

**CITY OF
LOS ANGELES**

**CULTURAL
HERITAGE
COMMISSION**

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

BEFORE YOU GET STARTED

Before you begin the research and application process, it is wise to find out if the building you plan on nominating is already a Monument, has some type of official designation, or has been identified in a historic resource survey. Contact the City of Los Angeles Cultural Heritage Commission at (213) 473-7724 to determine if the subject is already designated as a city Monument or visit www.culturela.org.

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

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

STEP BY STEP

1. Name of the Proposed Monument

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

2. Street Address

Provide the street address on the application form including alternative addresses. Note that addresses and street names may have changed from when the building was originally constructed.

3. Assessor's Parcel Number

The assessor's parcel number consists of a map book, page, and parcel number. This information can be obtained at the Los Angeles County Tax Assessor's Office at the County Hall of Administration, 500 W. Temple Street, (213) 974-3211. Tell the counter staff that you need a copy of the owner printout and a parcel map. The owner printout includes the assessor's parcel number, the legal description, and the name and address of the present owner. This printout and the parcel map may be attached to the Monument application form. There is a small fee for hard copies of this information.

4. Legal Description

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

Legal descriptions can be obtained from the Los Angeles County Tax Assessor's Office (see #3). Legal descriptions can also be obtained from the City of Los Angeles' Department of Building and Safety, Construction Services Center, located at 201 North Figueroa Street, (213) 977-6300. Provide the counter staff with the building's street address. The staff will locate the House Number Map containing your building. Using this map, the staff will determine the legal description and write it on a standard legal description form.

5. Range of Addresses on Property

There may be a range of addresses, particularly for large commercial buildings or apartment buildings. This information is available at the Department of Building and Safety (see #4).

6. Present Owner

The name and address of the present owner can be obtained at the Los Angeles County Tax Assessor's Office (see #3).

7. Present Use/Original Use

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

8. Architectural Style

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

9. Physical Description

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

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

10. Construction Date

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

11. Architect, Designer, or Engineer

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

12. Contractor or Other Builder

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

13. Photographs

Take descriptive photographs of the building with black and white film. You must include an 8" x 10" glossy print of the front façade with your application. You may also want to include prints of other façades and details, which support your physical description (#9). Write down the date you took the photographs on the Monument application form. If you include any historic photographs of the building make sure you date them and provide the source (#19).

14. Condition

Check the appropriate category.

15. Alterations

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

16. Threats To Site

Check the appropriate category.

17. Is the Structure on Its Original Site?

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

18. Significance

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

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

19. Sources

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

20. Name and Date

Fill out your name, date, and organization (if any) with which you are working.

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

**433 South Spring St.
10th Floor
Los Angeles, CA 90013**



CITY OF LOS ANGELES

CULTURAL AFFAIRS DEPARTMENT

CULTURAL HERITAGE COMMISSION

433 SOUTH SPRING STREET

10TH FLOOR

LOS ANGELES, CALIFORNIA 90013

PHONE: 213.473.7700

WEBSITE: WWW.CULTURELA.ORG



PRESERVATION CONSULTANTS

Architectural Resources Group
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Wendy Hillis, Senior Associate
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Pasadena, CA 91103
(626) 583-1400

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Los Angeles, CA 90006
(323) 732-7233e

Barbara Hoff Delvac
2489 Moreno Drive
Los Angeles, CA 90039
(323) 664-3135

Charles J. Fisher, Historian
(323) 255-2849
historian4hire.com

Galvin & Associates
Andrea Galvin
3819 Via La Selva
Palos Verdes Estates, CA 90274-1110
(310) 375-6775

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Pacific Palisades, CA 90272
(310) 454-3091

Teresa Grimes
4211 Glenalbyn Pl.
Los Angeles, CA 90065
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Historic Resources Group
Christy Johnson McAvoy
1728 N. Whitley Ave.
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Rick Starzak
811 W. 7th St., Suite 800
Los Angeles, CA 90017
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Dr. Portia Lee
3315 Griffith Park Blvd., #303
Los Angeles, CA 90027
(323) 664-4203

Pam O'Connor
906 9th Street
Santa Monica, CA 90403
(310) 458-5500

Planning Consultants Research
Jan Ostashay
233 Wilshire Blvd., Suite 130
Santa Monica, CA 90401
(310) 451-4488

P.S. Preservation Services
John Snyder
P.O. Box 191275
Sacramento, CA 958819

SAIC
Leslie Heumann
35 S. Raymond Ave., Suite 200
Pasadena, CA 91105-1913
(626) 585-0365

San Buenaventura Research Associates
627 East Pleasant St.
Santa Paula, CA 93060
(805) 525-1909

Katie Wollan
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Los Angeles, CA 90068
(323) 469-7594
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CITY OF LOS ANGELES

CALIFORNIA



Dear Property Owner,

As you may know, the Cultural Heritage Commission, which began its work in 1962, has declared over 700 buildings and sites as Historic-Cultural Monuments. It has aided in saving treasured architecture and historically significant structures throughout the City. The Commission is now attempting to increase the number of sites eligible for historic property tax benefit programs. One such plan is the Mills Act that helps Historic-Cultural Monuments and contributing buildings to Historic Preservation Overlay Zones. If your real estate is architecturally or historically significant, you could be eligible for a share of the Mills Act funds.

To find out if your property meets the criteria of the Cultural Heritage Ordinance, you may complete an application form and present it to the Commission. If the Commissioners declare your site a Historic-Cultural Monument and the City Council confirms their action, you qualify to compete for the tax incentives. Note that the Cultural Heritage Ordinance provides for referral to the Commission of all building permits to alter or demolish a Historic-Cultural Monument.

For your convenience, the Monument application is available by FAX, by calling (213) 473-7720. The application is also available on the Cultural Affairs Department Website at: www.culturela.org under Cultural Heritage Links.

If you would like to obtain a copy of "How to research and complete a Historic-Cultural Monument Application" and/or if you have any questions, call (213) 473-7720.

Very truly yours,

CULTURAL HERITAGE COMMISSION

SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

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

ARCHITECTURAL SIGNIFICANCE

THE _____ IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT

_____ ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

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

A N D / O R

HISTORICAL SIGNIFICANCE

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

_____ WAS IMPORTANT TO THE
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE _____

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

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

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

DESCRIPTION

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

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

NAME OF PROPOSED MONUMENT _____

10. CONSTRUCTION DATE: FACTUAL _____ ESTIMATED _____

11. ARCHITECT, DESIGNER, OR ENGINEER _____

12. CONTRACTOR OR OTHER BUILDER _____

13. DATES OF ENCLOSED PHOTOGRAPHS _____
(8X10 BLACK AND WHITE GLOSSY)

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

15. ALTERATIONS _____

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

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

SIGNIFICANCE

18. BRIEF STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED WITH THE SITE (SEE OPTIONAL SIGNIFICANCE WORK SHEET)

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

20. DATE FORM PREPARED _____ PREPARER'S NAME _____

ORGANIZATION _____ STREET ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____ PHONE (213) 979 - 4555

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

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

_____, _____ PLAN _____
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

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

IT'S _____ ROOF IS _____,
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

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

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

13. Door with Glass Oval or Circle _____ DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

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

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

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

VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

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

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

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

IMPORTANT LANDSCAPING INCLUDES _____
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

STYLE GUIDE



CLASSICAL REVIVAL
1840-1870

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



EASTLAKE REVIVAL
1870-1890

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



ITALIANATE
1870-1890

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



QUEEN ANNE
1880-1900

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



CHATEAUESQUE
1890-1915

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



COLONIAL REVIVAL
1890-1915

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



MISSION REVIVAL
1890-1915

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



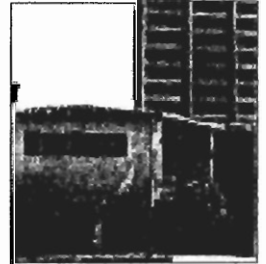
CRAFTSMAN
1900-1925

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



FRENCH NORMAN
1915-1940

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



MONTEREY REVIVAL
1915-1940

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



SPANISH COLONIAL REVIVAL
1915-1940

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



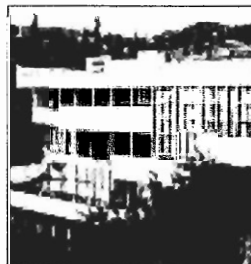
ENGLISH TUDOR REVIVAL
1915-1940

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



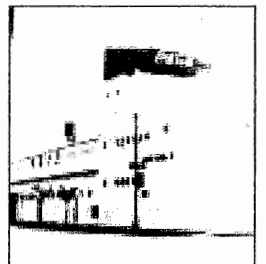
ART DECO
1920-1940

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



INTERNATIONAL
1925-1940











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



STREAMLINE MODERNE
1935-1945











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

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






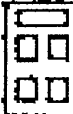

									
1. SQUARE	2. RECTANGULAR	3. CENTER SPACE	4. L SHAPE	5. T SHAPE	6. U SHAPE	7. H SHAPE	8. CROSS-AXIAL	9. IRREGULAR	10. POLYGONAL

(Return to Previous Page)








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

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











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

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

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

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

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

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