These streets were a constant buzz of activity including pedestrians, automobiles, and streetcars.

BROADWAY

In the late 1920s, the introduction of sound to movies resulted in a new wave of theater buildings along Broadway, providing Angelenos an escape from everyday life. The flamboyance, architectural grandeur, and decorative opulence of the movie palaces on Broadway reflected a unique combination of design innovation and commercial marketing. Several major department stores also opened in the vicinity, further enlivening the streetscape. The Broadway of old was a street of constant activity with running trolleys, shoppers going in and out of department stores and many specialty shops, movie premieres, as well as medical and financial services and other professional services occupying the upper floors of the buildings. Today, Broadway is a lively shopping area with first floor retail catering to the Hispanic community, but in many buildings the upper floors are either only partially occupied or completely vacant.

HILL STREET

To the west of Broadway is Hill Street, also occupied by many early twentieth-century commercial structures. Hill Street provides the eastern border for Pershing Square, located between 5th and 6th Streets, one of the city's oldest areas designated for park use. In 1918, the square was named for General John J. Pershing. Today, the southern portion of both Broadway and Hill streets, between 5th and 8th Streets, houses components of Los Angeles' Jewelry District. The northern end of Hill Street includes the reconstructed Angel's Flight railway between 3rd and 4th Streets and the Grand Central Market, today a thriving commercial center.

SPRING STREET

Spring Street is composed of a remarkable collection of financial structures that convey the economic power of the institutions that built them. Beginning in the late 1960s, these institutions migrated to a newer Los Angeles downtown developed on Bunker Hill. Since businesses abandoned Spring Street for newer Bunker Hill, the built environment on Spring has remained essentially the same between 3rd and 9th Streets.

MAIN STREET

East of Spring Street is Main Street with its lower-scaled buildings that originally served the business community. Today, the southern end of Spring and Main Streets, between7th and 9th Streets, is host to portions of Los Angeles' Fashion District. With the exception of Main Street, there is a general uniformity of building heights, reflecting a height ordinance, enacted in 1905 and enforced until the late 1950s, limiting structures to 150 feet.

The 600 block of S. Broadway during the late 1940s. Note the Red Cars and other transit.

A 1960s photograph of the Angel's Flight in its location at that time: the intersection of Third and Hill Streets.

APPENDIX THREE:
STREET CHARACTER OF THE AREA

THE STREET GRID

The following is a detailed analysis of the street character of the study area. The discussion is divided into five major sections: definitions, Main Street, Broadway, Hill Street and Spring Street. This information is intended to inform the reader about the character-defining features of the study area that influence design decisions regarding the buildings and streetscape.

The city plan of Historic Downtown Los Angeles was laid out on a slightly canted axial grid that runs northeast to southwest. Principal thoroughfare streets, Hill, Broadway, Spring, and Main, run generally north to south, while secondary numbered streets run perpendicularly east to west. Uncharacteristic of the traditional urban grid, there are few service alleys within the Historic Downtown area, with the most consistent use of alleys occurring between Broadway and Spring Streets. There is an interrupted alley between Spring and Main and between Fifth and Sixth Streets between Broadway and Hill.

Historically, cars parked on either side of the north/south streets, and trolleys also serviced some downtown streets, bringing shoppers and workers to this bustling city center. Street parking is no longer permitted and the trolley lines have been paved over with asphalt. Lost along with the parking and the trolley line was a traffic buffer that lent a more intimate scale to the streetscape.

The streets within the study area remain crowded and active today, yet they have a different commercial and pedestrian market. Physical changes to storefronts have attempted to accom-

Historically, two trolley lines ran along the length of Broadway, and cars parked on either side of the street, while pedestrians crowded the sidewalks.

The Wurlitzer Building on Broadway is a virtuoso display of polychromatic and glazed terra-cotta ornamentation.

The Bradbury Building on Broadway is a genuine masterpiece of the Romanesque style.

modate new tenants for the historic buildings. Shops have been sub-divided into smaller units and storefronts have been removed to respond to a larger volume of merchandise. The wide sidewalks that were originally designed to accommodate crowds of shoppers now display merchandise and have become part of, and contributed to, the transformation of the area into an indoor/outdoor marketplace.

However, despite an intense use of the historic buildings at the sidewalk level, many upper floors are vacant. Floor upon floor, block upon block, of spectacular historic buildings stand empty above the storefront level with only windows, fans and air conditioners, as well as faded signs alluding to numerous previous occupants.

A cast of gargoyles, figures, and organic forms whimsically decorate the masonry buildings that frame the streetscapes of the historic district. Terra cotta proved to be an ideal building material for casting intricate forms such as these, and was employed liberally on Los Angeles' buildings after the turn of the twentieth century through to the modern era. Terra cotta was also used to clad the buildings and within the downtown historic commercial-core there are innumerable examples of well-designed terra cotta-clad structures. Several exude the polychrome terra cotta such as the Wurlitzer building and the El Dorado Hotel building. More commonly, however, monochrome terra cotta cladding is utilized throughout, while areas of decorative polychrome terra cotta are more limited, including examples such as the May Company Building. Other primary building materials of the historic district include brick and stone.

TERRA COTTA

ARCHITECTURAL STYLES

The architectural styles of the tall commercial buildings vary from handsome examples of the Romanesque and the elegant Italianate to the organic ornamentation of the Sullivanesque and the modern forms of the Art Deco style. The theaters further gilded the highly decorative styles of the French Renaissance and Baroque and the Spanish Gothic and Eclectic in order to transport audiences to the surreal. In addition to theaters, building types represented on Broadway and within the study area include tall commercial buildings, residential hotels, civic buildings, and two- to three-story storefront buildings.

Except for the street level storefronts, the character of the buildings in the Historic Downtown has remained essentially unchanged since its heyday as the commercial, financial, and entertainment center of Southern California. In the following pages, each of the four main thoroughfares, Main, Spring, Broadway, and Hill Streets, are described along with the changes that have affected the character of each streetscape. Further, the character of the numbered side streets and associated alleys are outlined.

Today Broadway is a different street. There are no trolley lines and the storefront levels of the buildings have been greatly altered, while the upper stories are intact.

An historic postcard of the Hotel Alexandria in downtown Los Angeles, one of the many opulent hotels constructed during the 1910s and 20s in the study area.

The Historic Bradbury Building before its storefront rehabilitation.

DEFINITIONS

The following definitions are used to describe the streetscape characteristics of the study area.

VIEW CORRIDORS

View corridors encompass what people see as they look down a street. The elements included in a view corridor may be located on the same street, on the ground part of a building, or above at the upper story. Further, an element within a view corridor may be something far off in the distance that has some bearing or juxtaposition to the character of the streetscape.

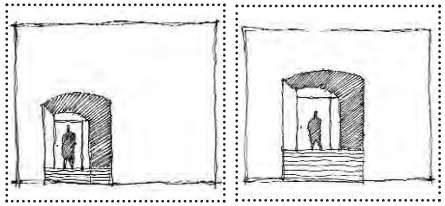
View corridors encompass all elements that contribute to a view: buildings, trees, street lights, and terminus objects such as natural features or monuments in the distance.

STREET WALL

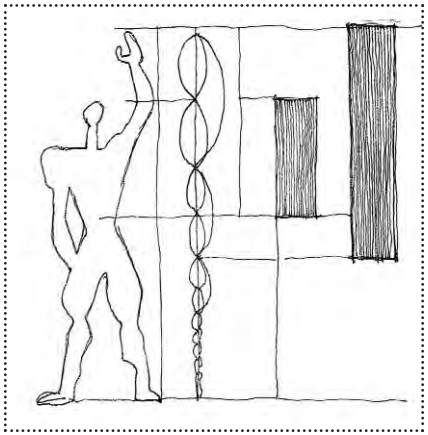
A street wall is created when there are zero setbacks, or in other words, when the building footprints are set directly at the line of the sidewalk without interruption. The consistency of aligned building facades creates a solid wall. Surface parking lots and inappropriate setbacks compromise the solidity of a street wall. Solid street walls are almost categorically a characteristic of historic urban environments.

SCALE

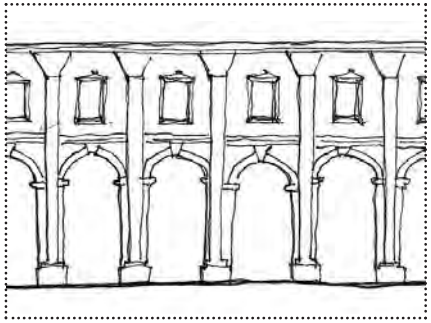
Scale can sometimes be a complex concept to describe and understand. Essentially, scale is defined by comparing two or more elements against each other. Scale describes size, but not just as a quantity. Scale can impose awe or grandeur by designing elements to be bigger than they are required to be; such as a door that is twice the height of an average person. Conversely, scale can be manipulated to force people to be close together within a space, thereby causing the space to feel crowded. Human scale describes spaces that relate well to the size of the human body: door heights and widths approximately fit an average person, stair risers are about one foot high, and chairs are



Architectural elements can be employed to manipulate scale; in the example above, the human figure is the same size, but appears smaller when the door opening increases in size.



The famous 20th century architect, le Corbusier, devised a modular way to relate the size of building elements to the human body.



Rhythm refers to the regular occurrence of lines, shapes, forms, or colors. Rhythm is used as a device to organize forms and spaces.

sized to extend just wider than a sitting person's body. Scale is an architectural device that designers employ to guide people's perceptions of space.

RHYTHM AND BALANCE

A sense of rhythm and balance in architecture is an abstract idea that has, since antiquity, been believed to instill beauty and harmony in constructed environments. Classically detailed buildings were always ordered upon principles of symmetry. Renaissance architecture, from which Beaux-Arts classicism is derived, represented the perfect expression of beauty and harmony through the use of proportions. The basic unit of dimension was the diameter of the column. Even the width of space in between repetitive elements was based on the diameter of columns. A system of proportioning can visually unify multiple architectural elements by having all of its parts belong to the same family of proportions, provide a sense of order in the continuity of elements or spaces, and establish relationships between exterior and interior building elements.

CONNECTIONS

Through-block connections occur between the major parallel north/south streets throughout the study area. These are described as they tend to be anomalies in the historic fabric and have the potential, if more fully developed, to help unify the historic area. These connections are not side streets or alleys, but unintended mid-block connections between parallel blocks that help define the character of the streetscape. For instance, the Broadway-Spring Arcade Building forms an obvious connection between these two streets. A vacant lot, though unintended, can also serve this purpose.

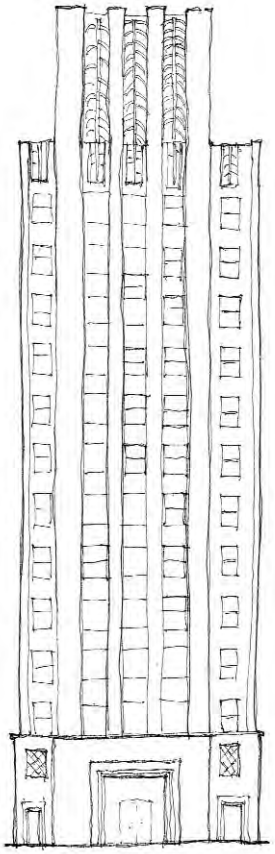
STREET FEATURES

Street features are the furnishings and fixtures that may be present along the street: street lights, sidewalks and curbs, signs, trees and other plantings, benches, traces of rail road lines, etc.

BUILDING TYPE AND STYLE

Building types imply the use or uses of a building. Architectural elements, such as display windows in a storefront building or a theater marquee in a theater building, likely will be present on a building with a particular use. The architectural style defines how these elements may be articulated with respect to materials, ornament, color, scale, and division.

In Los Angeles' Historic Downtown, the predominant building type is the tall commercial building. This type of building generally has spaces dedicated for lobbies and storefronts at the street level, with office spaces occupying the majority of the tower, and finally an elaborately detailed top floor or penthouse. Architects ordered these spaces based on the composition of a classical column: the base, shaft (middle), and capital (top.) Common commercial styles in the study area include Art Deco, Renaissance Revival and Neoclassical.



A building type, the tall commercial building, expressed in the Art Deco style evidenced by the setbacks at the top and simple geometric lines.

SUBWAY TERMINAL BUILDING

The Subway Terminal Building at 415 Hill Street circa 1980.

MAIN STREET

The earliest development of Main Street in the nineteenth century consisted of small businesses, markets, and residences. However, by the turn of the twentieth century, Main Street had evolved into the financial center of downtown Los Angeles. Today, Main Street is an area of transition between the urban canyon created by the tall buildings to the west, and the lower scale of the remaining Victorian buildings to the east and the markets beyond. Although part of the Historic Downtown, Main Street is slightly removed from the heavy commercial activities of Spring, Broadway, and Hill Streets and has a smaller scale or neighborhood character.

VIEW CORRIDORS

Views north to south along Main Street reveal two primary differences between Main and the other major thoroughfares within the district. First, it is a much lower scale when compared to the other three streetscapes. Many of the Victorian-scaled buildings from the street's earliest development still remain and lend an intimate scale to the streetscape. The second difference is the presence of many vacant lots, indicating the removal of historic buildings. These vacancies constitute a disruption in the continuity or rhythm of the urban fabric. The numerous surface parking lots allow the rear and side elevations of Spring Street's buildings to be viewed from Main Street. The contrast between Main Street's east and west views, between the tall buildings to the west which constitute the dense historic core, and the industrial and market buildings to the east, further the sense that Main Street is the transitional edge between these two areas of Los Angeles.

Many of the Victorian-scaled buildings from Main Street's earliest development lend an intimate scale to the streetscape.

The most comfortably-scaled blocks are those where there is a connection between the buildings' interiors and the street.

Street walls are created by the continuous alignment of front facades at the line of the sidewalk.

SCALE

The streetscape characteristic of Main Street alternates between a comfortable pedestrian scale along most of the historic buildings, and the blank, scaleless nature of the surface parking lots. The most comfortably-scaled blocks are those where there is a connection between the building interior and the street, where the activities of the buildings' interiors can be observed through large, clear areas of glass, or intuited by engaging window displays by passing pedestrians. Blank facades and vacant lots lack scalable features that can be used to relate to human scale, and consequently tend to feel uncomfortable to pedestrians.

There are blocks of historic buildings along Main Street that tend to be low-scaled, one to three stories in height, with largely intact glazed storefronts that either presently or have the potential to engage the passing pedestrian. Within the study area, these blocks of lower-scaled buildings are unique to Main Street, whereas in other sub-areas, consistent tall building heights prevail. At the north end of Main Street, near Fourth and Fifth Streets, there are several intact commercial buildings. These buildings tend to be closer to six to eight stories in height but are transparent at ground level and have architectural divisions on the upper floor levels, window openings, and expressed floor lines, that convey their scale to pedestrians.

STREET WALL

The nature of the street wall on Main Street is defined by small-scaled buildings with storefronts at the sidewalk, taller buildings with lobbies or storefronts at the sidewalk, and vacant lots. Where the storefronts do exist, the front facades align at the property line to form one continuous urban wall. The vacant lots do not define an edge at the sidewalk, nor do they maintain the continuity of the street wall.

RHYTHM AND BALANCE

Architectural features that create rhythm and balance greatly contribute to feelings of comfort and beauty in places. On Main Street, rhythm is created by similarly placed and spaced window openings, and continuous horizontal features, such as roof and cornice lines that form consistent horizontal lines carried along the length of a block. The repetition of these elements creates architectural rhythms. Even the somewhat regularly-spaced street trees contribute to a sense of rhythm on the street.

Main Street rhythms are created by similarly placed and spaced window openings and continuous horizontal lines.

FEATURES OF THE STREET

Historic light fixtures remain along the length of Main Street as do glass block lighting the basement levels. They contribute a sense of history and charm to the street. Likewise, older billboards, painted signs, and roof top signs, some of which have been re-lighted, remain as vestiges to the street's bygone era.

CONNECTIONS

Main Street's only through-block connection to Spring Street exists inadvertently as a consequence of surface parking lots.

Main Street's only through block connections currently take the form of parking lots.

BUILDING TYPES AND STYLES

The commercial portion of Main Street is dominated by a building type traditionally employed for financial institutions; these buildings were designed to invoke a sense of permanence and accordingly borrowed from the classically inspired styles of the Romanesque and Beaux-Arts. These styles employ classical elements like arches, rounded windows, columns, and use symmetry to create balance and proportion in buildings.

The street level facade of a bank building, unlike a typical storefront, is occupied by only its function: the banking hall. These buildings do not have the common features of a storefront.

CROSS STREETS AND ALLEYS

The character of cross streets at Main Street somewhat reiterates the characteristics of Main Street's view corridors. The cross streets to the east of Main Street adhere less to an orthogonal grid and display a visibly lower scale as the urban features of downtown transition to a light industrial character. The cross streets to the west assume the uniformity and scale of Spring Street. There are very few alleys along Main Street.

SPRING STREET

Spring Street is grand. It was for many decades the Los Angeles financial center. Spring Street buildings express the grandeur, formality, and stability of the financial institutions that they housed. These are monumental buildings on which classically beautiful female figures and fierce griffins stoically heralded the economic vitality of Los Angeles until the Great Depression. Presently, a majority of these buildings remain intact although many stand vacant.

VIEW CORRIDORS

One of Spring's most prominent features is its unrelenting consistency of height. Los Angeles had a building height limit of 150 feet until 1957, thus a remarkable number of Spring Street's buildings stand at exactly this height. As a result, the view corridors on Spring Street, looking north and south, as well as west along cross street toward Broadway, consist of narrow, slivers framed by masonry towers. There are lower-scale buildings interspersed along the street, but the quantity of cornices aligned at the building tops is impressive. To the east, this same narrow characteristic extends one block, Spring to Main, before it begins to dissolve into lower-scale industrial buildings.

STREET WALL

Aside from a large parking lot at the intersection of 4th Street, the street wall of Spring Street is fairly intact at the north end of the street. The building facades align continuously at the line of the sidewalk except for a few vacant lots interspersed within the blocks. The street wall becomes progressively less consistent north to south as the number of surface parking lots increase. Relative to Broadway, the storefront facades of Spring Street's buildings are intact.

The grandness of Spring Street is conveyed through its monumental buildings.

The Stock Exchange, built just before the market crashed, solidified Spring Street's position as the financial center of Southern California.

Spring Street's financial buildings have a larger scale at street level than typical storefront commercial buildings.

The horizontal lines created by the alignment of window openings from building to building contributes rhythm to a streetscape.

SCALE

The buildings of Spring Street are over-scale to convey the importance of the city's young financial institutions. Most of the street level stories extend one-and-a-half to two times the height of a typical floor level, making people feel smaller, and the buildings seem larger. Unfortunately, many large expanses of clear glass have been replaced with opaque infill and the glazing area is usually buried under intense signage, and the whole street level facade has been subdivided and/or replaced. Each of these conditions has impacted the street scale.

RHYTHM AND BALANCE

As on Main Street, there are several surface parking lots along Spring Street. Many of these lots extend the full width of the block from Spring to Main Streets, allowing for views to Main Street. These lots represent a break in the rhythm and pattern of the urban fabric. Since pedestrians use scale to orient their relationship to the street and to building interiors, the absence of scale causes pedestrians to feel uncomfortable.

Rhythm along Spring Street is created by the alignment of architectural elements repeated from block to block. The horizontal solid space between windows, the window openings themselves, roof lines, and cornices all align and create bands of alternating solid and transparency threaded throughout the blocks. Balance is conveyed through harmonious proportions.

The base of tall buildings on the street feels heavier than the other building elements, as it actually spans from the sidewalk to the first cornice line. Heavy bases, or ground level facades, balance the height and divisions of upper floors. Most of the buildings along Spring were designed under the premise that a build-

ing, like a classical column, is divided into three parts: the base, the shaft (middle), and the capital (top). Where the storefront/street level facades of the buildings have been changed or covered with signage, the relationship of balance and proportion of the buildings is upset.

FEATURES OF THE STREET

Many historic streetlight fixtures remain along Spring Street, but some have been replaced with modern fixtures resembling historic fixtures. Traces of the historic streetscape also can be found in the several terrazzo pavements that front some building entrances, glass block in the sidewalk, a few granite curbs, inlaid signs in the paving, and manhole covers. Street trees dating to the street upgrades made in the 1980s are prevalent along Spring Street.

The historic street lights are one of the street features that allude to the place memory of Spring Street.

CONNECTIONS

A unique through-block connection from Spring to Broadway is the Broadway-Spring Arcade Building linking the two streets at the pedestrian level. Another through-block connection from Spring to Broadway is located within the parking garage between 3rd and 4th Streets; this property incorporates Biddy Mason Park, a comfortable public enclave behind the Bradbury Building that celebrates the city's cultural history.

The surface parking lots between Spring and Main Streets also serve by default as connections between streets. However, given that these spaces are usually filled with cars, it is unlikely pedestrians would choose these through block routes.

The vacant lots on Spring and Main Streets serve, by default, as through block connections.

BUILDING TYPES AND STYLES

A variety of building types and a wealth of architectural styles enliven Spring Street. Bank buildings, hotels, residential tall buildings, civic, and commercial tall buildings with street level

The predominant building style on Spring Street is the classical beaux-arts. The typical building type is the tall commercial building.

storefronts are present. The building type dictates how much space lobbies, entries, and storefronts will occupy, and also the scale and location of doors and window openings. Style defines the architectural expression of each building type, from ornamentation to window shape. Building styles found on Spring include the classical Beaux-Arts styles of Romanesque and Italianate, and the more modern Art Deco style.

One difference between the bank building type and a typical commercial building with a street level storefront is the street level of the bank building was generally occupied by only one function: the financial institution. In contrast, a typical commercial storefront usually has more than one tenant This difference is evident at street level, as various activities can animate a block when more storefronts exist. Where there are larger but fewer street level uses on a block, as in the case of large banking halls, the sense of scale tends to be grander, but the variety of activities enlivening the block is more limited. It is a subtle difference, but understanding how variations in rhythm and scale effect the street character can contribute to decisions regarding how street level spaces should be occupied and developed.

CROSS STREETS AND ALLEYS

The character of the cross streets intersecting Spring Street primarily echoes the street character - particularly the blocks to the east of Spring Street. The cross streets between Spring and Broadway take on a slightly different characteristic than the rest of the study area because of the nature of Broadway. Since much of Broadway's street frontage is dedicated to storefronts and display areas, many of the tall commercial buildings' entrances were oriented to the cross streets. There is an alley, although interrupted between Spring and Main at Fifth and Sixth.

BROADWAY

Broadway glittered in the 1920s. At night, the lights came up, movies premiered with fanfare, and people filled the streets. Broadway encapsulates Los Angeles at its heyday. At the turn of the twentieth century, and particularly during the 1920s, the stretch of Broadway from Third Street to Olympic Boulevard functioned as the focal point of a complete business and entertainment center. Retail stores and theaters occupied the streetscape at the sidewalk level, and doctors, lawyers, and other professionals located their practices in the upper floors of the buildings. Although parked cars lined the streets, almost everyone took advantage of the trolley system that fully served the downtown.

The buildings that were built to provide the backdrop for the burgeoning young city were done so with bravado. Tall commercial buildings were built in a variety of classical styles evoking traditions of permanence and respect. Lavishly decorated theaters transported audiences to the fantastical realm of the motion pictures. Twelve theaters were constructed on Broadway between 1910 and 1931, and all stand today. In addition to their neon marquees, theaters advertised through their architectural flamboyance. The variety of architectural styles further added to the visual cacophony of Broadway's streetscape.

Most of the buildings that defined Broadway at its zenith are present today, but many have new uses. After World War II and into the 1960s, the demographics of Broadway shifted and the activities along Broadway are almost entirely confined to street level. As in the case of the other primary streets within the study area, almost all upper floors stand vacant today. An intensified

In the 1920s, Broadway glittered. This view shows the Orpheum Theater at night soon after it opened amid much fanfare in 1926.

Broadway's buildings asserted the street's dominance with bravado.

Broadway's view corridors are characterized by deep, multi-block vistas of buildings having uniform heights.

Although the width of the street has not changed, Broadway's sense of scale has increased with the removal of the rail lines.

use of the streetscape has yielded some substantial modifications to the historic character of Broadway. Merchants have altered both their style of merchandising and the physical spaces from which they sell. Historic divisions of storefronts have been subdivided, or more commonly, removed altogether. These alterations have compromised the historic identity of the street and yielded the storefront area of street facades as continuous, dark openings.

VIEW CORRIDORS

Like adjacent Spring Street, the most striking characteristic of the views up and down Broadway is the similarity in building heights. This consistency allows for deep, multi-block vistas of buildings with uniform heights. The large historic signs painted on building sides, radio towers, and theater marquees also mark the views along Broadway. Views to the west are of the younger downtown area of Bunker Hill and its new office towers.

STREET WALL

Broadway does not have as many vacant lots as the other major streets within the study area. However, the consistency of Broadway's street wall has been compromised more at the street level as a result of the removal of the storefront facades. Essentially, without the storefronts, the continuity of a solid urban wall is broken.

SCALE

Although the actual street width is the same as it was in the 1920s, the scale of Broadway's street has become greater with the removal of the trolley. Historic photos depict Broadway with two rail lines, north and south, running down the middle of the street. The rails allowed for one narrow band of traffic on either side of the street, and parked cars occupied the remainder of the

SCALE

street. The rail lines are gone, and four lanes of traffic without any areas of parking define the accelerated nature of Broadway today. The faster traffic makes crossing Broadway less conducive, and diminishes the pedestrian's general comfort on the street.

The scale of Broadway's buildings is quite large, however at the sidewalk level the scale has changed since Broadway's early days. Most of the historic storefronts have been altered in some way with the most common alteration being the complete removal of the storefront facade. In terms of the overall large building scale, the removal of the storefronts has resulted in a loss of scalable architectural features. The absence of store entry doors, and window divisions makes it difficult for people to comprehend the size of a building both in height and width. Historic buildings celebrated entries - the intersection of inside and outside - and these were often the most emphasized and decorated part of a building. Obviously, when storefronts are removed, not only are some of the most unique building features lost but architectural divisions crucial to relaying the building's almost overwhelming scale to the streetscape are diminished.

While one can still see a variety of merchandise within, exterior storefront facades at street level read as dark openings from a distance. At the end of the business day, solid metal doors roll-down and seal the storefronts off from the street. When these doors are down, the buildings present a long, blank and featureless facade onto the street. Further, they project an image of an unsafe neighborhood.

The removal of the storefronts has left the buildings with no scalable architectural features at the sidewalk.

At the end of the business day, solid metal doors roll-down and seal the storefronts off from the street.

Facade applications, such as the one shown above, obscure scalable elements such as floor levels and window heights making it difficult to understand the size of the building from the street.

The biggest detraction to rhythm and balance on Broadway is the abundance of signage.

Another alteration to the facades along Broadway that detracts from comfortable pedestrian scale is the addition of double height, "modern" facades applied over the original face of the buildings. These applied facades, a common practice during the 1950s-70s, hide indications of floor levels such as cornices, window heights, doors, and other architectural details that help pedestrians understand the scale of a building.

Both the removal of the storefront facades and the application of blank, undecorated newer facades compromise the pedestrian scale; this sense of scale has long been understood to be a requirement for well-designed, comfortable places.

RHYTHM AND BALANCE

Many of the same features that create rhythm on Spring Street are present on Broadway: the alignment of the horizontal solid space between windows, the window openings themselves, roof lines, and cornice lines all align to create bands of alternating solid and transparency that thread throughout the blocks. But an increased variety of buildings join the fabric of the taller, historic office buildings on Broadway so that rhythms are less consistent and sometimes have to skip from building to building. But rhythm is still evident on Broadway even when elements do not align exactly. Though window openings and heights may differ slightly from one building to another, there is a rhythm, albeit undulating, just in the existence of regularly-spaced openings or consistent cornice lines. Similar to the effect on building scale, when an applied facade either covers these elements or has caused their removal, then architectural rhythms start to dissolve.

FEATURES OF THE STREET

Balance along Broadway also suffers from the removal of the storefronts. Heavy bases, or ground level facades, balance the height and divisions of upper floors. But where the storefronts have been removed, these facades now appear weightless without any architectural elements to suggest opacity. Most of the buildings along Broadway were designed under the premise that a building is divided into three parts: the base, the middle, and the top. The storefronts historically served as the base of the building. Now that they are gone, the relationship of balance and proportion has been lost.

However, probably the biggest detraction to rhythm and balance on Broadway is the unfettered proliferation of signage. There is a cacophony of signage along Broadway. Signs are hung anywhere on buildings - concealing and damaging the rhythmic architectural elements.

Of all the four primary streets within the study area, Broadway has retained the greatest amount of historic street features. Most of the blocks retain their historic light fixtures, and all of the blocks on Broadway still have the bases of the historic streetlights intact. In addition, glass block in the sidewalks, a few flag poles, and water meter plates are reminders of the area's historic past.

An impressive historic remnant of Broadway's famous entertainment past is its extensive and varied collection of sidewalk patterns. The terrazzo designs that associate the sidewalk area of the building to its entry welcomed shoppers and theater audiences. Throughout Broadway, terrazzo is employed in a range of colorful patterns, images, and messages either in front

Historic street lamps remain along most of Broadway.

The ticket booths, prominently placed at the sidewalk entry, are as elaborately designed as the theaters themselves.

THE STUNNING TERRAZZO PATTERNS OF BROADWAY

A corner of the terrazzo rug in front of the dazzling Los Angeles Theater.

One of the California terrazzo scenes in front of Clifton's Cafeteria.

The terrazzo sunburst at the entry to the Arcade Theater.

of, or at the entrance to buildings. The most elaborate of the terrazzo patterns found on Broadway are in front of the Los Angeles Theater and Clifton's Cafeteria. In addition to terrazzo, other pavement decorations along Broadway are scored and stained concrete, and thin bands of brass inlaid into the concrete to demarcate building property lines. Finally, red brick pavers and stamped concrete have been added in street crosswalks to mark Broadway's intersections.

Ticket booths were placed within the recessed entries of the theaters in the center near the street so that "to purchase a ticket one never need to pass through doors or other obstructions that could make one feel unwelcome." Likewise, the bright marquees "beckoned to all those that passed by." Though the ticket booths are now often sealed behind metal grates, these features and the marquees magnanimously embody Broadway's glittering theatrical past.

Steel basement hatches and doors, cast iron basement vents, and glass blocks set in the sidewalk alert the pedestrian to the presence of basements located below the sidewalks. Since there is only one service alley within the study area, the basement hatches in the sidewalks provided the only service access to the buildings; they are visual reminders of the way the historic commercial area once functioned. The clear and purple glass blocks that served to illuminate the basements once extended the full length of many building facades. Unfortunately, most have been removed or covered with asphalt, and now only a few small sections remain. Lastly, there are currently regularly spaced street trees along Broadway. However, historic images of Broadway do not depict street trees.

One of the basement hatches on Broadway decorated with a sunburst pattern.

Hill to Broadway Link:

The highly successful renovation of the Grand Central Market draws both the workers of Bunker Hill and shoppers from Broadway.

Broadway to Spring Link:

The Broadway Spring Arcade Building is an internal market street lined with small stalls of merchandise.

Broadway to Spring Link:

Biddy Mason Park is a pocket park that celebrates the cultural history of downtown Los Angeles and serves as an attractive entrance to the parking garage on Spring Street.

CONNECTIONS

Broadway links the historic core to both Bunker Hill to the north and west, and Spring Street to the east. The Grand Central Market is an important link to Broadway because it draws both shoppers and downtown office workers from Bunker Hill. The Broadway-Spring Arcade Building and Biddy Mason Park at Spring between 3rd and 4th Streets link Broadway and Spring Streets.

BUILDING TYPES AND STYLES

Although architectural ornament abounds on Broadway, most of it is derived from the Beaux-Arts principles of order and symmetry. Commercial buildings on Broadway use the Beaux-Arts tenants of symmetry, only variously ornamented with Romanesque, Art-Nouveau, or Art Deco details. Broadway's theaters stretched the limits of the Beaux-Arts imagination. Where earlier 19th century playhouses were only accessible to the affluent, these extravagant 20th century theaters employed decoration that was a "conscious attempt to provide an environment of escape" for an egalitarian audience. The theaters of Broadway employ the Spanish-Gothic and French-Baroque, amongst other styles, to transport audiences to another time.

In addition to theaters, multi-storied commercial buildings and large department stores were also present on Broadway. The original Broadway Department Store, Bullocks, and the May Company, previously Hamburgers, were Broadway's large flagship stores. These buildings have large footprints, or floor plans, spanning the length of their blocks and were several stories.

A typical example of one of Broadway's classically articulated tall commercial buildings that is overwhelmed by the storefront signage.

The elaborate Palace Theater interior is an example of the grand auditoriums of Broadway.

Broadway's cross streets continue building facades and the urban canyon.

The character of the cross streets that intersect Broadway is similar to that of Broadway itself. The blocks of cross streets between Spring and Broadway take on a slightly different characteristic than the rest of the study area because of the nature of Broadway. Since much of Broadway's street frontage is dedicated to storefronts and display areas, many of the tall commercial buildings' entrances were oriented to the cross streets. Many elegant building entrances are located on the blocks between Spring and Broadway. There is an alley, although interrupted between Spring and Main at Fifth and Sixth.

CROSS STREETS AND ALLEYS

HILL STREET

The buildings on Hill Street were likely constructed within a smaller time frame than those structures on other streets within the study area, where development occurred more incrementally. Consequently, the styles and types of buildings on Hill are remarkably similar. As Hill Street is the closest street to Bunker Hill, which was redeveloped starting in the 1960s, there are a few high rise commercial buildings from the late twentieth century on Hill Street that are generally not found elsewhere in the study area.

Today, Hill Street is the center of the Jewelry District and many street level facades have been modified to accommodate this new use. While these storefronts are modern, they are in many cases compatible as they are glazed for viewing jewelry merchandise.

Hill Street has less spectacular decorative building ornament on its buildings than that found elsewhere downtown. But what Hill Street lacks in brilliance, it makes up for in regularity, order, rhythm, and balance. One of the border streets to Pershing Square, Hill Street is similar to its counterpart Main Street to the east in its potential to serve as a transition area. Hill Street links the new skyscrapers to the west and the Historic Downtown to the east.

VIEW CORRIDORS

Views north and south along Hill Street are dominated by consistently tall buildings. The major interruptions in the rhythm of the building cornices are the openings created by Pershing Square, the Angel's Flight railway park, and a few surface parking lots. Views to the west are of Bunker Hill.

Hill Street, similar to Main Street, serves as the western border to the historic area.

Identical building heights and the continuous alignment of facades at the line of the sidewalk create an urban street wall on Hill Street.

The historic fabric on Hill Street is uninterrupted from Fourth to Seventh Streets, creating continuous architectural rhythms.

The storefront renovations on Hill Street create a larger sense of scale than the building's original design.

STREET WALL

The street wall on Hill Street remains fairly continuous throughout except at the north and south most boundaries to the study area where parking lots cause the consistency of the urban fabric to dissolve. The street wall on Hill Street is created by the lack of setbacks at the line of the sidewalk and by the consistent building heights that span from block to block. Aside from a few small vacant lots, currently hosting parking lots, the urban fabric of Hill Street is uninterrupted from Fourth to Seventh Streets. The two large parcels bordering Pershing Square have lost their buildings, and the continuity of urban fabric unravels at these locations as a result. The same condition exists at the opposite end, across from the May Company Building, between Seventh and Eighth Streets, where several vacant lots interrupt the rhythm of the architectural fabric.

SCALE

Hill Street possesses a large scale. The historic buildings and the newer buildings alike are large; because of the height restriction, the buildings on Hill Street are the same height as those on the other streets, but their widths are slightly, yet consistently, wider. The storefronts are generally taller than those on Broadway or Main. Like the scale of Spring Street's buildings, Hill Street's storefronts span one and a half to two stories in height - again to convey a sense of grandeur to the entry.

Unlike those of Broadway and Spring Streets, Hill Street's buildings retain their storefront glazing and sense of entry. In most cases, they are not the historic storefronts, but newer storefronts built or applied over the originals. Nonetheless, generally there is an enclosure of some kind at the Hill Street storefront level. These modern storefronts, although not ideally scaled for pedes-

trians, still provide scalable architectural features and contain the buildings to the sidewalk. The storefronts also ensure that at night the entire lower facade does not assume the form of a metal roll-down door, as on Broadway, but maintains a similar appearance to its day time facade.

RHYTHM AND BALANCE

Because of the consistency of building types and scales, rhythms along Hill Street are carried down the blocks, for the most part, uninterrupted. Cornices align, spanning from one building to another, and even window openings are closely aligned from building to building, creating consistent horizontal lines that seemingly disappear into the same vanishing points.

Balance of architectural proportions is also maintained on Hill Street. The fact that Hill Street has storefronts helps to anchor the tall buildings at their bases. Most importantly, Hill Street lacks the barrage of signage found on Broadway and Spring Streets. The presence of the storefront dictates where signage should be located.

FEATURES OF THE STREET

Hill Street has few remaining historic street fixtures as most of the historic street lights have been replaced. However, many original pavement patterns continue to decorate the sidewalk. These include terrazzo and colored stamped concrete as well as glass block creating sidewalk lights to basements. Also remaining are inlaid bronze signs scripted in an Art Deco style indicating street intersections. Street trees, which are not historic, also exist on Hill Street.

Although Hill Street has lost many of the street's historic features, those that remain like this street plaque, allude to another era of the street's history.

Hill Street serves as the transition border between the Historic Downtown and Bunker Hill to the west, which was redeveloped starting in the 1960s.

An elegant entry to an art deco building, the Garfield Building, at Eighth and Hill Streets.

BUILDING TYPE AND STYLE

Hill Street, the westernmost street of the study area, is linked to Bunker Hill via the Angel's Flight funicular rail. Pershing Square serves as an entrance gate separating the Historic Downtown from Bunker Hill. Grand Central Market at the northern most end of Hill, links Hill to Broadway; this pass-through structure creates an important connection because the market has the potential to draw people into the historic district.

Hill Street is dominated by tall commercial buildings with street level storefronts. The exceptions are the May Company Department Store that virtually encompasses the entire block bounded by Eighth and Ninth between Broadway and Hill Streets, smaller-scaled storefront buildings, and two garage buildings - one of which is the historic garage that serviced the May Company. Building styles found on Hill Street include the classical Beaux-Arts and Romanesque.

CROSS STREETS AND ALLEYS

At the north end of Hill Street, the cross streets are characterized by the openness of Pershing Square, some vacant sites, and the green space around Angel's Flight. Due to these open spaces, or vacancies, the cross streets to the west of Hill tend to lose some of the consistent urban patterns found throughout the historic area. In addition, the redevelopment of downtown Los Angeles occurred to the west of Hill, and the cross streets begin to define the transition from the historic area to the newer parts of downtown by way of the presence of modern tall commercial buildings located on these cross streets. At the southern portion of Hill Street, the cross streets to the west tend to be characterized by vacant lots and consequently are not well frequented.

APPENDIX FOUR: GLOSSARY

The following Glossary is intended as a useful tool for architectural, building, and construction terms used in the document. The selections included have direct relevance to rehabilitation projects undertaken in the study area. However, there are several excellent architectural and construction dictionaries available that could be referenced for more complete definitions and information.

Adaptive Reuse - to give buildings new functions suitable to their form or similar to their historic use, thereby requiring few alterations to the building's historic fabric.

Alteration - changes made through the removal and / or addition of building material.

Arcade – a series of arches on columns or piers, either freestanding or attached to a wall; also a covered walk with a line of such arches on one or both sides. Also marketplace.

Architrave - in classical architecture, the lowermost section of an entablature. The lintel that spans from column to column, resting directly on the capitals.

Baluster – one of a series of small pillars or units of a balustrade; also an upright support of the railing for a stair; balusters can often be decoratively designed.

Balustrade – a railing or parapet consisting of a top rail on balusters, sometimes on a base member and sometimes interrupted by posts.

Bay – a regularly repeated spatial unit of a building or wall as defined by columns, piers or other vertical elements; also a structural projection, most often with windows, expressed on the elevation of a building.

Belt (Course) – a horizontal band course on a brick or stone wall; it may be of a different kind of brick or stone.

Bracket – a projection from a vertical surface providing support under cornices, balconies, window frames, etc.; also sometimes used to describe a

Arcade: *The interior of the Broadway-Spring Arcade and the merchant booths.*

Bay: *The Sun Drug Company building at Broadway and Sixth Streets employs bays to define the repetition of architectural elements.*

Capital*: Ionic capitals decorate the tops of these columns, which carry a heavy cornice.*

Cornice*: The heavy, overhanging cornice of the Spring Tower Artist Lofts caps the building.*

metal fastener.

Buildings - structures created to shelter human activity.

Bulkhead - the base of a storefront on which the glazing is set, usually of masonry or tile

California Historical Building Code (CHBC) – a series of comprehensive performance regulations (California Title 24, Part 8) that control and allow alternatives to prevailing codes when dealing with qualified historic buildings or sites.

Capital - The topmost member of a column. It is usually decorated and often carries an architrave.

Cast Iron - metal that is formed by pouring a compound of iron and carbon into a mold and then machining. Many historic commercial storefront buildings have cast iron elements.

Cementitious – of plastic consistency when applied, with cementing or binding properties; also, cement-containing.

Character-defining feature – essential to the perception or understanding of the building; contributes to the special quality of a building or a site, without which the uniqueness is lost.

Clerestory – an elevated range of windows in a wall that rises above adjacent roofs.

Colonnade – a row of columns supporting a beam or entablature.

Column - an upright supporting member, either attached or freestanding, such as a pillar or a post; generally composed of a capital, shaft, and base.

Contributing resource - adds to the historic association, historic architectural qualities, or archaeological values for which an historic district is significant because the resource was present during the period of significance, relates to the documented significant contexts, and possesses integrity.

Cornice – in classical vocabulary, the top portion of the entablature; also an ornamental projection finishing off an element, such as at the top of a wall below a roof.
Corrosion - the gradual decay of wood, stone, or metal by chemical action resulting from weathering, moisture, chemicals, or other environmental agents.

Dentils – small rectangular tooth-like blocks arranged in a row to form a decorative band.

Elevation - building elements in a vertical plane.

Entablature - in classical architecture, the horizontal element comprised of the architrave, frieze, and cornice, that rests on the columns. Proportions and decoration are prescribed for each order.

Facade – the entire exterior elevation of a building, particularly the front.

False Historicism - a newly introduced architectural element or building that is designed to mimic an earlier period of history.

Fenestration – the arrangement or pattern of windows or other openings in the facade of a building.

Frieze - a horizontal member of a classical entablature, often decorated, located above the architrave and below the cornice.

Gable – the triangular section of a wall below a two-way pitched roof, sometimes projecting above the roof; a decorative scrolled gable is often found on Mission Revival buildings.

Gabled Roof - a double-sloping roof, which terminates at each end of the building in triangular forms.

Historic Character – the sum of all visual aspects, features, materials and spaces associated with a property's history.

Historic District – an ensemble of buildings and their surroundings given a designation due to their significance as a whole; a geographically definable area (urban or rural, small or large) possessing a significant concen-

Dentils: *These dentils on the Alexandria Hotel are located below the window and just below the modillions that are attached to the underside of the cornice.*

Frieze*: The frieze accompanies the cornice to help define the building top.*

Keystone: *In the case of this keystone on the Palace Theater, it is merely decorative rather than structural.*

Historic Features: *Some of the historic features of the Rosslyn Hotel are its roof and corner sign, windows, terra cotta elements, other masonry elements and the fire escape.`*

tration, linkage, or continuity of sites, buildings, structures, and/or objects united by past events or aesthetically by plan or physical development. A district may also comprise individual elements separated geographically, but linked by association or history.

Historic Fabric - materials or elements of a building or place, which contribute to its historic character.

Historic Features - details, objects, or structures, which were constructed in a historic period.

Historic Significance - the importance of an historic property as evaluated according to the National Register, California Register or locally-established criteria.

Horizontal Rhythms - the pattern of solids and voids created by the openings (such as doors and windows) or the repetition of design elements on each floor of a building or series of buildings.

Human Scale - objects or building elements whose proportions relate to the size of a person.

Integrity – the quality or state of being complete, uncompromised and whole; the authenticity of an historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance. Integrity involves several aspects including location, design, setting, materials, workmanship, feeling and association. These aspects closely relate to the resource's significance and must be primarily intact for eligibility. Integrity must also be judged with reference to the particular criteria under which a resource is proposed for eligibility.

Keystone - the central voussoir, or wedge of stone, of a masonry arch--usually the last one placed.

Kickplate - a plate attached to the bottom rail of a door to protect it from scratches and dents or a protective panel that raises to a storefront window off the ground plane.

Lintel – a horizontal structural member over a window or a door carrying the weight of the wall above.

Massing – arrangement of geometric volumes into a building's shape.

Modillion – a scrolled ornamental bracket placed horizontally below a cornice.

Molding – a contoured decorative band applied to a wall surface or to the edge of a building element; often functioning to cover a joint between materials or elements.

Monitor – a raised structure on a roof with louvers or windows admitting air or light; frequently found on large utilitarian buildings.

Mullion – a vertical support member found between adjacent window sash or panels of glass.

Muntin – a small bar separating and holding individual glass panes within a window sash; also found on glazed, multi-paned doors. A secondary member within the window assembly.

Non-contributing resource - does not add to the historic associations, historic architectural qualities, or archaeological values for which an historic district is significant because the resource was not present during the period of significance, does not relate to the documented significant contexts, and does not possess integrity.

Order - in classical architecture, a particular style of column with its entablature, having standardized details generally called Doric, Ionic, and Corinthian.

Parapet – a low protective wall along the edge of a roof, balcony or terrace.

Pediment – in classical vocabulary, the triangular gable end of the roof above a cornice; also a similar decorative element above a window or door.

Pilaster – a shallow rectangular column or pier attached to a wall, often

Mullion*: Mullions are the vertical members between adjacent window sash or panes.*

Pilaster*: The pilasters on this building break up the window mass and help balance the horizontal and vertical character of the facade.*

Plate Glass: *Plate glass was used most often in commercial buildings with storefronts. Here the large expanses of glass highlight the storefront.*

Replace in Kind: *The upper story windows at the Million Dollar Theater are good examples of new features that replaced older windows with a similar type and style of window.*

modeled on a classical order; frequently found flanking doors or windows.

Plate Glass - a sheet of glass ground flat on both surfaces and polished--most often used in windows and mirrors.

Preservation – the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Reconstruction – the act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Rehabilitation - the act or process of making possible a compatible use of a property through repair, alterations, and additions while preserving those portions of features which convey its historical, cultural, or architectural values.

Renovation - the act or process of altering or upgrading a building.

Replace in Kind - substitute similar or same materials and workmanship.

Restoration – the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration period.

Reversibility – a condition which allows removal of an added material or feature and return to the original, without damage to the original.

Rusticated - the treatment of masonry to create a rough appearance, usually through sinking joints, beveling edges and artificial texturing of the stone's surface.

Sash – framework for holding a single glass pane, or multiple panes with muntins, of a window.

Setback - the distance between the property line, road, or sidewalk, and the facade of the building.

Scale – the relationship of parts, their relative size and proportions, to one another and to the human figure.

Secretary of the Interior's Standards for the Treatment of Historic Properties – a set of standards and guidelines, issued by the U.S. Department of the Interior, National Park Service, for the acquisition, protection, stabilization, preservation, restoration, and reconstruction of historic properties. The Standards, written in 1976, and revised and expanded in 1983, 1990, and 1995 were developed pursuant to the National Historic Preservation Act of 1966 which directs the Secretary of the Interior to develop and make available information concerning historic properties. The Standards are neither technical, nor prescriptive, but are intended to promote responsible preservation practices. There are four treatments: preservation, rehabilitation, reconstruction and restoration.

Sidelights - the commonly vertical oriented glazed openings surrounding an entry or doorway.

Sign Area - the section of a storefront, usually directly above the entrance and display windows, where signage is mounted.

Spandrels - the roughly triangular-shaped space between two adjoining arches below a line connecting their crowns.

Setback*: The absence of any setbacks usually describes an urban condition referred to as a street wall where continuous building facades align at the property line.*

Sign Area*: The sign area of a building is an important visual component that allows signage to be contained within a set area.*

Terra Cotta: *The intricate terra cotta ornamentation of the Million Dollar Theater is fabulous.*

Transom Window: *These windows are usually located above the storefront and below the sign area. In this case the roll down doors cover the storefront. Transom windows often are divided lights.*

Stiles - one of the vertical members of the frame of a door or window.

Storefront - the frontage of the first floor of a shop; usually includes large windows for the display of goods and a recessed entrance.

Structure - is a man-made feature made of interdependent and interrelated parts in a definite pattern of organization. Generally constructed by man, structures are often an engineering object large in scale.

Style - characteristics and decorative elements that form a clear group associated with a specific period or design philosophy.

Terra Cotta – hard-burnt clay for building cladding, roof or floor tiles and ornamental work; sometimes glazed to mimic stone. Many historic commercial storefront building have terra cotta elements.

Transom Window – a window above a door; usually a hopper window which pivots open from the top with hinges at the bottom.

Truss – a structural assembly composed of separate members acting together to form a rigid framework; top and bottom members are chords, which are connected by diagonal or vertical members called webs that form stable triangular sections.

Uniform Building Code (UBC) - the prevailing code for building safety.

Utilitarian – buildings constructed to serve a specific purpose, non-decorative, built to fulfill a function; in building, a structure without stylistic ornamentation; also used to describe industrial and other functional buildings.

Vertical Rhythms - the pattern of solids and voids created by the openings (such as doors and windows) or decorative elements from floor to floor

Window Head - the upper horizontal cross member or decorative element of a window frame.

Window Lintel - the horizontal structural member above a window opening, which carries the load of the wall above it.

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Preservation Brief 16: Architectural Character: Identifying the Visual Aspects of Historic Buildings.
Preservation Brief 18: Rehabilitating Interiors in Historic Buildings: Identifying Character-Defining Elements.
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APPENDIX SIX: SUMMARY OF CITY'S SIGNAGE REGULATIONS

SIGN TYPE	PERMITTED	MAXIMUM AREA	MAXIMUM COMBINED AREA	LOCATION	MAXIMUM PROJECTION	NOTES / EXCEPTIONS
All Signs	See below	See below	See below	Min. 2 feet from curb or roadway; no sign or support may interfere with fire escape, exit, standpipe, required ventilator, door or stairway, or obstruct window to reduce required light or ventilation below that required by law.	See below; at public alleys, no projection permitted, except 6" projection above 14 feet.	No illumination greater than 3 footcandles above ambient lighting, measured at property line.
Existing Signs (all types)	May remain if constructed with a valid permit; others must be made to conform to the Code or removed.					
Information Signs	Yes	25 SF (square feet)		Max. 6'-6" above sidewalk grade		
Monument Signs	Not recommended		For combined area of monument, projecting, wall, illuminated canopy, pole, roof, and window signs: 4 SF for each foot of street frontage.			
Projecting Signs	Yes; one per each 200 feet (or fraction) of street frontage; not for lots with less than 50 feet of street frontage.	25 SF plus 1.5 SF per foot of street frontage, up to 300 SF.		Min. 7.5 feet from interior lot line; min. 15 feet from any other projecting sign; within 15% of perpendicular to face of building; min. 8 feet above sidewalk grade; not above building wall.	3" projection over building line up to 8 feet above sidewalk grade; from 1'-0" projection at 8 feet above grade varying linearly to 5'-0" projection at 16 feet above grade; 5'-0" projection above 16 feet above grade; must fall within a 3 feet wide area measured parallel to building line.	Where street frontage exceeds 50 feet, projection above 16 feet may vary linearly from 5'-0" at 50 feet frontage to 8'-0" feet at 100 feet frontage.
Wall Signs	Yes; where more than 100 feet above grade, only as identification sign, up to 80% of width and 5% of area of wall where attached.	Single story building: 2 SF per foot of street frontage plus 1 SF per foot of building frontage; multi-story building: may add 10% per additional story, to a total of 150% of single story area.		Not facing and within 5 feet of interior lot line; not illuminated where facing rear lot line and within 30 feet of R-3 or more restrictively zoned property.	As for projecting signs, above, to a max. of 24" from face of building; no extension above top of building.	If message is placed on edge of wall sign, it shall be regulated as projecting sign; where top of window is within 3 feet of top of wall, sign may extend up to 3 feet above top of wall; sign of individual letters using wall as background may have 20% area increase.
Illuminated Architectural Canopies	Yes	2 SF per foot of street frontage plus 1 SF per foot of building frontage; only area occupied by message is counted.	For combined area of wall, illuminated canopy, and roof signs facing in same direction: 2 SF per foot of street frontage plus 1 SF per foot of building frontage.	Min. 8 feet above sidewalk grade; not within 4 feet of one corner of street frontage; not for a 4-foot distance along every 50 feet of street frontage.	3 feet from face of building; no extension above top of building wall.	Internally illuminated to illuminate canopy and wall below.
Pole Signs	Not Recommended					
Roof Signs	Code indicates only on "roof that slopes downward toward and extends to or over the top of an exterior wall."	2 SF per foot of street frontage plus 1 SF per foot of building frontage, up to 300 square feet.		Min. 10 feet from interior lot lines; min. 2 feet from roof edge; plane of sign face approx. parallel to building face.		Rooftop signs are not permitted by the Municipal Code; see text for recommended changes to current regulations.
Window Signs		10% of each window				
Temporary Signs	Posters, banners, pennants for 60 days maximum.	2 square feet per foot of steet frontage; covering less than 25% of window.		On window		
Mural Signs	With approval of Cultural Affairs Commission.					Placement, height and overall area as approved by Cultural Affairs Commission.
Off-site Signs	Not Recommended					
Marquee Signs	With approval by Cultural Affairs Commission and Board of Public Works.			Perifery of marquee only; cloth or banner signs or drop-roll curtains suspended below perifery to within 7 feet of sidewalk grade.		Additional details regarding the requirements for marquees are found in Division 32 of the Los Angeles Municipal Code Building Regulations.
Awning Signs	Yes			On valance only; not permitted on awnings above a height of 14 feet.		Additional details regarding the requirements for awnings are found in Division 32 of the Los Angeles Municipal Code Building Regulations.

SUMMARY LOS ANGELES MUNICIPAL CODE SIGNAGE REGULATIONS

The matrix on the previous page presents an overview of the present regulations governing signage in the City of Los Angeles. The regulations are found in their entirety in the 1996 Los Angeles Municipal Code (Code), Chapter IX, Article 1 - Building Regulations, Division 62 - Signs, and Division 32 - Projections from Buildings and Construction in the Public Right of Way (for signage applied to Marquees and Awnings).

The matrix covers those aspects of signage that apply to the exterior of buildings in the Historic Downtown. It includes all types of signs directly applied or affixed to a building as well as signage on awnings and marquees. Thus, some types of signs - pole signs, monument signs, and off-site signs - are not included. In addition there are specific situations covered by the regulations (e.g., at corners, at parking lots), for which one should refer to the Code. Requirements for permits and for sign construction, alteration and repair also are found in the Code.

DEFINITIONS DIVISION 62 SIGNS

BUILDING FRONTAGE - The projection of the building walls upon the street used for street frontage

FACE OF BUILDING - The general outer surface, not including cornices, bay windows or architectural projections, of any exterior wall of a building.

IDENTIFICATION SIGN - A wall sign which is limited to a company logo, generic type of business or the name of a business or building.

ILLUMINATED ARCHITECTURAL CANOPY SIGN - An enclosed illuminated structure that is attached to the wall of a building with the face of the sign approximately parallel to the wall and with message integrated into its surface.

INFORMATION SIGN - A sign which is limited to a message giving directions, instructions, menus, selections or address numerals.

MONUMENT SIGN - A sign that is erected directly upon the existing or artificially created grade and which has a horizontal dimension equal to or greater than its vertical dimension.

MURAL SIGN - A sign which is applied to and made integral with a wall, the written message of which does not exceed three percent of the total area of the sign, and which has been approved pursuant to Section 91.6217 of the Code.

SIGNAGE DEFINITIONS CONTINUED

OFF-SITE SIGN - A sign which displays any message directing attention to a business, product, service, profession, commodity, activity, event, person, institution or any other commercial or non-commercial message, which is generally conducted, sold, manufactured, produced, offered or occurs elsewhere than on the premises where such sign is located.

ON-SITE SIGN - A sign that is other than an off-site sign.

POLE SIGN - A free-standing sign that is erected or affixed to one or more poles or posts.

PROJECTING SIGN - A sign, other than a wall sign, that is attached to a building and projects outward therefrom with one or more sign faces approximately perpendicular to the face of the wall.

PROJECTION - The distance by which a sign extends beyond the building line.

ROOF SIGN - A sign erected upon the roof of a building.

SIGN - Any display, wall, screen, object or part thereof, used to announce, declare, demonstrate, display or otherwise present a message and attract the attention of the public.

SIGN AREA - An area circumscribed by the smallest geometric shape created with a maximum of eight straight lines which will enclose all words, letters, figures, symbols, designs and pictures, together with framing, background material, colored or illuminated areas and attention-attracting devices forming an integral part of an individual message except that:

1. Wall signs having no discernable boundary shall have the areas between the letters, words intended to be read together and any device intended to draw attention to the sign message included in any computation of surface area.

2. For spherical, cylindrical or other three-dimensional signs the area of the sign shall be computed from the smallest two-dimensional geometric shape or shapes which will best approximate the greatest actual surface area visible from any one direction.

3. Sign support structures are excluded if neutral in color.

4. "Time and Temperature" sign copy is excluded from computation of sign area if such copy is less than 56 square feet in area.

SIGN FACE - The surface upon which the sign message is placed.

STREET FRONTAGE - The length of a line separating lot from one street.

TEMPORARY SIGN - Any sign that is to be maintained for a limited duration, not to exceed 60 days, including paper signs and other signs that are not permanently affixed to the ground or building.

WALL SIGN - Any sign attached to, painted on or erected against the wall of a building or structure, with the exposed face of the sign in a plane approximately parallel to the plane of the wall.

SIGNAGE DEFINITIONS CONTINUED

APPENDIX SEVEN: EXISTING INCENTIVE PROGRAMS

At present, there are a number of existing Historic Preservation incentive programs available in Los Angeles. These programs range in their scope and are offered by the Federal Government, the State of California, and the City of Los Angeles. Some of these are very well used, others are underutilized. Following is a description of each program, and recommendations for making these tools more effective.

More detailed information about these incentives can be found on the websites of the National Park Service and the Los Angeles Conservancy at www.nps.gov and www.laconservancy.org

Federal Historic Preservation Tax Certification

The Federal Historic Preservation Tax Certification program rewards private investment in the rehabilitation of income-producing historic properties such as commercial retail and office space as well as residential rental properties. The Tax Reform Act of 1986 established a 20% tax credit to owners (or long term lessees) for the substantial rehabilitation of historic buildings for commercial, industrial and rental residential purposes. The tax credit lowers the amount of tax owed by an entity.

A number of Tax Certification projects have been successfully completed in recent years or are currently underway in downtown Los Angeles including

Continental Building (408 S. Spring Street)
Hellman Building (411 S. Main Street)
San Fernando Building (400 S. Main Street)
Wurlitzer Building (814-818 S. Broadway)
Orpheum Theater (842 S. Broadway)
Victor Clothing Building (242 S. Broadway)
Sante Fe Building (121 E. 6th Street)
Pacific Electric Building (600 S. Main Street)

Although an honorary list, inclusion in the National Register of Historic Places can provide owners with certain financial incentives. The Federal Historic Preservation Tax Certification is available for any qualified project that the Secretary of the Interior designates as a certified rehabilitation of a certified historic structure. A certified historic structure is any building listed individually in the National Register or located in a registered historic district (such as the Broadway Theater and Commercial Historic District or the Spring Street Financial Historic District) and certified as being of historic significance to that district. To be eligible for tax credits, a project must meet the tax requirements of the IRS, as well as the certification requirements. The building must be a depreciable building (i.e. used for trade or business, or held for the production of income), and may not be an owner-occupied residence.

Requests for certification are made through the State Office of Historic Preservation. The actual certifications are issued by the National Park Service. The process involves the completion of a three-part Historic Preservation Certification Application outlining the significance of the historic building, the rehabilitation plans, and the completed rehabilitation.

Recommendations for Enhanced Use of The Tax Credit Program

The Tax Credit program is one of the most successful incentives available for reuse of historic buildings. While there have been many recent examples of tax credit projects in Los Angeles, the program should be more fully embraced by developers and advertised by both the City and the Conservancy at every opportunity.

Conservation Easements

The owner of an historic property can earn a significant one-time income tax deduction (a lowering in the amount of income that is subject to taxation) by donating a conservation easement to a qualifying preservation organization such as the Los Angeles Conservancy. An easement is a legal agreement between a property owner and a conservation group that limits the property's future development rights by allowing the preservation group to review changes to the property. To be eligible for this incentive, a building must be listed individually in the National Register or located in a registered historic district (such as the Broadway Theater and Commercial Historic District or the Spring Street Financial Historic District). The Los Angeles Conservancy holds an easement on the Pacific Coast Stock Exchange Building (618 S. Spring Street).

Recommendations for Enhanced Use of Conservation Easements

Many developers and building owners do not know the details regarding this incentive. The program should be more fully embraced by developers and advertised by both the City and the Conservancy at every opportunity.

California Historical Building Code (CHBC)

The California Historical Building Code (CHBC) is an important preservation tool that provides an alternative building code for use on historic buildings. Developed by the State of California, the CHBC is a mandatory building code and the local building official is required to invoke the code if the project involves a qualified structure. The CHBC defines a qualified building or property as any building, site, structure, object, district or collection of structures and their associated sites, deemed of importance to the history, architecture, or culture of an area by an appropriate local, state or federal governmental jurisdiction. Typically, this includes designated buildings or properties on, or determined eligible for, official national, state or local historical registers or official inventories, such as the National Register of Historic Places, the California Register of Historical Resources, State Historical Landmarks, State Points of Historical Interest, and officially-adopted city or county registers, inventories, or surveys of historical or architecturally-significant sites, places or landmarks.

The CHBC allows the use of alternative materials and methods of construction for: "repairs, alterations, and additions necessary for the preservation, restoration, rehabilitation, moving or continued use of a historical building." The prevailing code, the Uniform Building Code (UBC), was established for use in new construction where compliance was relatively easy. When applied to historic buildings, many historic features were damaged or removed because of the rigid "prescriptive" nature of the code. The CHBC is a "performance" based code, requiring the same level of safety, but permitting the applicant to identify different options to achieve safety. This results in much less historic material being removed and in many instances, a considerable reduction in construction cost.

Recommendations for Enhanced Use of the CHBC

The California Historical Building Code is a powerful tool for use in Los Angeles and needs to be used aggressively by both the City and developers on qualified resources. Within California, each municipality that administers the CHBC can adopt what it considers to be qualified historic resources. The City should expand the resources that qualify for CHBC use. For instance, some cities allow any building over 50 years in age to utilize the CHBC. Further, more city staff should become familiar with reviewing projects using the code.

Mills Act

The State of California has a powerful preservation incentive in place called the Mills Act. This legislation was adopted in the State of California in 1976 and created an alternative method for determining assessed value of certain qualified historic properties. The law provides an income-based tax formula for eligible properties subject to historic property agreements. Mills Act contracts offer advantages to both the local government and the property owner. They provide the potential for property tax relief for owners of qualified historic properties who contract with the city and agree to abide by The Secretary of the Interior's Standards when rehabilitating their buildings. The contracts run for a period of 10 years and are entered into following established criteria. In Los Angeles, the program is administered by the City's Cultural Affairs Department and to be eligible the property must be a designated City Historic Cultural Monument. The popularity of the Mills Act program has grown in recent years and can offer solutions to development pressures in older communities, as the tax breaks afforded by the Act are considerable. Two examples of Mills Act buildings in Downtown Los Angeles are the Oviatt Building (617 S. Olive Street) and the Spring Tower Artist Lofts (639 S. Spring Street).

Recommendations for Enhanced Use of the Mills Act

In 1996, the City of Los Angeles enacted the Mills Act by Ordinance 171,413. However, the Mills Act is regularly not used in Los Angeles. The City should develop and expand an outreach process targeted at properties eligible for the program. These agreements are one means for the City to ensure the preservation of significant resources. With assistance available to property owners, the City can increase the use of this powerful incentive in Los Angeles.

City of Los Angeles Adaptive Reuse Ordinance

The Adaptive Reuse Ordinance (Ordinance) is legislation that the Los Angeles City Council adopted in April 1999. The Ordinance facilitates the conversion of older commercial buildings in downtown Los Angeles to housing by eliminating planning regulations and providing a performance-based framework for building and fire codes. Many building projects have taken advantage of this very effective incentive program since it was introduced. Projects completed under the Ordinance receive the following benefits:

Requires no discretionary planning review
Waives residential density requirements
Permits existing conditions for yards, height, parking, and floor area, which may not meet current residential code requirements
Waives disabled access upgrades in private residential area of the building
Allows for flexibility in meeting structural and fire safety requirements.

Recommendations for Enhanced Use of the Ordinance

Since this is such a new incentive to property owners, every effort should be made to ensure that all downtown property owners are aware of its benefits. A long-term outreach program should be implemented by any interested public or private agency or party to ensure that this incentive is used to its fullest extent.

Transfer of Floor Area Ratio (TFAR)

Transfer of floor area ratio allows unused floor area from one project to be transferred to another. For instance, transfer of unused area from an existing historic building to another project. The objective is to curtail the financial inequities that stem from increasingly strict land use regulation. The Community Redevelopment Agency administers this program in Los Angeles.

Recommendations for Enhanced Use of the Ordinance

Recently, there has been a limited market for new construction in Downtown Los Angeles and this program has not been used to its fullest extent. Again, furthering the understanding of how this program is used and who can benefit would assist in increasing its utilization.

APPENDIX EIGHT: RECOMMENDED ADDITIONAL INCENTIVES FOR PUBLIC SECTOR DECISION MAKERS

While the existing incentives available to Historic Downtown property owners are very powerful, there is room for additional incentives to be developed and implemented in Los Angeles. The following is a discussion regarding additional incentives that should be considered for use in Los Angeles. These incentives can increase the amount of available project funding and help leverage additional financing from regular lending institutions, such as banks. Preservation projects are known for their ability to put money back into the local community and to increase employment as well as to revitalize neighborhoods and downtown areas. These types of incentives could be offered by the City.

Preservation incentives are necessary to promote the protection of historic resources because they:

encourage preservation to occur;

provide some compensation to historic property owners that may be burdened by preservation requirements;

can be a powerful tool to spark individual renovation projects which may in turn be a catalyst for neighborhood revitalization.

With the completion of these design guidelines, the City, the Conservancy, and the BIDs have an opportunity to encourage local, state, and federal incentives for historic property owners. Every incentive program needs to be tailored to the preservation goals and objectives of the community. There are many types of incentives that could be used individually or in conjunction with other incentives to provide a broad range of possible incentives. Other preservation incentives that could be effectively utilized in Los Angeles include the following:

No Building Permit Fees for Vacant Buildings

Other California communities have effectively placed new merchants in vacant buildings by waiving permit fees for buildings vacant for six months or longer. The City of Los Angeles could consider this as an effective means to encourage the occupation of vacant buildings. The City of Stockton has recently implemented a program of this nature very successfully.

Mortgage Guarantees or Credit Enhancements

These enhancements are used to help fund projects that are traditionally difficult to finance. The guarantee reduces the risk to the mortgagee lowering interest rates that may be passed on to the project developer. This guarantee or credit can be used to help secure both construction and permanent financing.

Redevelopment / Tax Increment Financing (TIFs)

TIFs can be used in historic districts where increases in tax revenues from the renovation work in the area are used to pay back bonds that have been sold for capital improvements. These improvements can be very broad in nature, ranging from site improvements to land purchases that may be written down to help defray the expenses of the renovation work. It is a common tool used by redevelopment agencies to revitalize deteriorated historic downtown commercial areas. Pasadena, Palo Alto, San Rafael, and other California cities have effectively used this incentive.

Maintenance Programs

Many communities have developed programs that improve maintenance of historic properties such as paint programs or extra garbage pick up for construction projects involving historic buildings. These kinds of programs can be tailored for different neighborhoods with varying building types.

Write-down Sale of Historic Resources

Local government purchase and subsequent resale of materials for use in renovation projects may be used successfully. For this incentive, a pool of funds is used to purchase materials and then sell them at reduced rates for historic preservation projects.

Direct Loans or Grants

Direct loans or grants are very popular incentives. The City of Los Angeles Community Redevelopment Agency could create a pool of funds to be used as loans or as grants to stimulate restoration work. These may be leveraged, requiring the developer to provide the bulk of the financing for the work. In Whittier, California, four of the local banks created a loan pool that was used to help finance reconstruction of the historic downtown core after a major earthquake. This incentive spreads the risk and allows owners, who might not have been able to qualify for a conventional loan, to finance their rehabilitation projects.

Loan Interest Reductions

Loan interest reductions have been used to reduce the interest rate paid by persons renovating historic properties by a number of points. In Redlands, California the City pays a homeowner the cash equivalent of the difference in the interest that would have been paid over 10 years had the loan been made at one point in time. This program has been very successful as the City of Redlands did not have to guarantee loans and, because the total reduction payment is made at one time, processing costs are reduced. The applicant is required to meet *The Secretary of the Interior's Standards* and maintain the property for the life of the loan.

APPENDIX NINE: DESIGNATION INFORMATION

Historic resources can be designated at the Federal, State and Local levels. Generally, the most protection for historic resources is afforded at the local level.

National Register of Historic Places (National Register)

The National Register of Historic Places is the Nation's master inventory of known historic resources. The Register is administered by the National Park Service (NPS). The National Register includes listings of buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the National, State or local level.

Resources (structures, sites, buildings, districts and objects) over 50 years of age can be listed on the National Register. However, properties under 50 years of age that are of exceptional importance or are contributors to a district can also be included on the National Register.

There are basically four criteria under which a structure, site, building, district or object can be considered significant for listing on the National Register. These include resources that

a) are associated with events that have made a significant contribution to the broad patterns of history (such as a Civil War Battlefield or a Naval Ship Building Center),

b) are associated with the lives of persons significant in our past (such as Thomas Jefferson's Monticello or the Susan B. Anthony Birthplace),

c) embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction (such as Frank Lloyd Wright's Taliesin or the midwestern Native American Indian Mounds),

d) have yielded or may likely yield information important in prehistory or history (such as prehistoric ruins in Arizona or the archaeological sites of the first European settlements in St. Augustine, Florida or at the Presidio of San Francisco).

A resource can be considered significant in American history, architecture, archaeology, engineering, and culture. Once a resource has been identified as significant and potentially eligible for the National Register, its historic integrity must be evaluated. Integrity involves seven aspects: location, design, setting, materials, workmanship, feeling and association. These aspects closely relate to the resource's significance and must be intact for National Register eligibility. A resource can be individually eligible for listing on the National Register under any of the above four criteria.

A resource can also be listed as contributing to a group of resources that are listed on the National Register. In other words, the resource is part of a historic district as defined above. Investment tax credits may also apply to certified rehabilitation of contributing structures in National Register Historic Districts.

Districts are sometimes comprised of resources that are contributing and non-contributing. Some resources within the boundaries of the district may not meet the criteria for contributing to the historic character of the district but the resource is within the district boundaries.

Effects of National Register Designation:

Limited protection: Consideration in planning for Federal, federally licensed, and federally assisted projects is required if a building is listed or eligible for the National Register.

Section 106 Review: Section 106 of the National Historic Preservation Act of 1966 requires that Federal agencies allow the Advisory Council on Historic Preservation an opportunity to comment on all projects affecting historic properties either listed in or determined eligible for listing in the National Register. The Advisory Council oversees and ensures the consideration of historic properties in the Federal planning process.

Eligibility for certain tax provisions: Owners of properties listed in the National Register may be eligible for a 20% investment tax credit for the certified rehabilitation of income-producing certified historic structures such as commercial, industrial, or rental residential buildings. This credit can be combined with a straight-line depreciation period of 27.5 years for residential property and 31.5 years for nonresidential property for the depreciable basis of the rehabilitated building reduced by the amount of the tax credit claimed. Federal tax deductions are also available for charitable contributions for conservation purposes of partial interests in historically important land areas or structures.

Qualification for Federal grants for historic preservation, when funds are available. Owner may place his or her own plaque or marker at the site of the resource.

Local Building Official must grant code alternatives under the California Historical Building Code.

State Historical Landmark

State Historical Landmarks are sites, buildings, features, or events that are of statewide significance and have anthropological, cultural, military, political, architectural, economic, scientific or technical, religious, experimental, or other value. The specific standards now in use were first applied in the designation of Landmark number 770. State historical landmarks are recommended by the State Historical Resources Commission, to the Director of California State parks for official designation. The nine-member commission is appointed by the governor and also reviews nominations for listing on the National Register of Historic Places, a federal program that is maintained by the National Park Service. If a site is primarily of local interest, it may meet the criteria for the California Point of Historical Interest Program.

The resource must be the first, last, only, or most significant of a type in the county or local area; have the approval of the chairperson of the Board of Supervisors or the City/Town Council; be recommended by the State Historical Resources Commission; and be officially registered by the Director of California State Parks.

Effects of State Historical Landmark Designation:

Limited protection: Environmental review may be required under California Environmental Quality Act (CEQA) if property is threatened by a project.

Local assessor may enter into contract with property owner for property tax reduction (Mills Act).

Local building inspector must grant code alternative provided under California Historical Building Code.

Registration will be recorded on the property deed.

Automatic listing in California Register of Historical Resources.

Bronze plaque (underwritten by local sponsor) ordered through OHP; highway directional sign available through local Department of Transportation (Caltrans) district office.

California Register of Historical Resources (California Register)

The California Register of Historical Resources is the State's authoritative guide to significant California historical and archeological resources. Buildings, structures, sites, etc. listed on National Register are automatically listed in the California Register. The following criteria are used to evaluate California Register.

1. It is associated with events or patterns of events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States; or

2. It is associated with the lives of persons important to local, California, or national history; or

3. It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values; or

4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

The State Historical Resources Commission has designed this program for use by state and local agencies, private groups and citizens to identify, evaluate, register and protect California's historical resources.

The California Register program encourages public recognition and protection of resources of architectural, historical, archeological and cultural significance, identifies historical resources for state and local planning purposes, determines eligibility for state historic preservation grant funding and affords certain protections under the California Environmental Quality Act.

Similar to the National Register, resources can also be listed as contributing to a group of resources that are listed on the California Register. In other words, the resource is part of a historic district as defined above. Districts are sometimes comprised of resources that are contributing and non-contributing. Some resources within the boundaries of the district may not meet the criteria for contributing to the historic character of the district but the resource is within the district boundaries.

Effects of California Register Designation:

Limited protection: Environmental review may be required under CEQA if property is threatened by a project.

Local assessor may enter into contract with property owner for property tax reduction (Mills Act).

Local Building Official must grant code alternatives under the State Historical Building Code.

Owner may place his or her own plaque or marker at the site of the resource.

City of Los Angeles Historic Cultural Monuments

Under the City of Los Angeles Cultural Heritage Ordinance, the Los Angeles Cultural Heritage Commission (Commission) recommends Cultural Monuments to the Los Angeles City Council. The Council is responsible for designation of historic resources. Designation recognizes the unique architectural value of certain structures and helps to protect their distinctive qualities. Any interested individual or group may submit nominations for Cultural Monument status to the Commission.

An historical or cultural monument is any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer, or architect whose individual genius influenced his age.

Effects of Local Designation

Properties designated at the local level are subject to review by the Cultural Heritage Commission. This review includes evaluation of alterations to designated structures to ensure the alterations are appropriate to the historic character of the building. This type of review occurs only for individually designated properties.

Eligible to enter into the City of Los Angeles Property Contract Program (the Mills Act - See Appendix Seven)

Local Building Official must grant code alternatives under the State Historical Building Code.

Limited Protection: Environmental review may be required under CEQA if the property faces potential impacts as defined in the CEQA Guidelines.

Locally designated resources or qualifying surveys can be listed in the California Register of Historical Resources.

Designated resources proposed for demolition will be reviewed by the Commission. The Commission can object for 180 days with the option for extending another 180 days with Commission and Council approval, to allow alternative preservation solutions to be developed.

APPENDIX TEN: RELATED INTERNET INFORMATION

Downtown Center BID	www.downtownla.org
Fashion District BID	www.fashiondistrict.org
Historic Core BID	www.historiccore.com
Los Angeles Conservancy	www.laconservancy.org
Architectural Resources Group	www.argsf.com
Getty Conservation Institute	www.getty.edu
City of Los Angeles	www.lacity.org
Community Redevelopment Agency	www.cra.ci.la.ca.us.gov
Cultural Heritage Commission	www.culturela.org
Los Angeles Downtown News	www.downtownnews.com
Urban Land Institute Los Angeles	www.uli.org
National Park Service	www.nps.gov
National Trust for Historic Preservation	www.nthp.org
American Institute of Architects	www.aia.org
American Institute of Architects	www.aialosangeles.org
State Historical Building Safety Board	www.dsa-ca.gov/shbsb
California State Office of Historic Preservation	www.ohp.cal-parks.ca.gov
Advisory Council on Historic Preservation	www.achp.gov
Save America's Treasures	www.saveamericastreasures.com
American Planning Association, Los Angeles Section	www.la-apa.org

Association for Preservation Technology	www.apti.org
International Assoc. of Lighting Designers	www.iald.org
National Terrazzo & Mosaic Assoc.	www.ntma.com
Illuminating Engineering Society	www.iesna.org
Downtown Los Angeles Murals	www.usc.edu/isd/archives/la/pubart/la-murals

PROJECT TEAM

This document was written and produced by Architectural Resources Group, a San Francisco-based architectural firm specializing in historic preservation, for a consortium client group including the Downtown Center BID, the Fashion District BID, the Historic Core BID, and the Los Angeles Conservancy.

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To view the Historic Downtown Los Angeles Design Guidelines on-line at www.laconservancy.org/initiatives/guidelines/shtml

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