



## AGENDA REPORT

**Meeting Date:** March 4, 2008  
**Item Number:** E-2  
**To:** Honorable Mayor & City Council  
**From:** Vincent P. Bertoni, AICP, Director of Community Development  
Michele McGrath, Senior Planner  
**Subject:** RESOLUTION OF THE COUNCIL OF THE CITY OF BEVERLY HILLS  
AMENDING THE RESIDENTIAL DESIGN STYLE CATALOGUE IN  
CONNECTION WITH DESIGN REVIEW OF SINGLE FAMILY  
RESIDENCES

**Attachments:**

1. Resolution Amending Style Catalogue
2. Copy of Style Catalogue showing proposed amendments

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### RECOMMENDATION

Staff respectfully recommends the City Council adopt the Resolution amending the City's Residential Design Style Catalogue. The amendments correct language in the Style Catalogue inconsistent with the City's current Design Review process and remove the "Beaux Arts" style from the Catalogue. A copy of the Style Catalogue showing all of the proposed revisions has been provided for your review.

### INTRODUCTION

The City Council adopted an urgency ordinance establishing a design review requirement for single family residences south of Santa Monica Boulevard on January 27, 2004. A resolution adopting a Residential Design Style Catalogue ("Style Catalogue") was adopted March 2, 2004. A permanent ordinance establishing Design Review was adopted by the City Council on April 20, 2004 along with a resolution adopting amendments to the Style Catalogue reflecting the differences between the original Catalogue and the permanent ordinance. The City Council expanded Design Review to the Central Area of the City north of Santa Monica on May 17, 2005 and amended the design review process; however, the Style Catalogue was not amended accordingly. As a result, some text in the Style Catalogue is now inconsistent with the approved design review process and that text is proposed to be revised. In addition, one design style included in the Catalogue, the Beaux Arts style, was

deemed inappropriate for the Catalogue by the Design Review and Planning Commissions and is proposed to be removed. These changes are discussed further below.

The changes to the Style Catalogue were initiated by the Design Review Commission which unanimously approved the amendments. The amended Style Catalogue was presented to the Planning Commission on January 10, 2008 and the Commission voted unanimously to recommend the Style Catalogue revisions to the City Council. A staff report regarding the changes was presented to the City Council at its February 5, 2008 Study Session. The City Council concurred with the changes and requested a resolution amending the Style Catalogue. The discussion below is recapitulation of the discussion in the February 5, 2008 staff report.

## **DISCUSSION**

The proposed amendments to the Style Catalogue include:

### Correcting Inconsistencies

The main inconsistency is the Style Catalogue refers to the old "Three Track" design review process which was changed by the City Council in 2005 to a "Two-Track" process. The Two Track process allows staff-level review for projects exhibiting a pure architectural style and stamped by a licensed architect; a Commission-level review is required for all other projects requiring design review. This review process has been in place for almost three years and the Style Catalogue will now accurately reflect that. The proposed amendments to the Style Catalogue would also update the Catalogue with current department names, correct grammar, eliminate redundant language, and delete the Beaux Arts style.

### Deleting the Beaux Arts Style

The Style Catalogue is intended as a guide for applicants designing single family homes in the City and for staff to review projects to determine whether a design represents a pure architectural style; however, many applicants appear to rely on the Catalogue to choose a style they believe the City will approve. As a result, it is more likely that a style in the Catalogue will be selected by an applicant.

A particular architectural style in the Style Catalogue that is often selected is the Beaux Arts style. The Beaux Arts style is a lavish, heavily ornamented classical style whose name comes from L'Ecole des Beaux Arts, (the School of Fine Arts), in Paris in the 19<sup>th</sup> century. The style was popularized during the 1893 Columbian Exposition in Chicago in 1893 and became popular in the United States for civic buildings and mansions on large estates at the turn of the century. The style is characterized by the following features:

- Large and grandiose compositions
- Exuberance of detail and variety of stone finishes
- Projecting facades or pavilions
- Paired colossal columns
- Windows: framed by freestanding columns, sills with balustrades, pedimented entablature on top
- Pronounced cornices and enriched entablatures topped with a tall parapet, balustrade, or attic story.

The Design Review Commission has come to the conclusion, based on the review of many projects, that the Beaux Arts style is a particularly difficult style to execute successfully in Beverly Hills given the size of the lots and the existing architectural character of the City. The Design Review Commission has consistently found that projects designed in the Beaux Arts style have difficulty meeting the criteria for project approval, particularly the criteria addressing scale and mass of the design as well as harmony with the existing neighborhood. The Commission came to the conclusion that it is a disservice to applicants to include a design style in the Style Catalogue that is difficult to approve based on the Code-required findings the Commission must make.

It is proposed the Style Catalogue be amended to remove the Beaux Arts style as a "Principal Subtype" under the category of "Period Revival" style. Applicants may propose any design style, whether or not the style is included in the Style Catalogue; however, the removal of the Beaux Arts style is intended to send the message that the City does not recommend this style.

### **PROPOSED CHANGES**

<b>PAGE</b>	<b>LANGUAGE CHANGE</b>
Title Page	Page will be revised to reflect current information. An Example: "City of Beverly Hills Planning and Community Development Department" will be revised to read "City of Beverly Hills Community Development Department, Planning Division"
Table of Contents	Remove "Beaux Arts" under "Period Revival; Principal Subtypes" and renumber pages
Page 2-4	Revise text to remove references to the "three-track approach" as Design Review now has a two-track process: Staff Level (Track 1) or Commission Level (Track 2) review; correct grammar and eliminate redundant language
Page 6	Revise text to remove references to the "Incentives/Rewards" review alternative which is no longer an option.
Page 7	Revise Process Flow Chart to reflect current process
Pages 69-71	Delete three pages entitled "Principal Subtype: Beaux Arts."
Page 97	Remove references to "Beaux Arts." Even though these references discourage certain design features of Beaux-Arts style, the references could be confusing if the style is not included in the Catalogue. The particular design features would still be discouraged.
Page 109	Delete the paragraph entitled "Beaux Arts."

### **PUBLIC NOTICE AND COMMENTS**

A public notice is not required to adopt the resolution but in the interest of full public participation, notices were published in the *Beverly Hills Courier* and in the *Beverly Hills Weekly* prior to the Planning Commission public hearing on January 10, 2008. No written or verbal comments on this item have been received to date by staff.

Meeting Date: March 4, 2008

**FISCAL IMPACT**

The proposed revisions to the Style Catalogue would have no fiscal impact to the City.

Vincent P. Bertoni, AICP

Approved By

A handwritten signature in black ink, appearing to be 'VB', written over a horizontal line.

RESOLUTION NO. 08-R-\_\_\_\_\_

RESOLUTION OF THE COUNCIL OF THE CITY OF BEVERLY HILLS AMENDING THE RESIDENTIAL DESIGN STYLE CATALOGUE IN CONNECTION WITH DESIGN REVIEW OF SINGLE-FAMILY RESIDENCES

The Council of the City of Beverly Hills resolves as follows:

Section 1. The City Council adopted Ordinance No. 04-O-2444 establishing design review criteria and procedures for single-family residence, establishing a design review commission, and amending the Beverly Hills Municipal Code (“BHMC”). The City Council subsequently adopted Ordinance No. 05-O-2472 amending design review criteria and procedures for single-family residences, expanding design review requirements to all single-family residences in the Central R-1 Zone, and amending the BHMC. Ordinance No. 05-O-2472 amended Article 44 to Chapter 3 of Title 10 of the BHMC. BHMC Section 10-3-4408 of said Article 44 authorizes the City Council to adopt by resolution a Residential Design Style Catalogue to be used in connection with design review of single-family residences.

Section 2. That certain Residential Design Style Catalogue (the “Amended Style Catalogue”), dated February 19, 2008, a copy of which is on file in the Office of the City Clerk and in the Department of Community Development, is hereby approved. The Amended Style Catalogue supercedes that certain Residential Design Style Catalogue (the “Style Catalogue”), dated April 20, 2004, adopted by the City Council pursuant to Resolution No. 04-R-11630.

Section 3. The City Clerk shall certify to the adoption of this resolution and shall cause this resolution and his certification to be entered in the Book of Resolutions of the Council of the City.

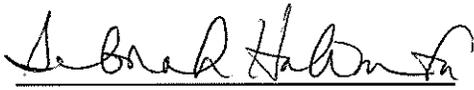
Adopted:

\_\_\_\_\_  
JIMMY DELSHAD  
Mayor of the City of Beverly Hills, California

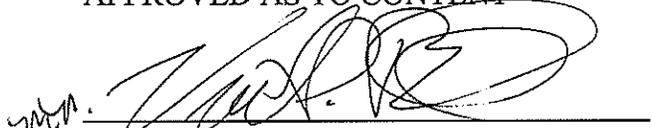
ATTEST:

\_\_\_\_\_(SEAL)  
BYRON POPE  
City Clerk

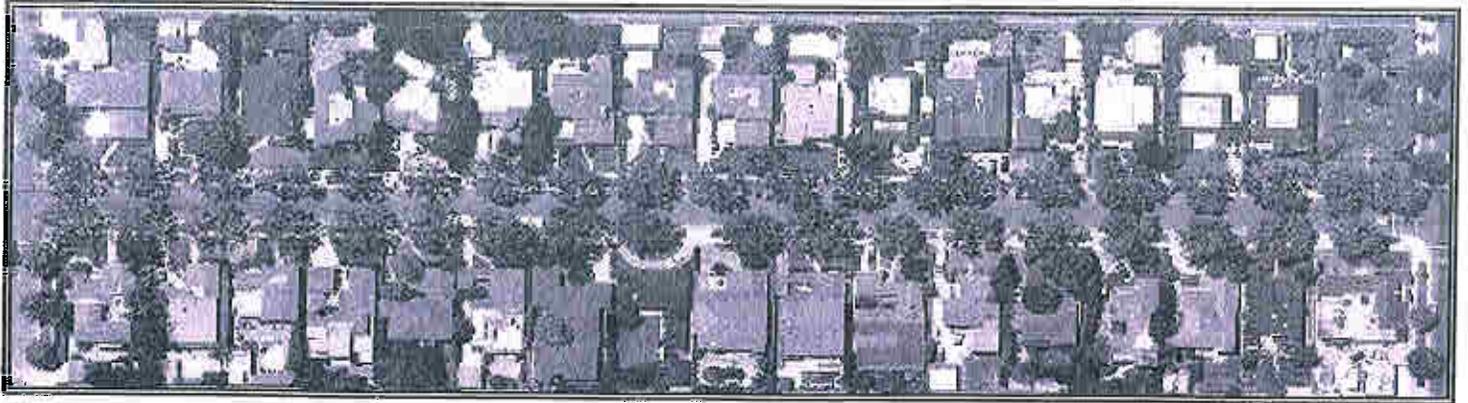
APPROVED AS TO FORM:

  
\_\_\_\_\_  
LAURENCE S. WIENER  
City Attorney

APPROVED AS TO CONTENT

  
\_\_\_\_\_  
VINCENT P. BERTONI, AICP  
Director of Community Development

# *City of Beverly Hills*



## *Residential Design Style Catalogue*





# City of Beverly Hills

## RESIDENTIAL DESIGN STYLE CATALOGUE



Single Family Residential Design Guidelines  
City of Beverly Hills Community Development Department,  
Planning Division  
455 N. Rexford Drive  
Room G-40  
Beverly Hills, CA 90210

### **City Council**

Jimmy Delshad, Mayor  
Barry Brucker, Vice Mayor  
Linda J. Briskman  
Frank M. Fenton  
Nancy Krasne

### **Departments**

Vincent P. Bertoni, AICP Director of Community Development

### **Contact for further information:**

Community Development Department  
Planning Division 310. 285. 1123  
Building & Safety Division 310. 285. 1141  
[www.beverlyhills.org](http://www.beverlyhills.org)  
Prepared and illustrated by the Planning Division

Style Catalogue originally adopted March 2, 2004  
First Revision April 20, 2004  
Second Revision XXX, 2008



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*(Not Represented in Style Catalogue)*

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Examples other than those listed can be considered if architecturally true to textbook definitions	

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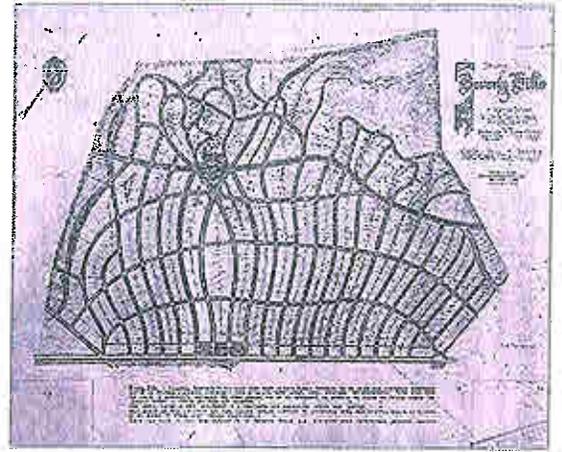


## BACKGROUND

The City of Beverly Hills was incorporated in 1914, and became a residential enclave for such Hollywood celebrities as Douglas Fairbanks, Sr., Mary Pickford, Will Rogers, and others. The City's residential streets were master planned and developed according to the design of noted Landscape Architect and Planner, Wilbur Cook. From its inception forward the City of Beverly Hills was renowned for its carefully detailed custom-built homes, most of which were period revival styles, some inspired by lavish film industry sets.

During the late 1980's a new building pattern emerged. The new pattern began to change the original character of the residential streets. It was during this period that an increasing number of newly constructed homes began to exhibit an out-of-scale appearance with respect to their neighboring buildings.

An aspect which highlights the bulk and mass appearance of these new or remodeled homes is the use of elements which emphasize the prominence of the façade, particularly as viewed from the street. Another aspect which contributes to the bulky appearance is the use of materials lesser in quality than were used in the original neighboring buildings. In combination with the bulky appearance and materials has been an overall decrease in the number of landscape plantings, which conflicts with typical landscape pattern associated with the traditional homes built prior to this period.



Wilbur Cook's Master plan for Beverly Hills



Example of a period revival home, built before the new pattern emerged. Example illustrates a period revival style and demonstrates the typical modulation and setback appearance of the traditional home. Also shown is the adherence to a pure style, its quality materials and the typical landscape pattern chosen to enhance the garden quality of the City.

At the close of the 20<sup>th</sup> Century, City of Beverly Hills residents began to relay numerous comments to the City Council expressing their concern and desire that some form of design guidelines be implemented to assist in the retention of the neighborhood character and the garden quality of the City. It is anticipated that by ensuring the preservation of neighborhood character; property values will be retained and enhanced.

The Residential Design Style Catalogue is the result of a request from the City Council to respond to these comments from the public. The Style Catalogue addresses issues of mass and bulk by studying the character of the residential neighborhoods and identifying pure styles that do not appear bulky and out-of-scale and offer an opportunity to contribute to the street by utilizing quality materials and lush landscape designs.



Typical residential neighborhood prior to shift in development pattern



Traditional home with accompanying landscape design

## PURPOSE

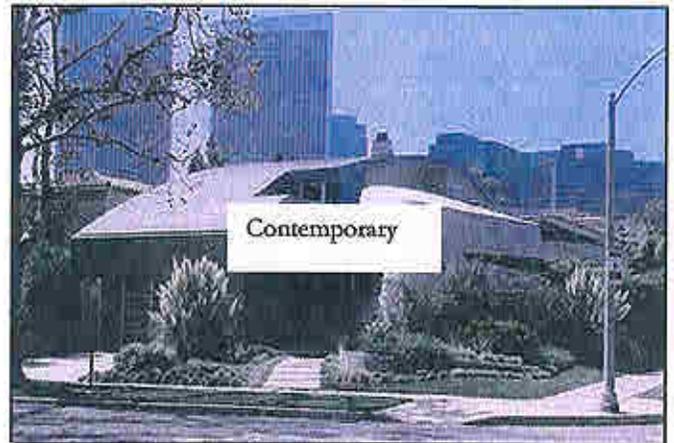
The purpose of the design guidelines contained in the Residential Design Style Catalogue is to provide a pictorial of architecturally pure residential styles that are prevalent throughout the City. Although the Style Catalogue describes numerous recognized styles by detailing their architectural features and materials, other styles which are not exemplified will be considered when they are textbook true. A list of additional styles not illustrated in this catalogue, but available from which to choose is offered at the end of the Style description section.



French Normandy style

The intent of the Residential Design Style Catalogue is to provide guidance for designing and building a new home or remodeling an existing residence.

The written and graphic contents of this booklet are offered to supply a visual understanding of recognized residential styles in the City. The design recommendations including additional information contained in the appendix have been developed to promote architectural design and detailing that will enhance the neighborhood character and protect the property values of the City's residential community.



It is anticipated that residential property owners, developers, architects, building designers, and contractors aiming to construct new residential structures or make alterations or additions to existing buildings, that may be visible from the street would

obtain the guidance of this booklet prior to developing plans.

## GOALS

The goals of the Style Catalogue are the following:

- ◆ Protect the distinguished architectural character and identity which prevails in the City's residential neighborhoods and which is traditionally recognized as of the highest caliber.
- ◆ Encourage the upgrading, remodeling, or replacement of existing dwellings, while sustaining and increasing high property value, and to accommodate changing lifestyles and preferences.
- ◆ Adhere to architecturally pure styles that foster congruous designs and details, which best compliment the existing massing, scale and character of the City's residential neighborhoods.
- ◆ Protect the long-range objectives of the City to preserve a positive neighborly atmosphere by inspiring sensitivity to surrounding properties.
- ◆ Ensure flexibility in the choices for creative residential design.
- ◆ Retain the traditional use of required open space and encourage the use of compatible plant materials and landscaping placement.



## PROCESS

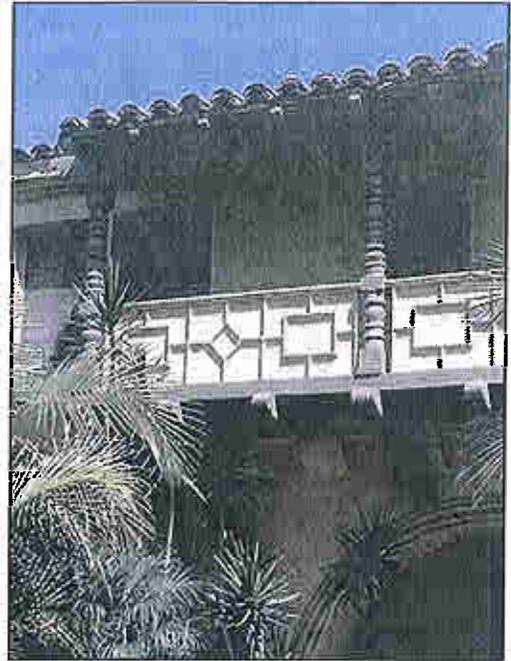
Adherence to these guidelines will be reviewed by City of Beverly Hills staff when an application for new construction or residential remodel is submitted to the Community Development Department.

The guidelines are not intended to limit creative design. On the contrary, two alternate methods for obtaining residential construction permits have been made available to the City's residential property owner. This booklet represents Track 1 in a two-track approach available for the permitting of new construction or exterior modifications visible from the street.

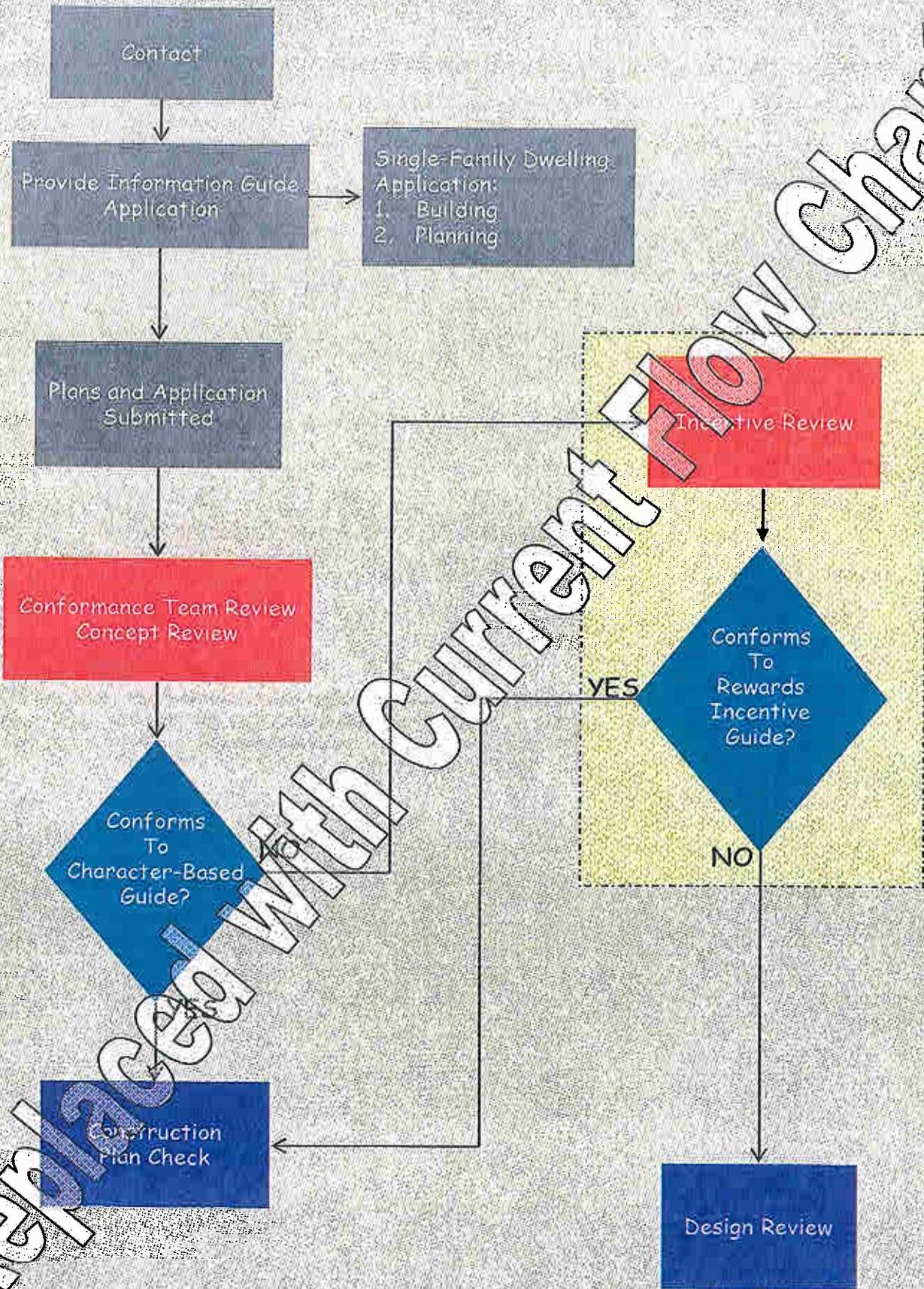
Track 1 is a staff-level review and applies to projects that conform to a pure architectural style and are designed by a licensed architect.

Track 2 is a Commission-level review and applies to all other single-family residential projects that require design review.

Please refer to the process flow chart on page 7.



**PROCESS FLOW CHART**



Replaced With Current Flow Chart

**PRE-APPLICATION SUBMITTAL  
(ZONING CODE COMPLIANCE REVIEW)**  
Staff reviews one set of plans for zoning compliance and to determine whether project is a staff level (Track 1) or Commission level (Track 2) review  
Letter sent to applicant

**APPLICANT SUBMITS DESIGN REVIEW APPLICATION**

**TRACK 1 – Staff Review:**  
Submit a complete application - 3 sets of plans  
1. Design must be a pure architectural style  
2. Project must be stamped by a licensed architect  
Staff Approves (PROCEED TO PLAN CHECK)

**TRACK 2 – Commission Review:**  
Submit a complete application - 8 sets of plans  
PUBLIC NOTICE - Staff sends notices 10 days before the Design Review Commission (DRC) meeting

**DESIGN REVIEW COMMISSION MEETING(S)  
APPROVAL / DENIAL**

DRC decision may be appealed to Planning Commission by Applicant

Once project design is approved:  
**PLAN CHECK**

**BUILDING PERMITS**

*Residential Styles*  
*Principal Categories:*

American Colonial  
Rural European Revival  
Spanish Colonial  
Contemporary  
Period Revival

*Additional styles are listed at the end of the section.  
Other styles not listed can be considered when recognized as  
architecturally pure.*



*Principal Category:*  
**American Colonial**

***Principal Subtypes***

Neo-Classical Revival

Georgian and Federal Revivals

New England Revival (Cape Cod Style)

Neo-Colonial Revival

*Catalogue Page*

13

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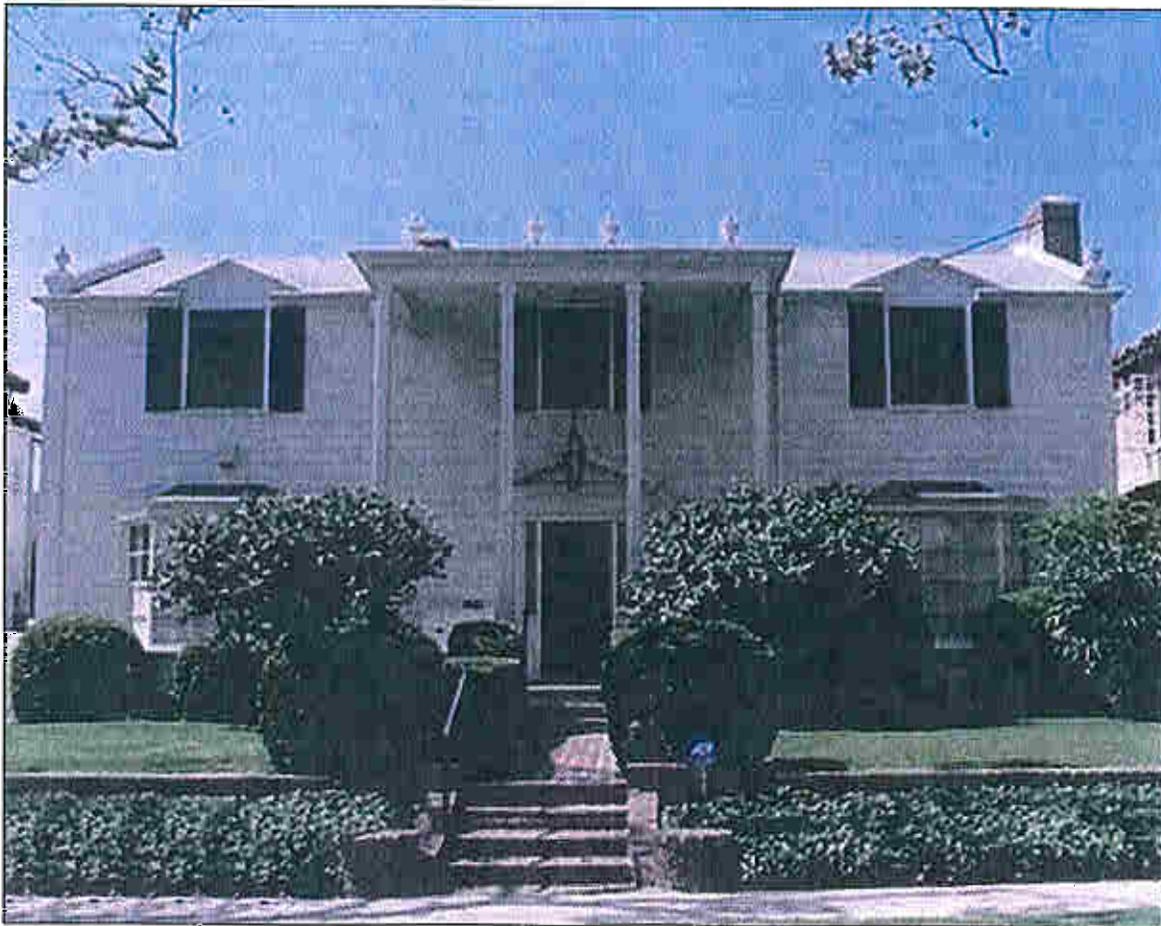
21

25



*Principal Subtype:*  
**Neo-Classical Revival**

(May not be appropriate for lots smaller than 60 feet in width)



Photograph illustrates typical proportions, details, and materials associated with the style.  
Residence pictured is located on a property approximately 60 feet in width

## NEO-CLASSICAL REVIVAL:

### Character defining features:

- ◆ Two stories and a single gable.
- ◆ Flat façade, human scale openings.
- ◆ Width of the front façade at least twice the height.
- ◆ Roof overhangs, cornices, columns, window and door sizes shall adhere to the proportions illustrated in the photographs and renderings.
- ◆ Symmetrical features repeating horizontally against vertical flat surface.
- ◆ Central two story portico full height columns support pediment.
- ◆ Occasionally full height colonnade across full width of porch.
- ◆ Windows symmetrical, multi-paned and rectangular. Occasionally Palladian windows at ground floor, or above entry.
- ◆ Double hung windows with decorative entablatures, cornices, shutters.
- ◆ Porte cochere or garage in rear.



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 60 feet in width.

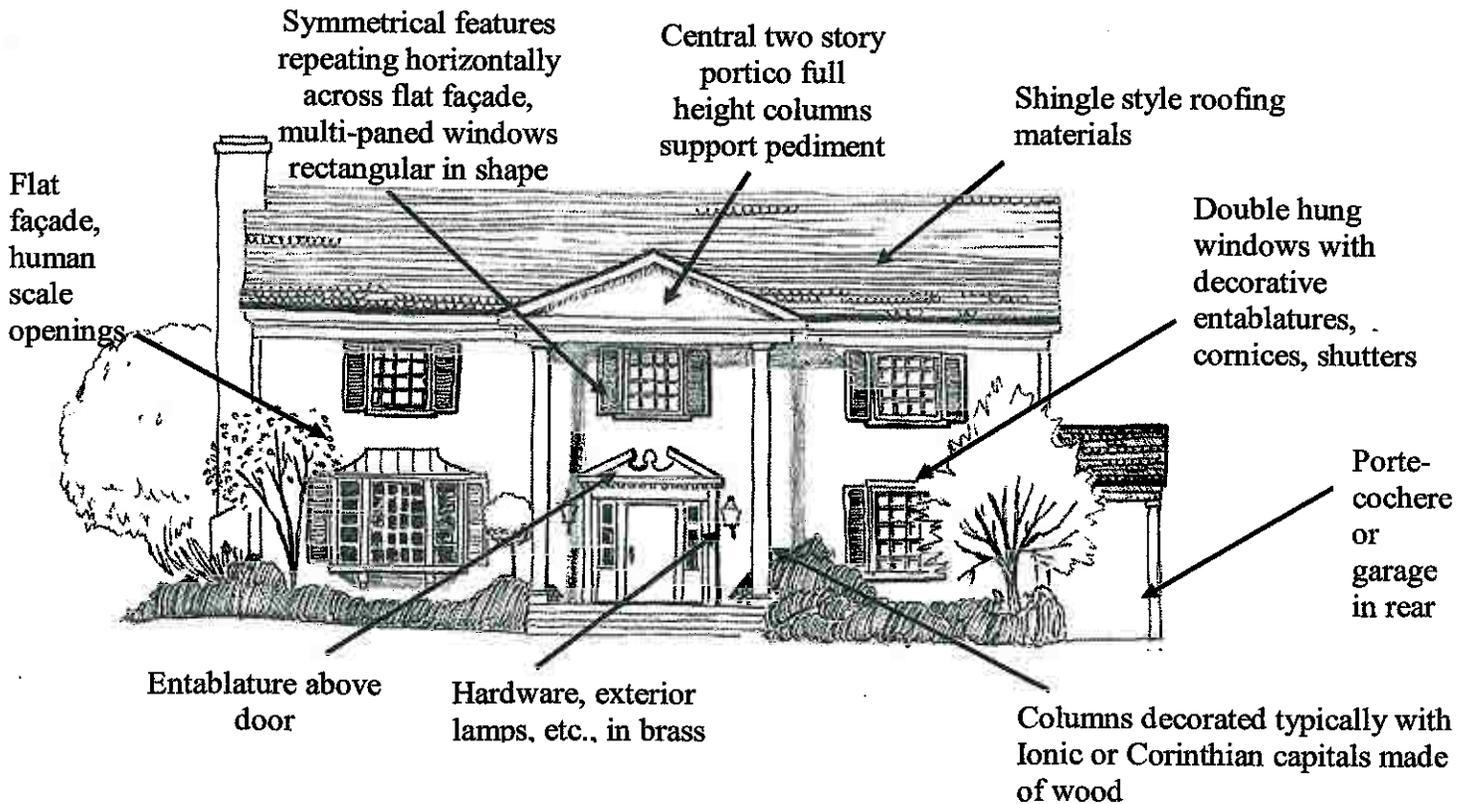
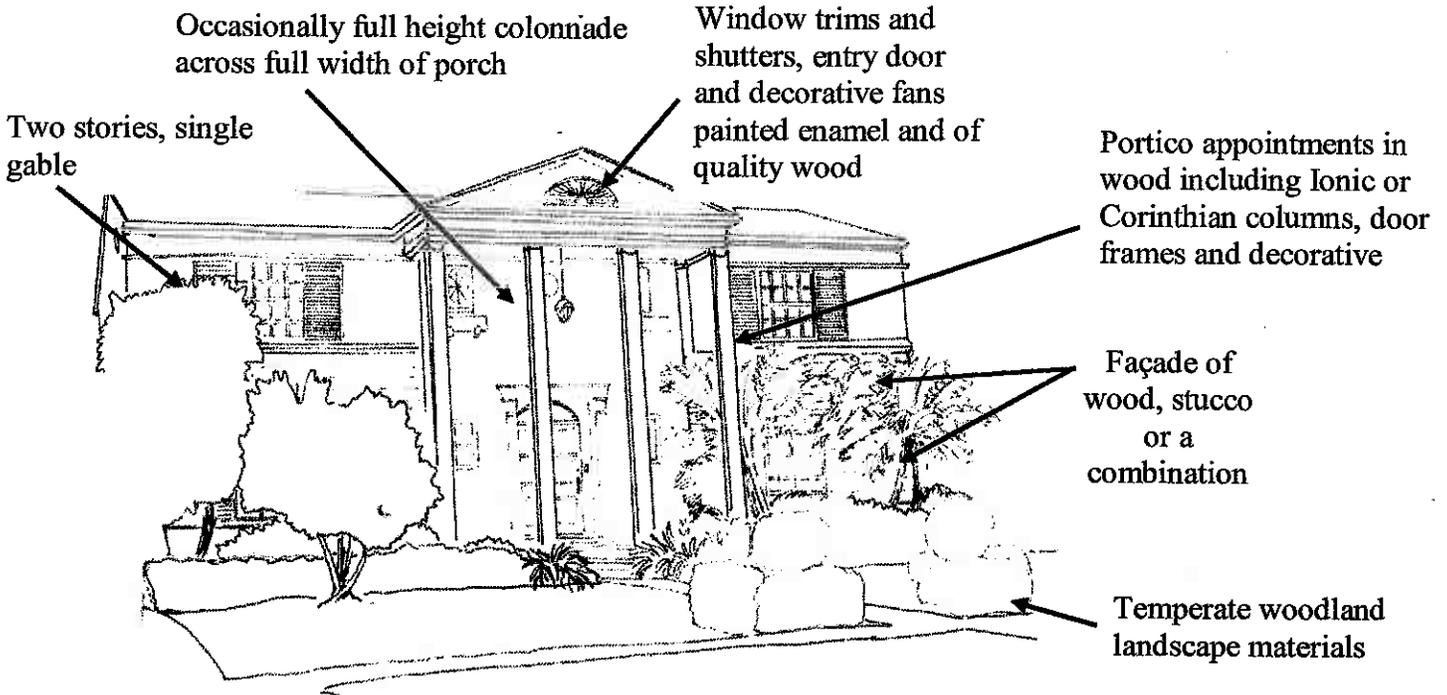
- ◆ *Note: Changes to the proportionality of the key style defining features, such as width to height ratio, windows, front entries, and roof lines, will jeopardize the pure architectural nature of the design and would require Track 3 Design Review.*

### Typical materials and details:

- ◆ Shingle roofing materials.
- ◆ Brick, wood, stucco combinations.
- ◆ Columns decorated typically with Ionic or Corinthian capitals made of wood.
- ◆ Typical portico appointments also in wood.
- ◆ Wood shutters and trims, wooden entry door and decorative fans.
- ◆ Windowpanes of quality wood.
- ◆ Hardware, exterior lamps, address appointments, etc., in brass
- ◆ Temperate woodland landscape materials.

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”

◆ For more information see Appendix





*Principal Subtype:*  
Georgian and Federal Revivals

(May be appropriate for lots 60 feet in width and smaller)



Photograph illustrates typical proportions, details, and materials associated with the style.  
Residence pictured is located on a property approximately 60 feet in width

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”

## GEORGIAN and FEDERAL REVIVAL:

### Character defining features:

- ◆ Two stories.
- ◆ Distinct primary gable: Georgian, flat façade: Federal.
- ◆ Stately linear shapes.
- ◆ Asymmetrical balance (Georgian) or Symmetry (Federal) with human scale attributes everywhere.
- ◆ Door cases with broken pediments.
- ◆ Classical detail in door surrounds and entryway porches, porticos, and pavilions.
- ◆ Distinctive Roman and Grecian single story classical columns.
- ◆ Bay, Palladian, dormer and porthole windows.
- ◆ Porte cochere.



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 50 feet in width

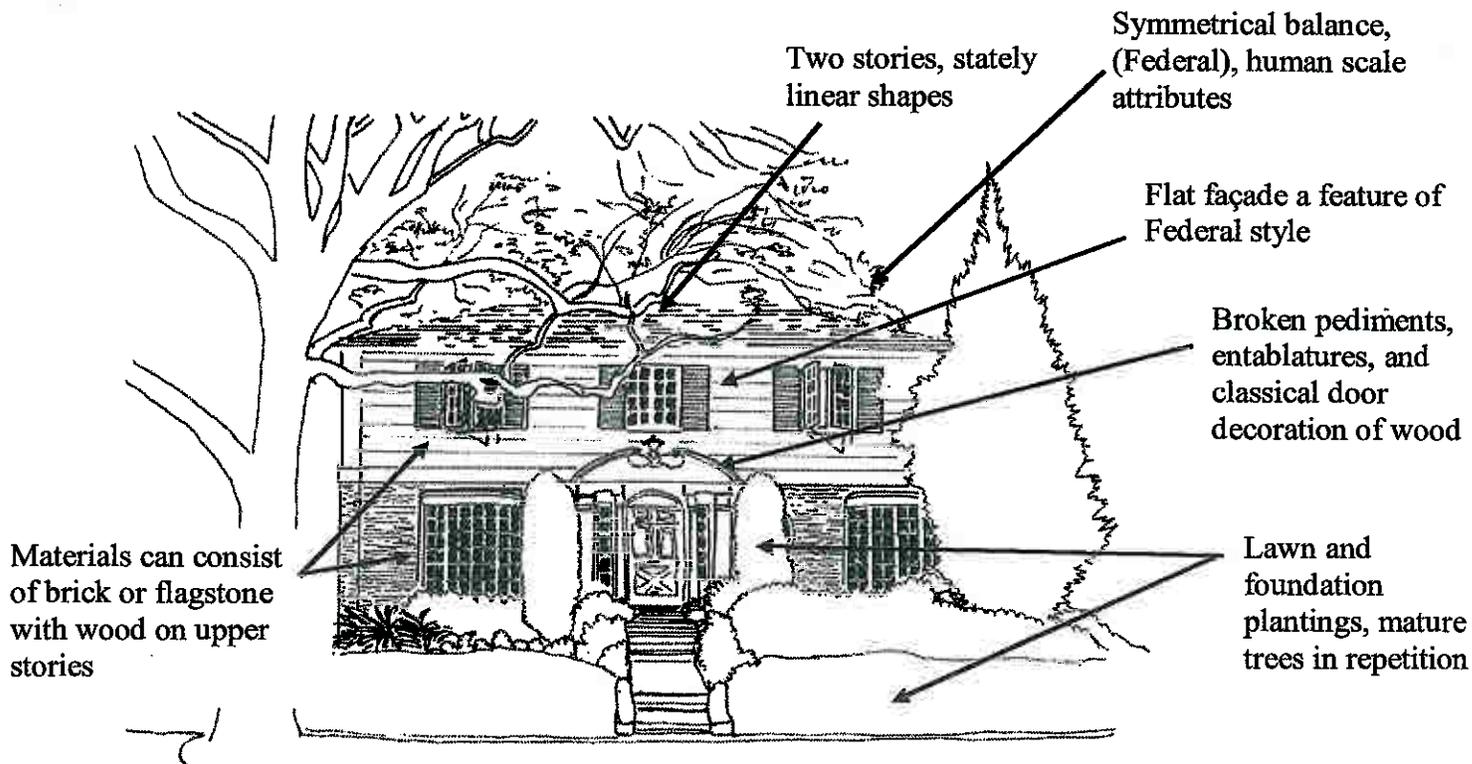
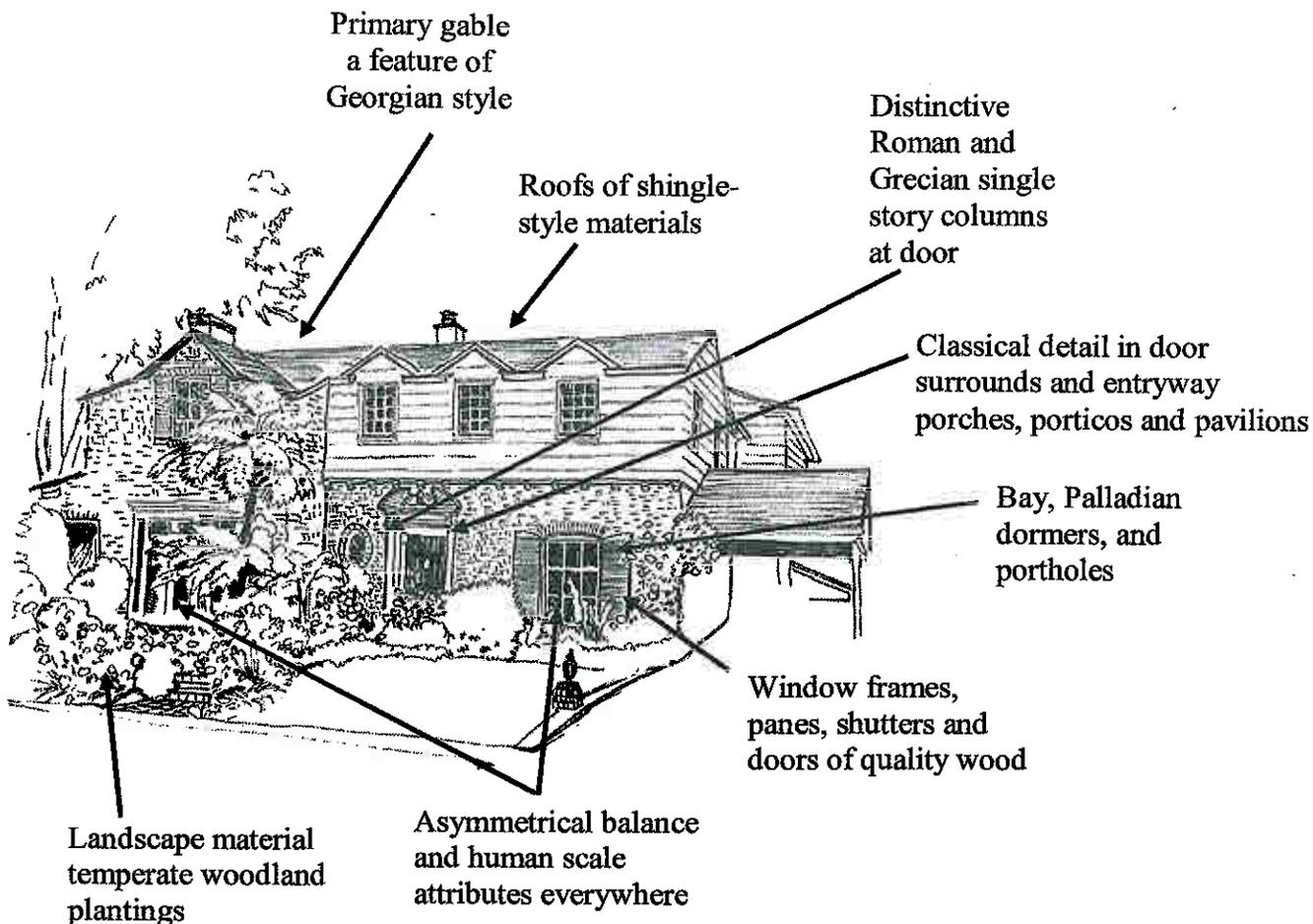
### Typical materials and details:

- ◆ Brickwork, wood, or combination.
- ◆ Pilasters, Quoins.
- ◆ Window frames, panes, shutters and doors of quality wood
- ◆ Roofs of shingle materials.
- ◆ Balconies and balustrades florid or ornamental details fanlights sash windows.
- ◆ Lawn and foundation plantings, mature trees in repetition.
- ◆ Landscape material temperate woodland plantings
- ◆ *For more information see Appendix*



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 60 feet in width

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”





*Principal Subtype:*  
New England Revival  
(Cape Cod Style)

(Appropriate for lots 60 feet in width and smaller)



Photograph illustrates typical proportions, details, and materials associated with the style.  
Residence pictured is located on a property approximately 60 feet in width.

**NEW ENGLAND REVIVAL  
(Cape Cod Style):**

**Character defining features:**

- ◆ Could be one story, but is typically two stories.
- ◆ When more than one gable, one is always front facing.
- ◆ High-pitched roof, begins at first story, almost always dormers.
- ◆ Horizontal volumes, cube-shape volumes in floor plans.
- ◆ Double hung small windows, multiple panes.
- ◆ Porches common.
- ◆ Garage in rear.
- ◆ Chimney.



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 60 feet in width

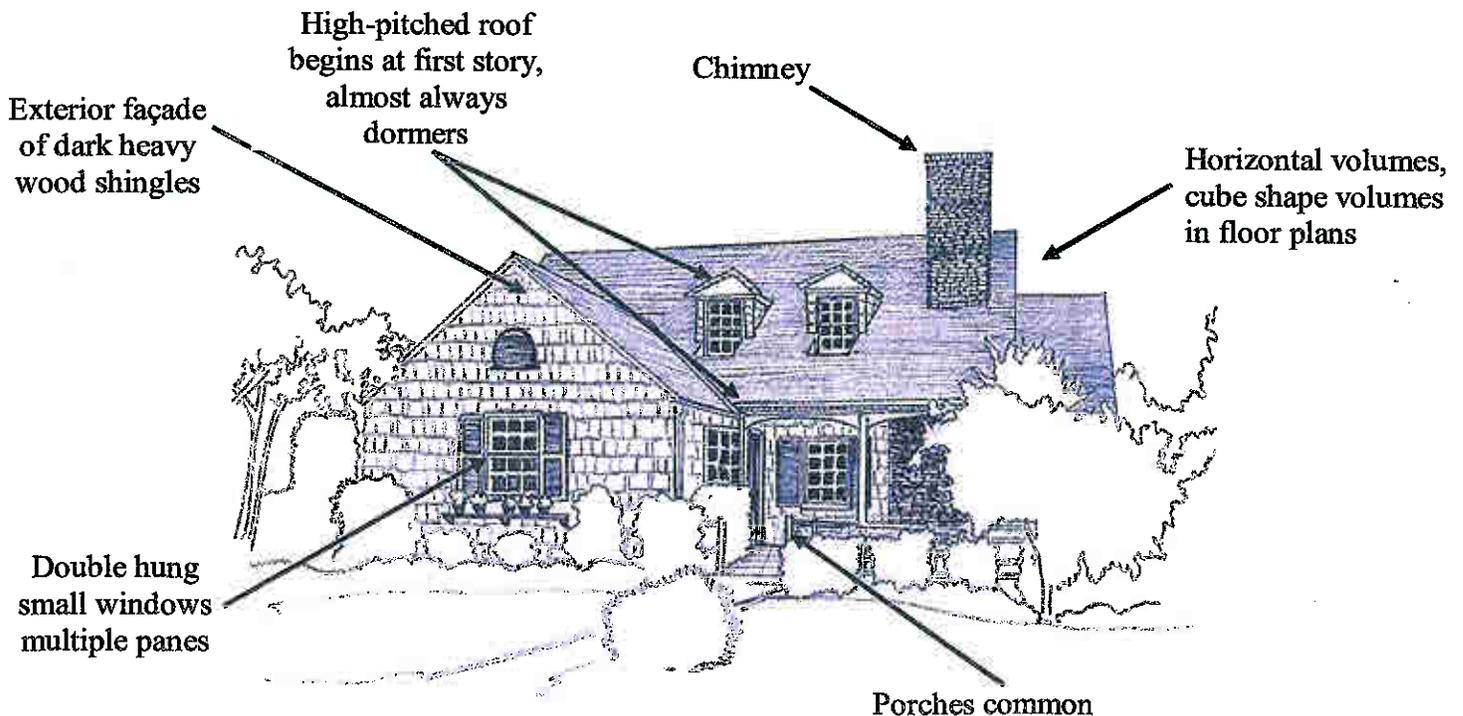
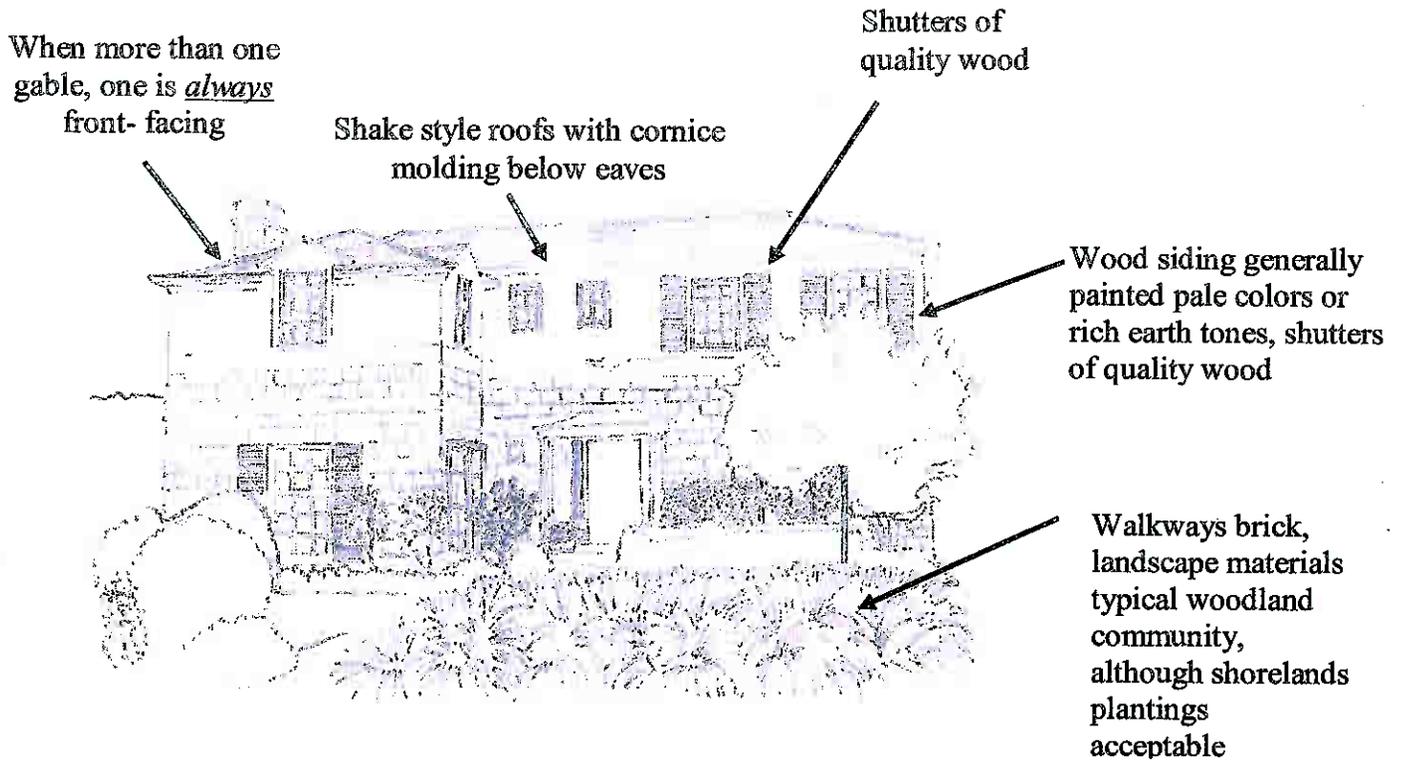
**Typical materials and details:**

- ◆ Shake roofs, cornice molding below eaves
- ◆ Wood siding painted in pale colors, earth tones, or exterior facade of large heavy dark wood shingles
- ◆ Wood Shutters, however traditionally no shutters.
- ◆ Walkways brick, landscape materials typical woodland community, although shorelands plantings acceptable.
- ◆ *For more information see Appendix*



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 50 feet in width

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”





*Principal Subtype:*  
**Neo-Colonial Revival**

(Appropriate for lots 60 feet in width or smaller)



Photograph illustrates typical proportions, details, and materials associated with the style.  
Residence pictured is located on a property approximately 60 feet in width

## NEO-COLONIAL REVIVAL:

### Character defining features:

- ◆ Two Stories.
- ◆ Moderately pitched roof, single gable.
- ◆ Flat façade with small porch, occasionally bay window.
- ◆ Human scale features, strong horizontal elements breaking up façade at or above first story.
- ◆ Pediment over entry and porch, (single story only).
- ◆ Symmetrical placement of all window and entry openings.
- ◆ Shutters, metal window canopies.
- ◆ Chimney.
- ◆ Porte-cochere and/or Garage in Rear.

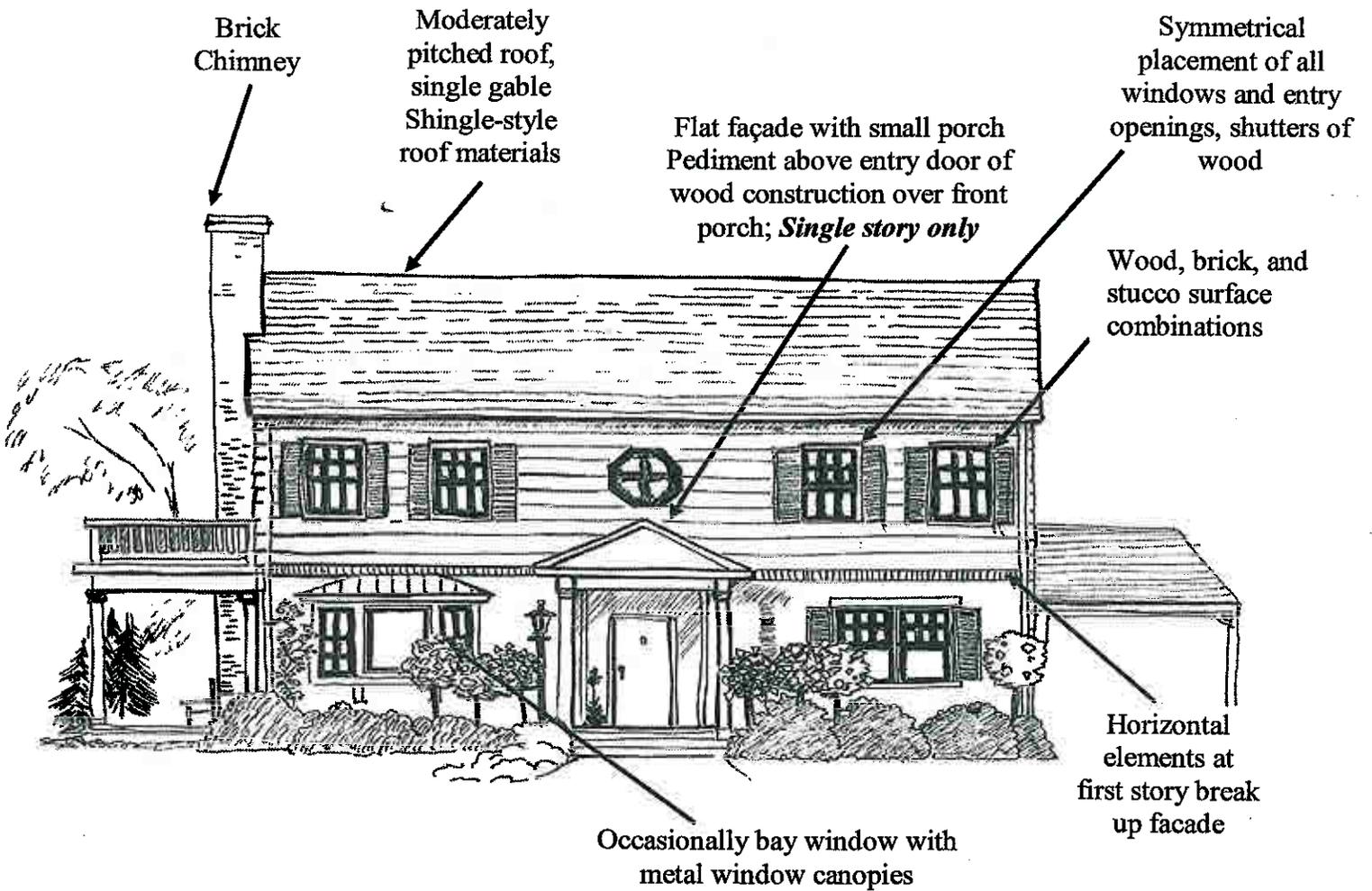


Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 55 feet in width

### Typical materials and details:

- ◆ Shingle roof materials.
- ◆ Wood, brick, and stucco surface combinations.
- ◆ Wooden window trims, eaves, and fascia boards.
- ◆ Decorative appointments of wood painted to match shutters or trims.
- ◆ Lighting porch in traditional colonial styles of brass.
- ◆ Brick chimney.
- ◆ Landscape of temperate woodland plant materials.
- ◆ *For more information see Appendix*

RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”





*Principal Category:*  
Rural European Revival

*Principal subtypes*

English Cottage Style

Tudor Style

French Normandy Farmhouse

Catalogue page

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*Principal Subtype:*  
**English Cottage Style**  
(Appropriate for lots 60 feet in width and smaller)



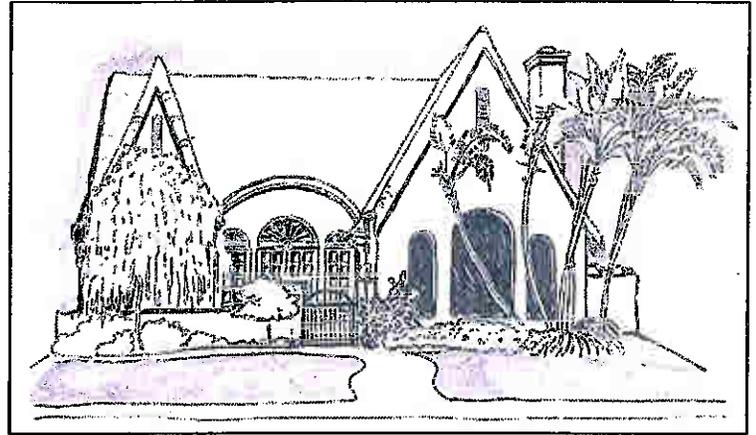
Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 60 feet in width.

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”

## ENGLISH COTTAGE STYLE:

### Character defining features:

- ◆ Generally single story, occasionally two stories.
- ◆ Interior spaces defined by recesses and protrusions in building envelope.
- ◆ Steeply pitched roof with numerous gables and pitches, occasionally dormers.
- ◆ Arched front doorways and porch entries.
- ◆ Typically main entry off front patio or courtyard and/ or porch leads to courtyard entrance and recessed front door.
- ◆ Some entries face street.
- ◆ Several windows of differing shapes usually narrow and multi-paned, panes of whimsical geometric shapes.
- ◆ Large chimney.
- ◆ Decorative fascia boards, window boxes, French doors.
- ◆ Courtyard behind low wall.
- ◆ Typically curvilinear pathways lead to entrance.
- ◆ Driveway leads to garage in rear, or porte cochere



Typical single-story cottage on a property approximately 50 feet in width. Drawing illustrates proportions of windows, roof pitches, and details associated with the style.

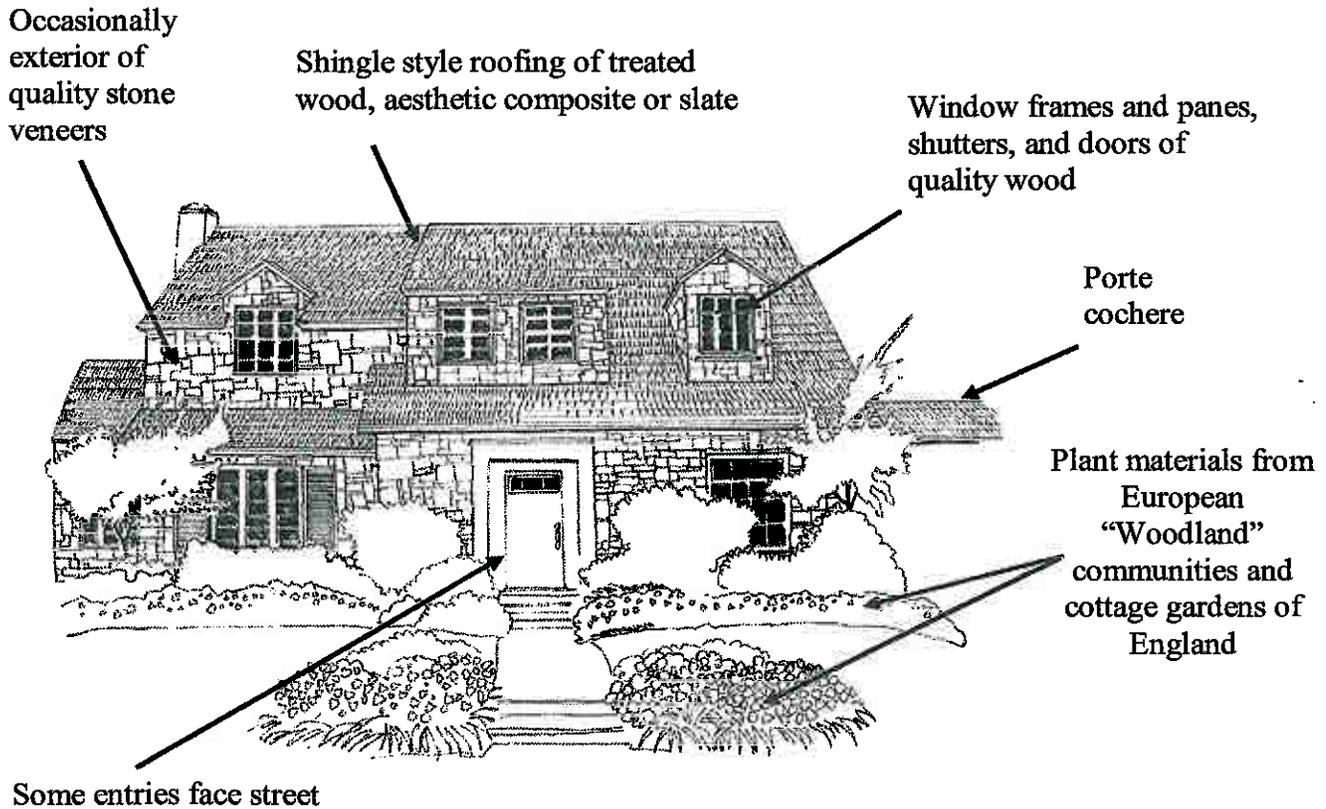
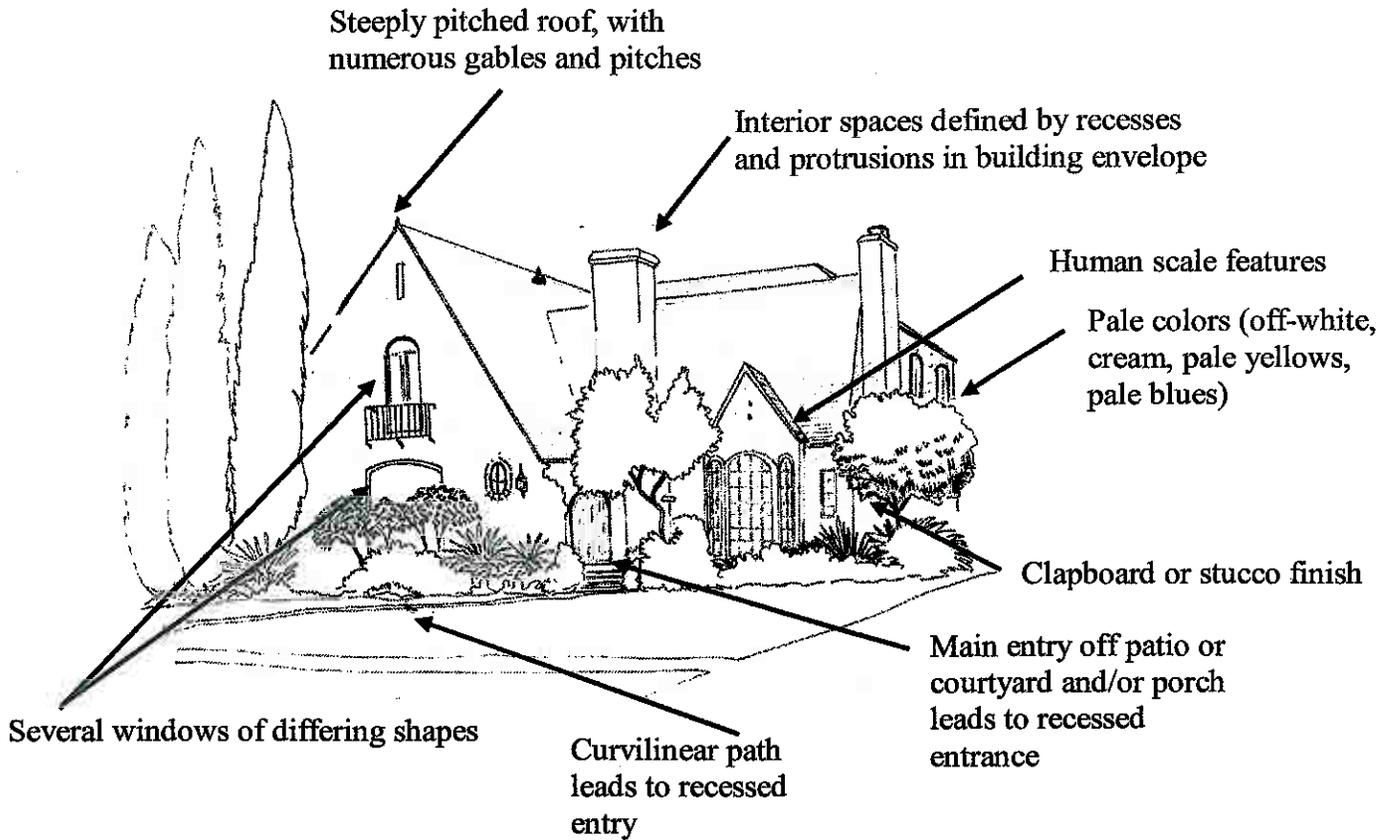
### Typical materials and details:

- ◆ Shingle-style roofing of: treated wood, aesthetic composite, or slate.
- ◆ Clapboard or Stucco finish.
- ◆ Pale colors (white, cream, yellows, blues).
- ◆ Occasionally quality stone veneer on exterior walls.
- ◆ Window frames and panes, shutters, and doors of quality wood.
- ◆ Gates into front patio of wrought iron or white picket.
- ◆ Plant materials from European “Woodland” communities and cottage gardens of England.
- ◆ *For more information see Appendix*



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 55 feet in width

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”





*Principal Subtype:*

# Tudor Style

(Appropriate for lots 60 feet in width and smaller)



Photograph illustrates typical proportions, details, and materials associated with the style. In this case, the Tudor Style represented has wood window and door details with flagstone and wood exterior. Residence pictured is located on a property approximately 80 feet in width.

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”

## TUDOR STYLE:

### Character defining features:

- ◆ Two stories.
- ◆ Steeply pitched roof with numerous gables and pitches.
- ◆ Half-timbering in geometric and curvilinear patterns, usually define “rooms” in house.
- ◆ Heavy eaves, occasionally double eaves.
- ◆ Arched front doorways and porch entries.
- ◆ Modulations to front façade can be geometric or curvilinear, i.e., bay windows, turrets, etc.
- ◆ First story has rusticated veneer of stone or brick applied to emulate cold climate protection in original designs.
- ◆ Several windows of differing shapes each usually narrow and multi paned; panes of whimsical geometric shapes, (pentagons, narrow rectangles, elongated diamond shapes).
- ◆ Large chimney.
- ◆ Window boxes.
- ◆ Porte cochere of equal materials and design as main structure.



Photograph illustrates proportions of windows, roof pitches, and details associated with the style. Residence in photograph is located on a property approximately 60 feet in width.

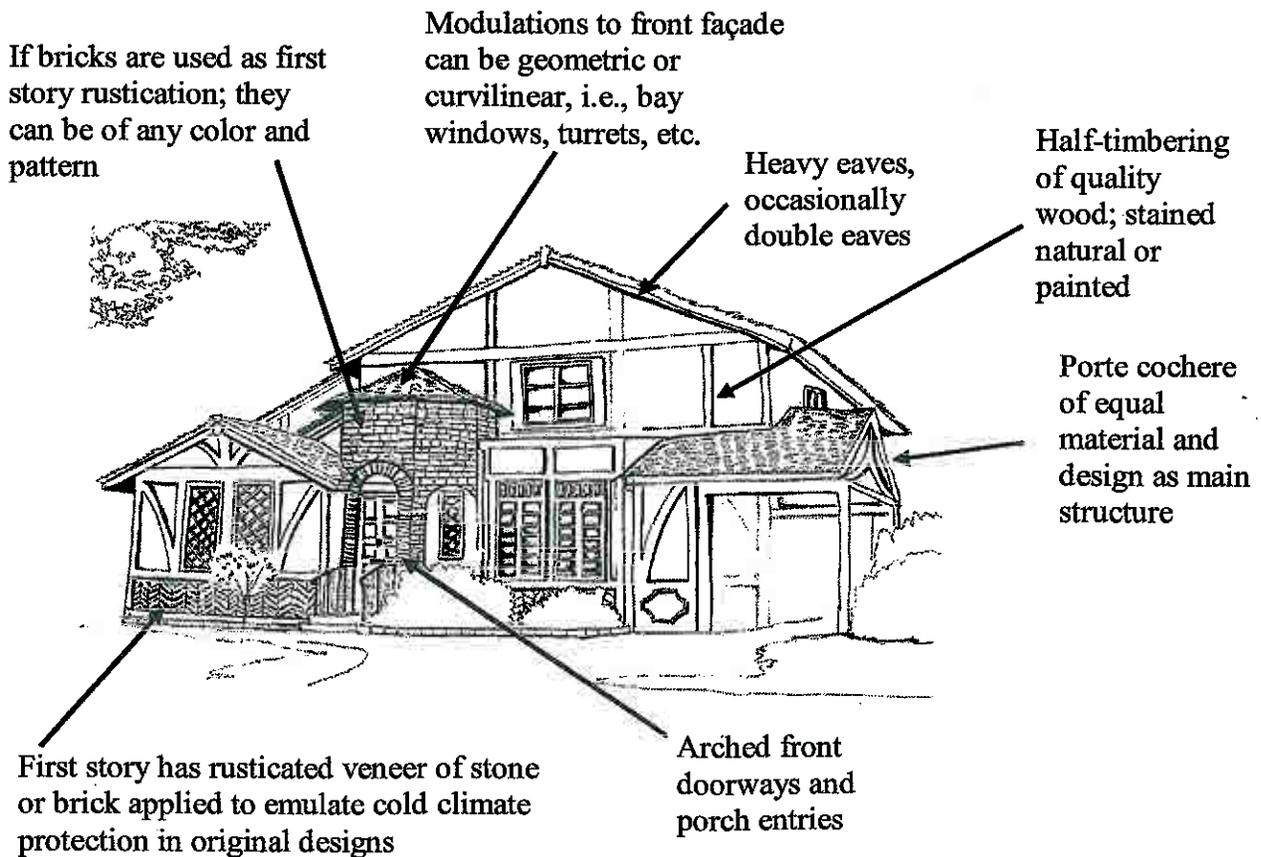
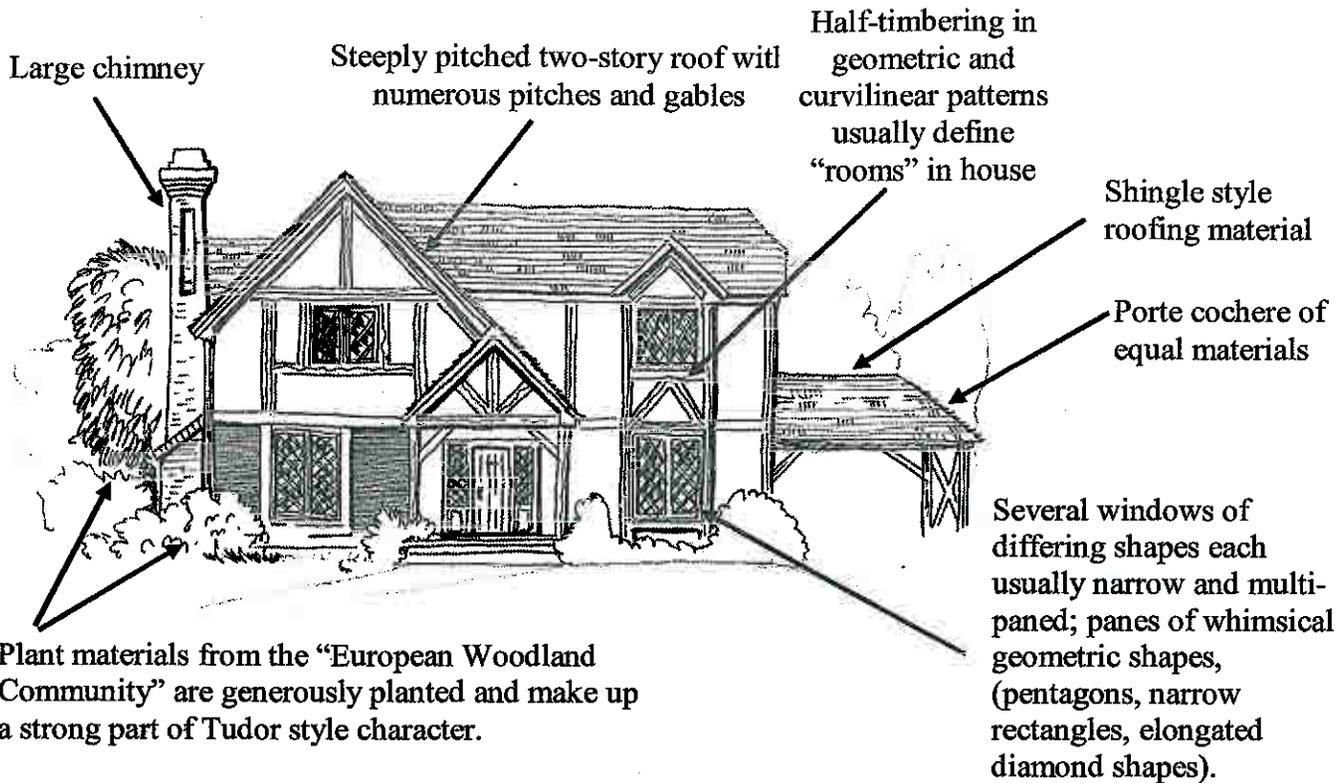
### Typical materials and details:

- ◆ Shingle roofing material.
- ◆ Half-timbering of quality wood, stained, natural or painted.
- ◆ If bricks are used as first story rustication can be of any color.
- ◆ Brick courses can be soldier or fish-scale pattern.
- ◆ Highest grade true stone veneer on exterior walls.
- ◆ Window frames and panes, shutters, and doors of quality wood.
- ◆ Leaded glass panes in diamond pattern.
- ◆ Plant materials from European woodland community are generously planted and make up a strong part of Tudor style character
  
- ◆ *For more information see Appendix*



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 60 feet in width

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”

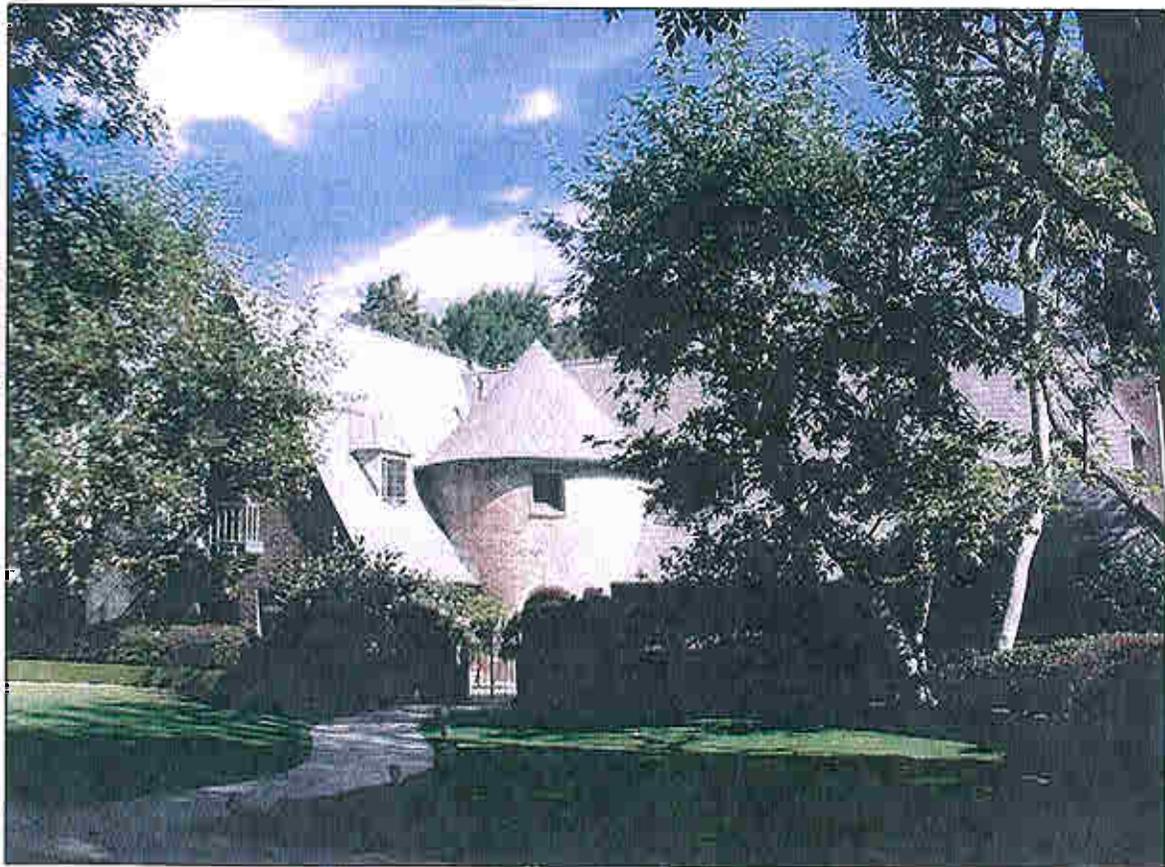




*Principal Subtype:*

# French Normandy Farmhouse

(May be appropriate for lots 60 feet in width and smaller)



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 100 feet in width.

## FRENCH NORMANDY FARMHOUSE:

### Character defining features:

- ◆ One or two stories.
- ◆ Numerous rooflines, high pitched gables.
- ◆ Asymmetry in rooflines balanced by bold shapes in footprint.
- ◆ Rounded entry vestibule with conical roof and denticulated eaves.
- ◆ Modulation representative of interior spaces, but no modulation between first and second stories.
- ◆ Various fenestration and entry patterns; bays, window seats, narrow rectangles, rounded and arched, each always a human scale opening.
- ◆ Stylized chimney.

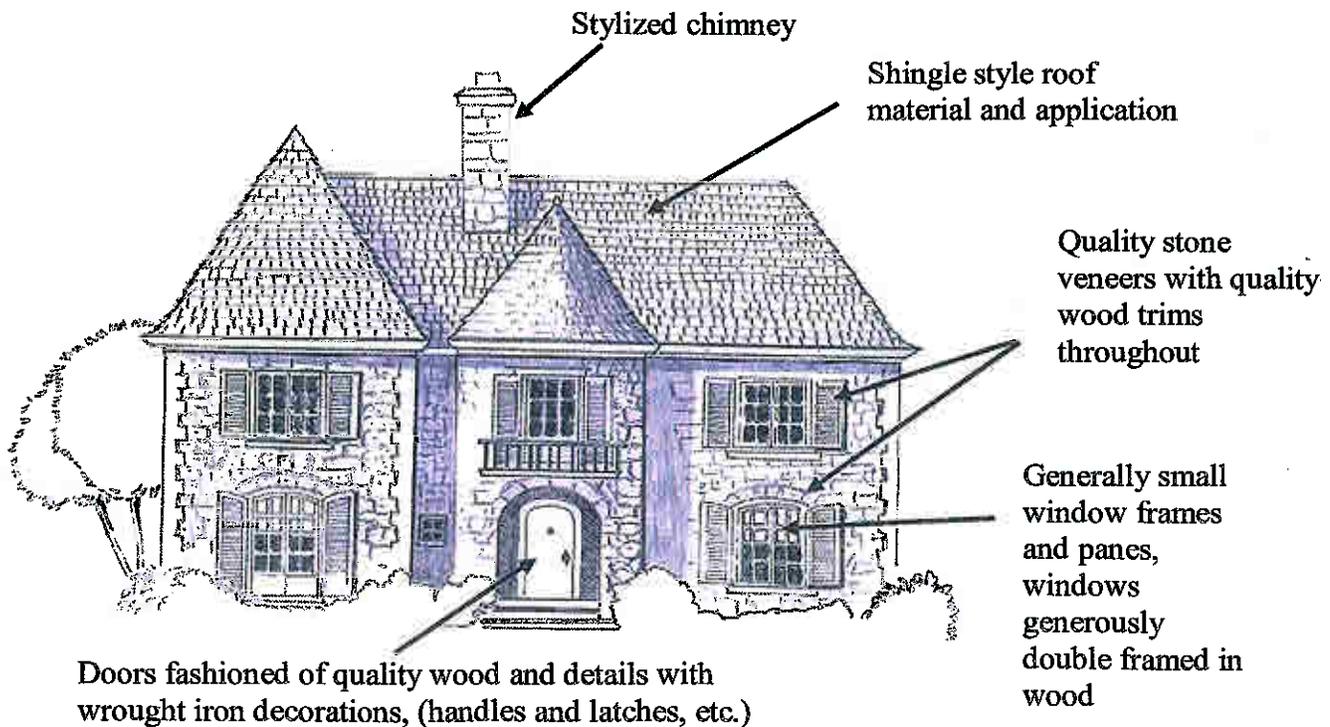
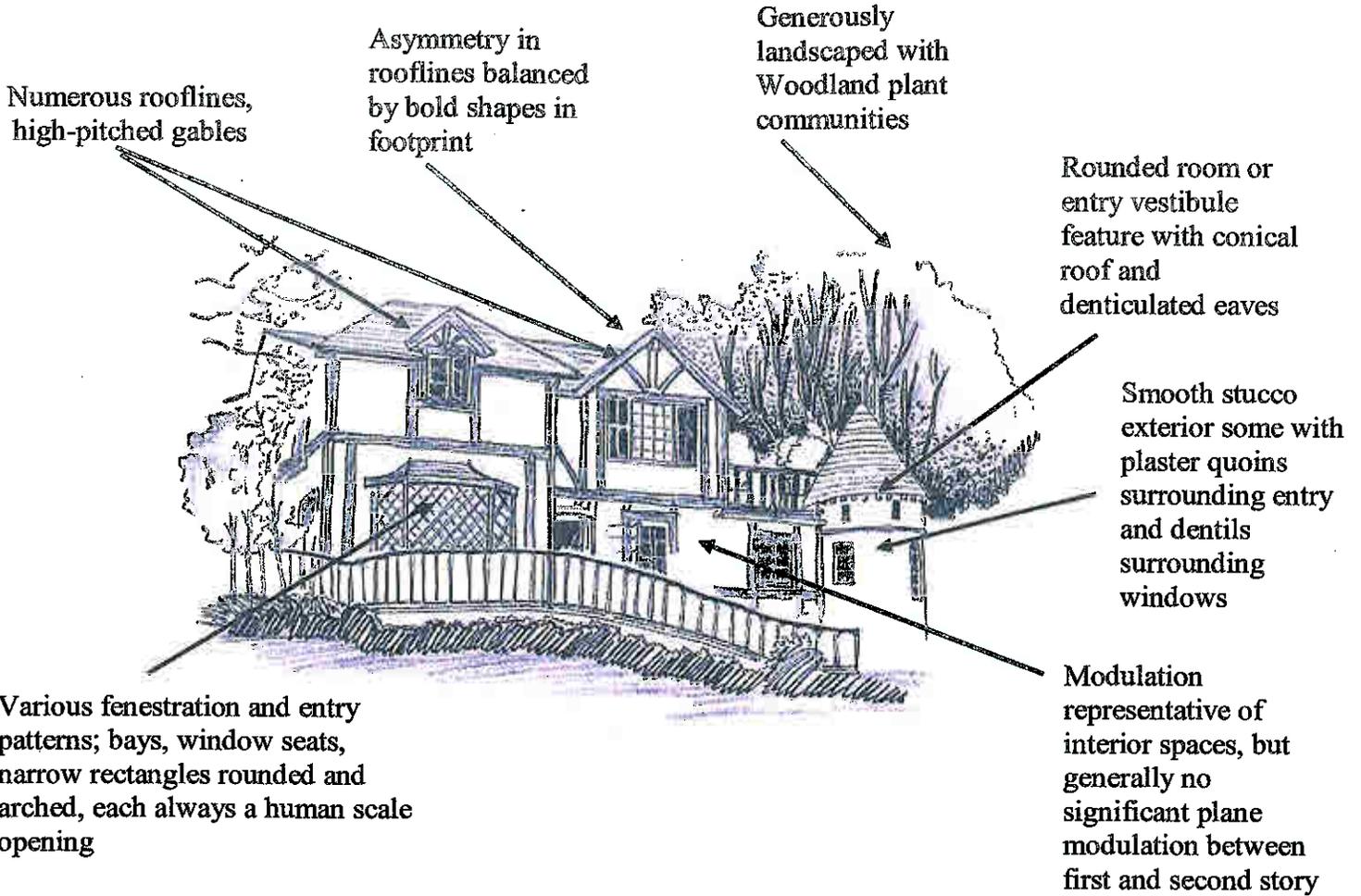
### Typical materials and details:

- ◆ Shingle roof material and application.
- ◆ Smooth stucco exterior with plaster type quoins at entry and dentils around windows, OR
- ◆ Quality stone veneers with quality wood trims throughout.
- ◆ Generally many small window frames and panes, windows generously double framed in wood.
- ◆ Doors fashioned of quality wood and detailed with wrought iron decorations, (handles, latches, etc.).
- ◆ Generously landscaped with Woodland Plant Communities.
- ◆ *For more information see Appendix*



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 60 feet in width.

RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”





*Principal Category:*  
Spanish Colonial

*Principal subtypes*

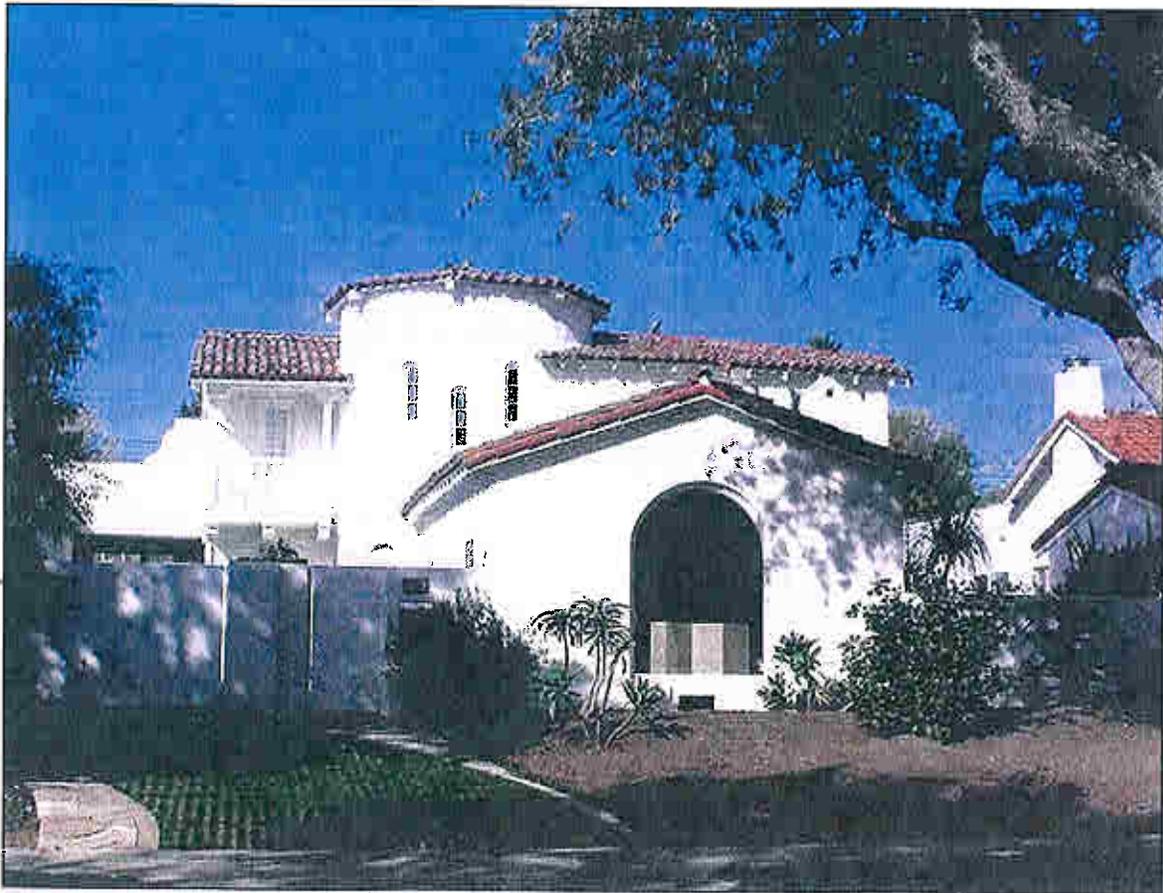
Spanish Mission Revival  
Monterey Style

Catalogue page  
45  
49



*Principal Subtype:*  
**Spanish Mission Revival**

(Appropriate for lots 60 feet in width and smaller)



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 60 feet in width.

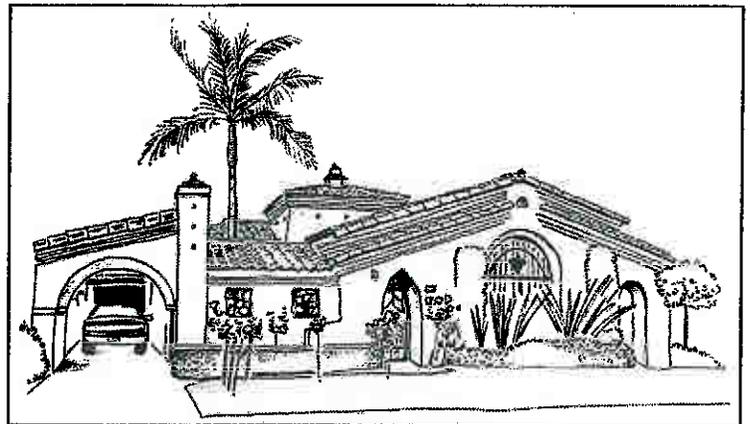
## SPANISH MISSION REVIVAL:

### Character defining features:

- ◆ One or two stories.
- ◆ Low pitched roofs.
- ◆ Large volumetric pieces generally built around functional indoor and outdoor “rooms”.
- ◆ Visible heavy rounded eaves.
- ◆ A large picture window on ground floor typical, decorated at times with wrought iron frame.
- ◆ Human scale openings including small windows, small doorways, double doors at balconies and courtyards.
- ◆ Asymmetry in placement of rooflines, windows, and balconies.
- ◆ Several arched windows and entries generally recessed, arched vehicular entries.
- ◆ Entry courtyards and/or enclosed patios walled in stucco.
- ◆ Porte cochere.



Human scale openings



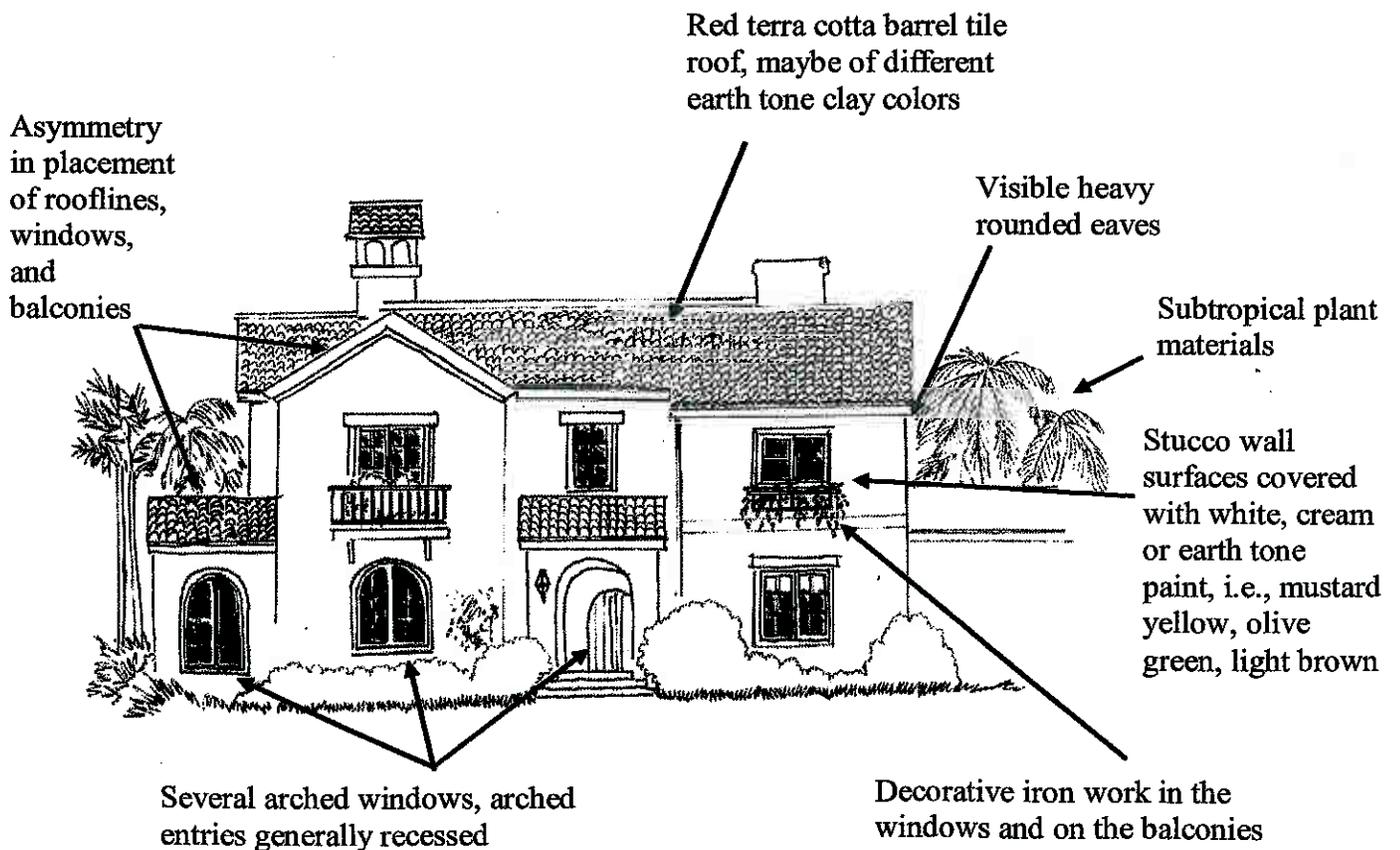
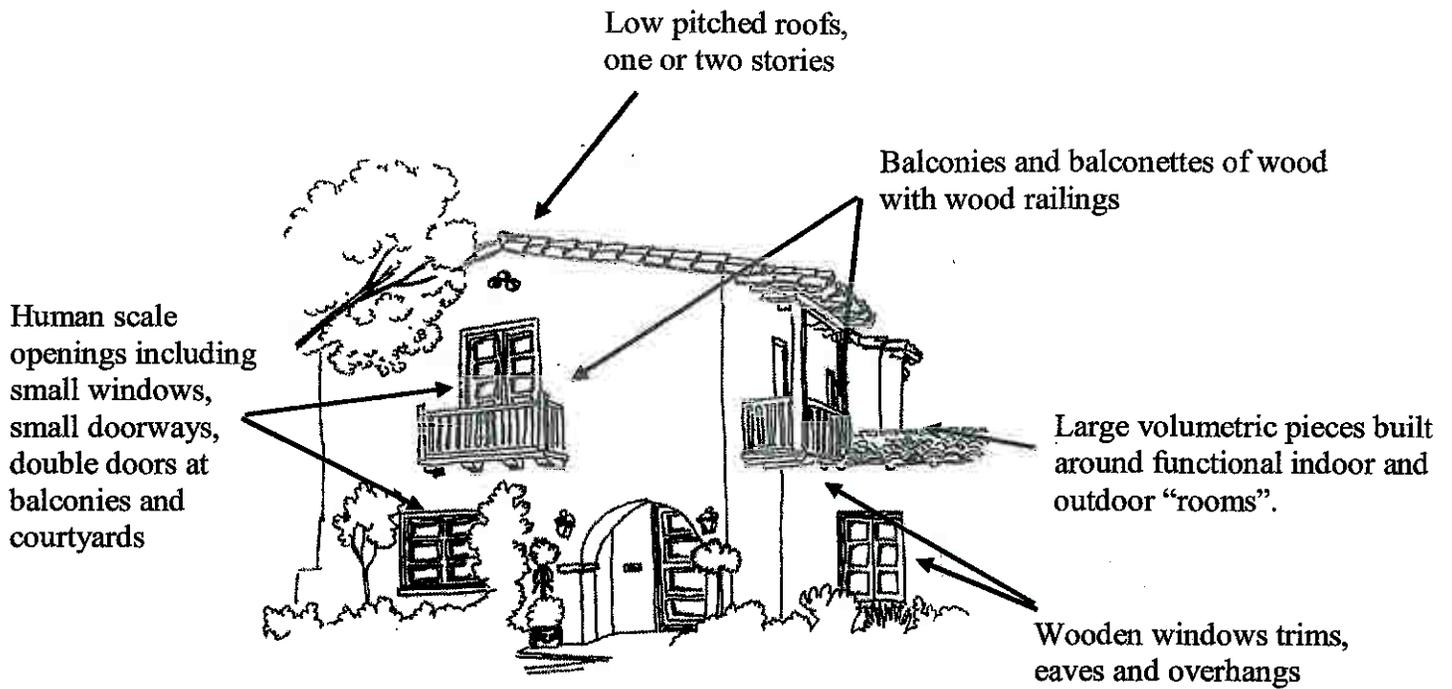
Drawing illustrates a typical one story Spanish Mission Revival and the architectural elements associated with the style. Residence is located on a property approximately 50 feet in width.

### Typical materials and details:

- ◆ Red terra cotta barrel tiled roof, may be of different earth tone clay colors.
- ◆ Decorative iron work in the windows, on the balconies, and as decorative pieces above windows.
- ◆ Stucco wall surfaces covered with white, cream, or earth tone paint, i.e., mustard yellow, olive green, light brown, etc.
- ◆ Wooden window trims, eaves, and overhangs.
- ◆ “Azulejos” (colorful hand-painted tiles).
- ◆ Balconies and balconettes of wood with wood railings.
- ◆ Mediterranean and Subtropical plant materials.
- ◆ *For more information see Appendix*



# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”





*Principal Subtype:*  
**Monterey Style**

(May be appropriate for lots 60 feet in width and smaller)



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 60 feet in width.



## **MONTEREY STYLE:**

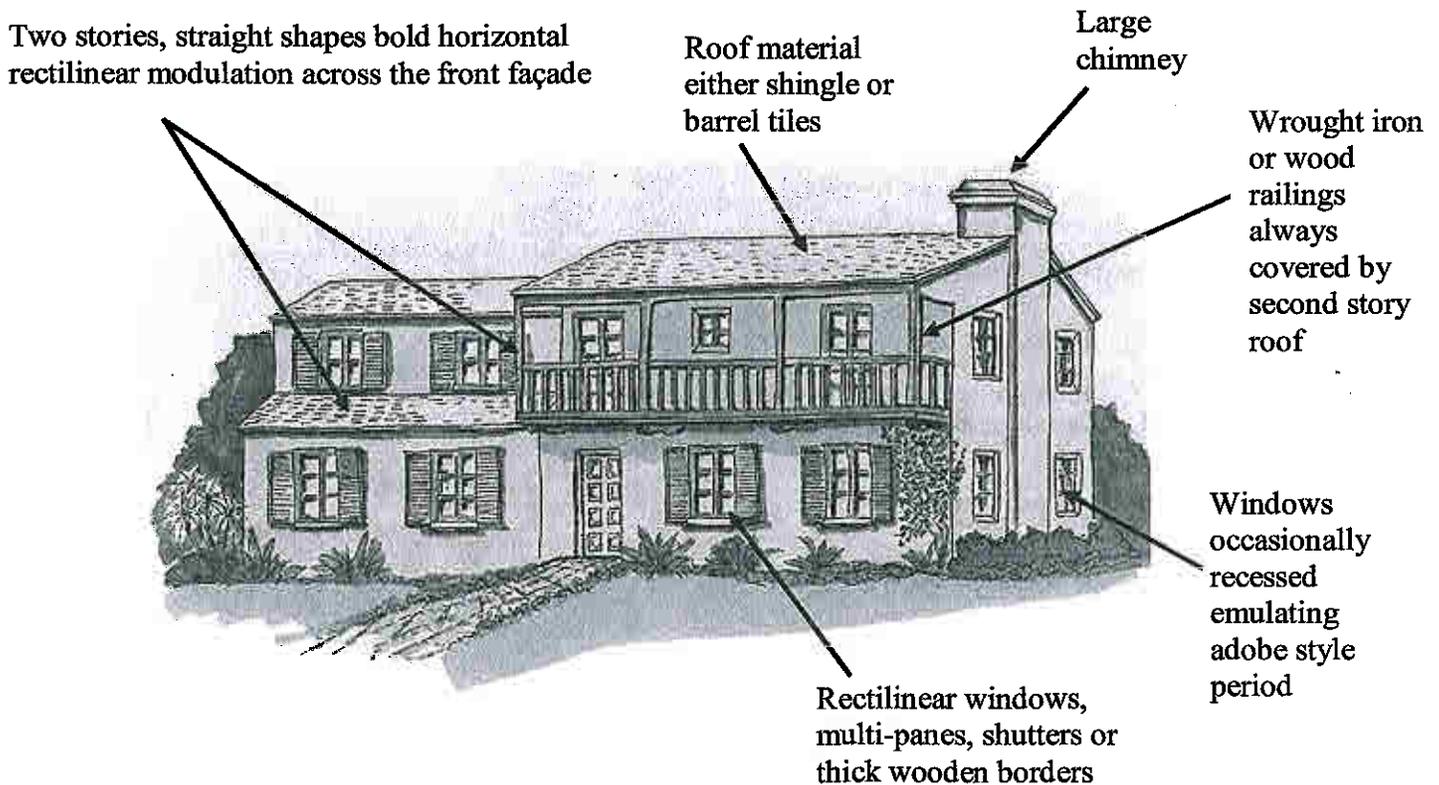
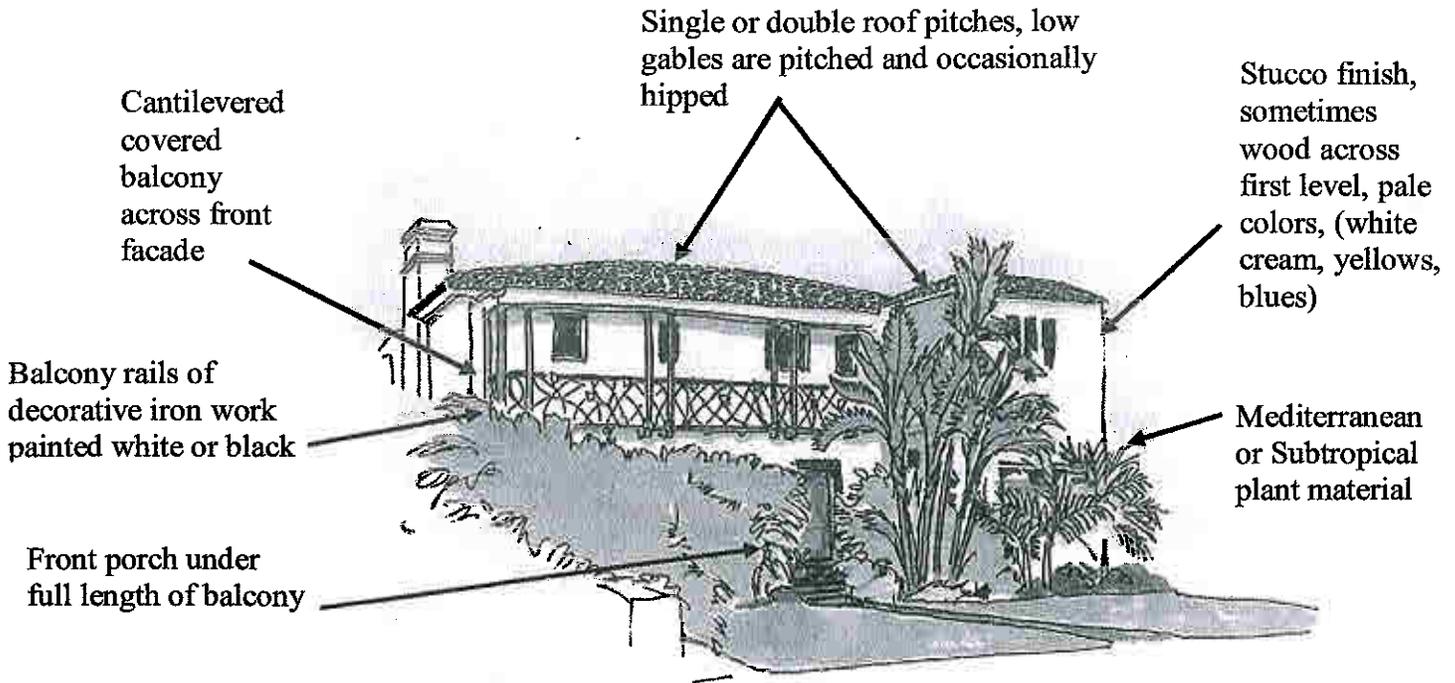
### **Character defining features:**

- ◆ Two stories.
- ◆ Straight shapes: i.e., bold horizontal rectilinear modulations across front façade.
- ◆ Single or double roof pitches, low gables are pitched and occasionally hipped.
- ◆ Cantilevered covered balcony across front façade, decorative.
- ◆ Wrought iron and/or wood railings always covered by second story roof.
- ◆ Front porch under full length balcony.
- ◆ Rectilinear windows, multi-panes, shutters, or thick wooden borders.
- ◆ Windows occasionally recessed emulating adobe style period.
- ◆ Large chimney.

### **Typical materials and details:**

- ◆ Roof material either shingles or barrel tiles.
- ◆ Stucco finish, sometimes wood across first level, pale colors (white, cream, yellows, blues).
- ◆ Window frames and panes, shutters, and doors of quality wood.
- ◆ Balcony rails of decorative Iron work painted white or black OR
- ◆ Of wood-- latticed or straight courses generally painted to match trims.
- ◆ Mediterranean and Subtropical landscape material.
- ◆ *For more information see Appendix*

RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”





*Principal Category:*  
**Contemporary**

***Principal subtypes***

Moderne (Modernistic, Modernism)

International Style

Post Modern Style

Catalogue page

55

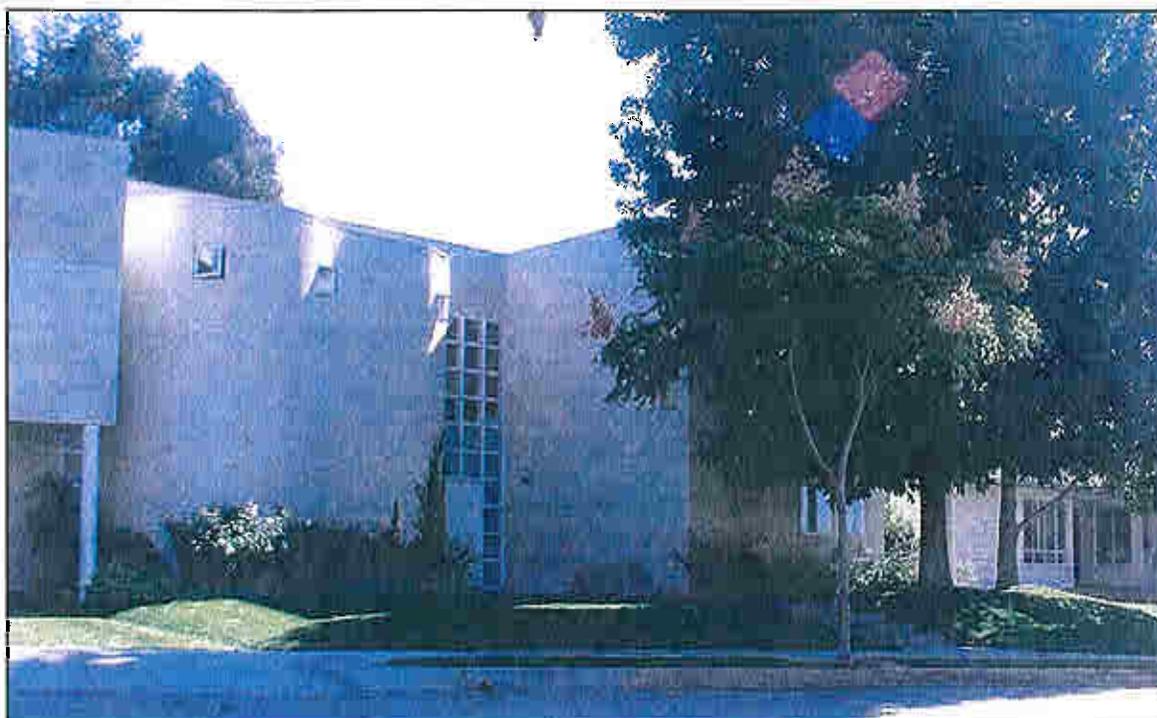
59

63



*Principal Subtype:*  
**Moderne**  
**(Modernistic, Modernism)**

(Appropriate for lots 60 feet in width and smaller)



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 70 feet in width.

## **MODERNE (Modernistic, Modernism):**

### **Character defining features:**

- ◆ One or two stories.
- ◆ Flat roof, no cornices or eaves.
- ◆ Cube-like and organic shapes in a mostly open floor plan.
- ◆ Horizontal orientation of volumes arranged asymmetrically, including balconies on second story, overhangs, and large expanses of horizontal openings.
- ◆ Windows rectangular, rectangular metallic panes accentuate window walls.
- ◆ Rounded corners.
- ◆ When columnar supports are used (lally columns) resemble poles with no ornamentation.
- ◆ Chimney.
- ◆ Porte cochere in matching materials or Garage in rear.

### **Typical materials and details:**

- ◆ Asphalt and composite roofing materials, not visible from ground level.
- ◆ Metallic strips often surround the upper fascia.
- ◆ Exterior wall surface smooth white stucco with sleek streamline appearance.
- ◆ Efficiency in use of contemporary materials.
- ◆ Little or no ornamentation.
- ◆ Metal window frames, exterior hand railing tubular.
- ◆ Glass block windows.
- ◆ Structural plant materials.
- ◆ *For more information see Appendix*

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”

Horizontal orientation of volumes arranged asymmetrically, including balconies on second story, overhangs, and large expanses of horizontal openings.

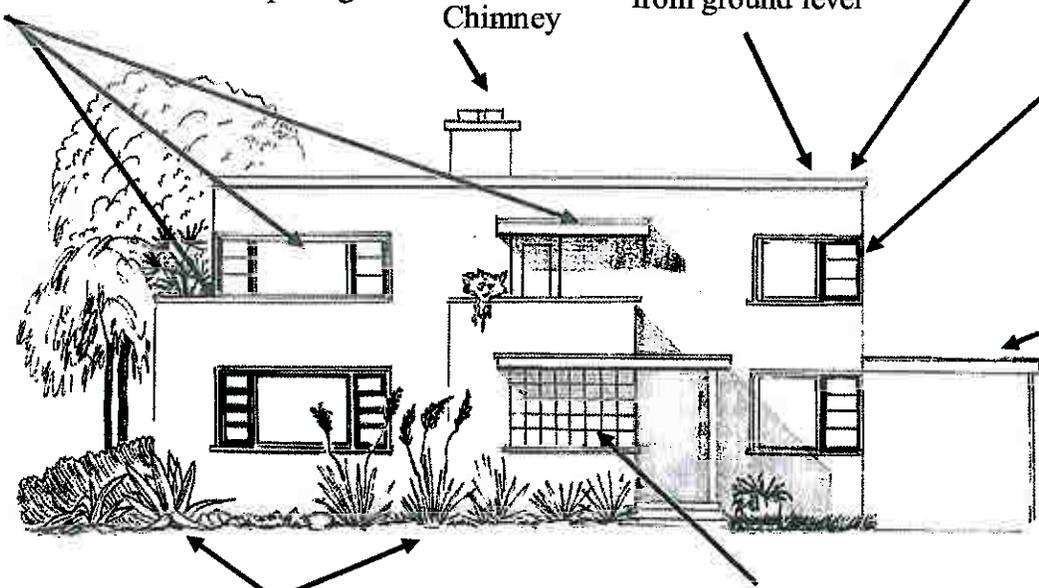
Asphalt and composite roofing materials, not visible from ground level

Metallic strips often surround the upper fascia

Windows rectangular with rectangular metallic panes accentuate window walls

Porte cochere in matching materials

Chimney



Structural plant material

Glass block windows

Flat roof no cornices or eaves

Glass block windows

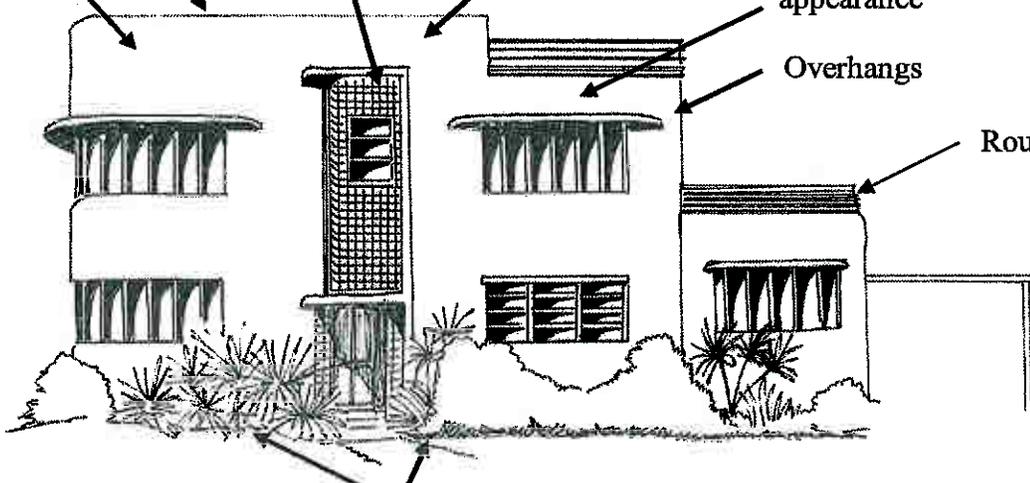
Cube-like with organic shapes in a mostly open floor plan

Exterior wall surface smooth white stucco with sleek streamline appearance

Little or no ornamentation

Overhangs

Rounded corners



Structural plant material



*Principal Subtype:*  
**International Style**

(Appropriate for lots 60 feet in width and smaller)



Photograph illustrates typical proportions, details, and materials associated with the style.  
Residence pictured is located on a property approximately 100 feet in width.

## INTERNATIONAL STYLE:

### Character defining features:

- ◆ One or two stories.
- ◆ Exterior walls are not structural or load bearing as much as barrier to the elements an opportunity for indoor/outdoor openness.
- ◆ The exterior of the building expresses the location of the interior spaces.
- ◆ Robust asymmetry.
- ◆ Flat roofs and assertively cubic shapes.
- ◆ Bold horizontal projections.
- ◆ Deep modulations in volume with “rooms” punched back as balconies and overhangs.
- ◆ Exposed framework.
- ◆ Ribbon windows occasionally recessed.
- ◆ Any and all decoration is omitted.
- ◆ Garage in rear.
- ◆ Chimney is low and wide and part of vertical compositional elements.

### Typical materials and details:

- ◆ Confidence in steel, glass, and concrete construction.
- ◆ Generally metallic roofing materials, when roof is visible.
- ◆ Smooth surfaces painted white, occasional use of contrasting natural materials as stone and wood.
- ◆ Window and door surrounds as inconspicuous as possible.
- ◆ Glass tinted if part of over all composition.
- ◆ Structural plant materials.
- ◆ *For more information see Appendix*

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”

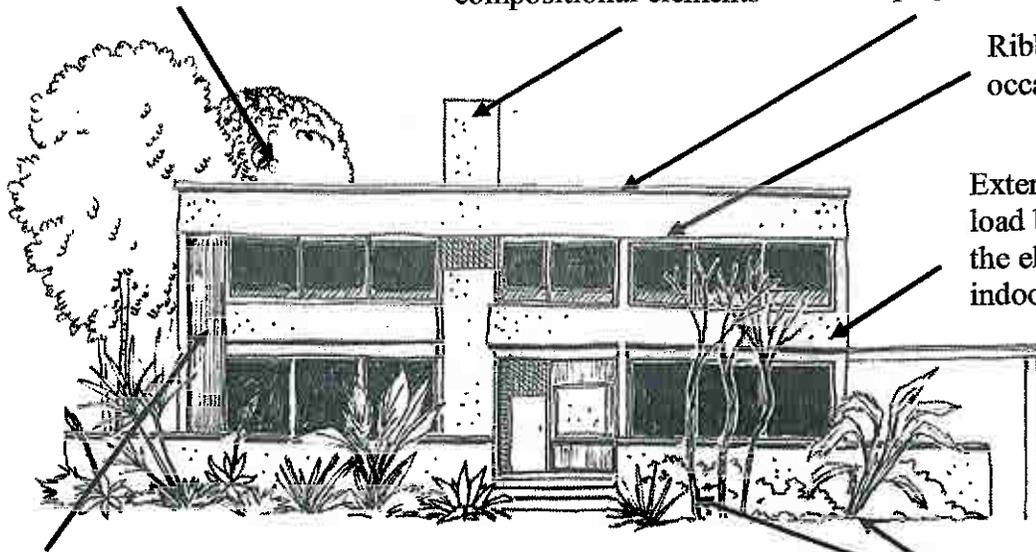
Flat roofs assertively cubic shapes

Chimney is low and wide and part of the vertical compositional elements

Bold horizontal projections

Ribbon windows occasionally recessed

Exterior walls are not structural or load bearing as much as barrier to the elements; an opportunity for indoor/outdoor openness



Confidence in steel, glass, and concrete construction

Structural plant materials

The exterior of the building expresses the location of the interior spaces

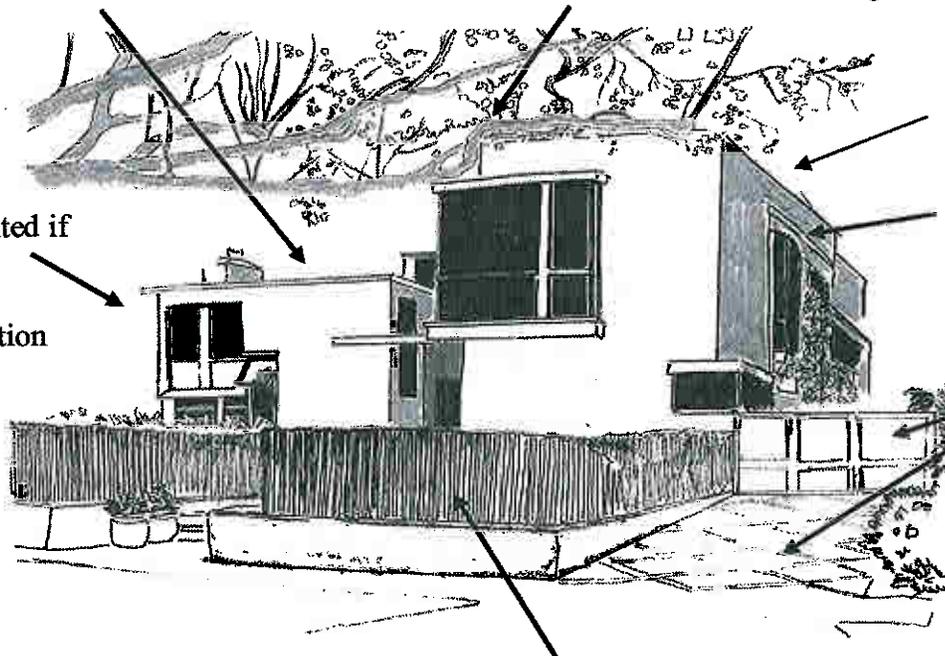
Deep modulations in volume with “rooms” punched back as balconies and overhangs

Robust asymmetry

Window and door surrounds as inconspicuous as possible

Any and all decoration is omitted, but where possible design vocabulary is repeated

Glass tinted if part of overall composition



Structural plant materials



*Principal Subtype:*  
**Post Modern Style**

(Appropriate for lots 60 feet in width and smaller)



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 50 feet in width.

## POST MODERN STYLE:

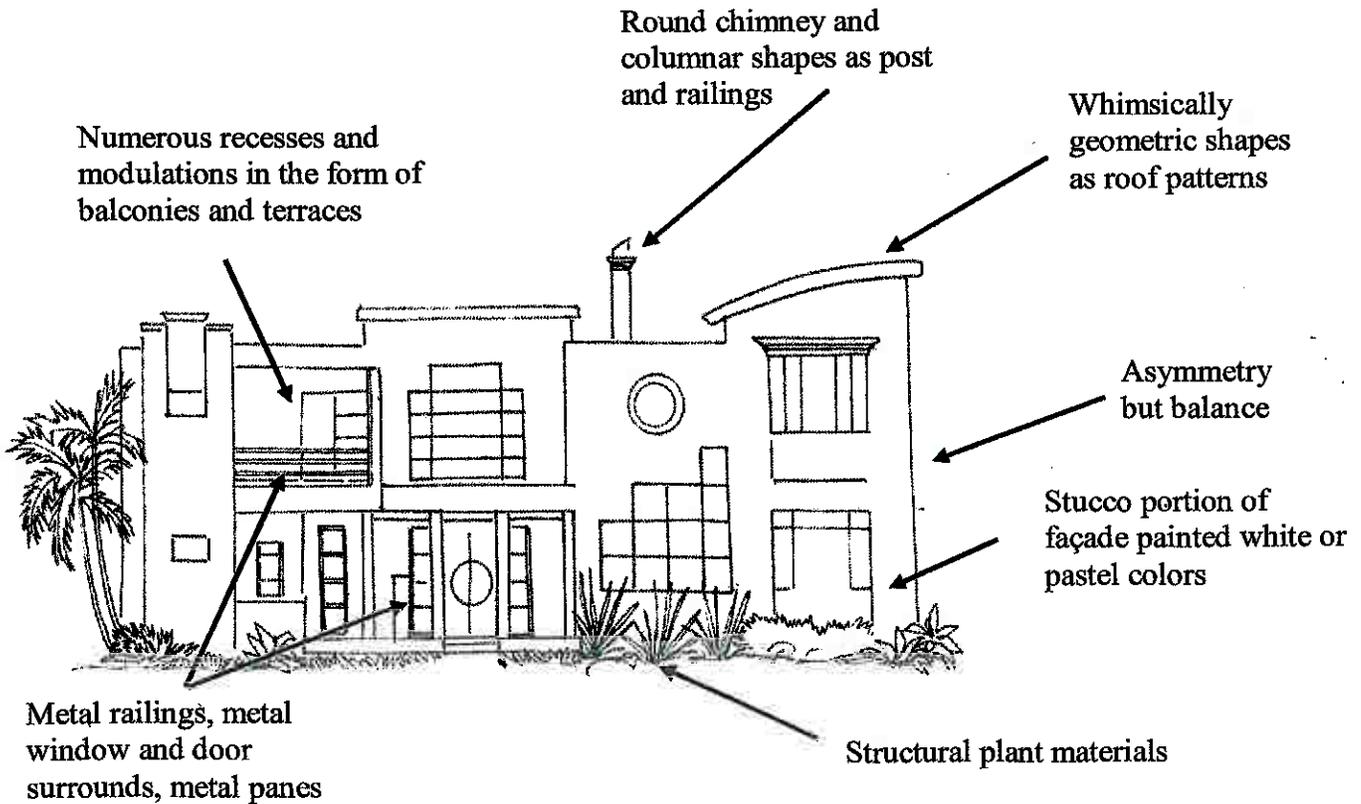
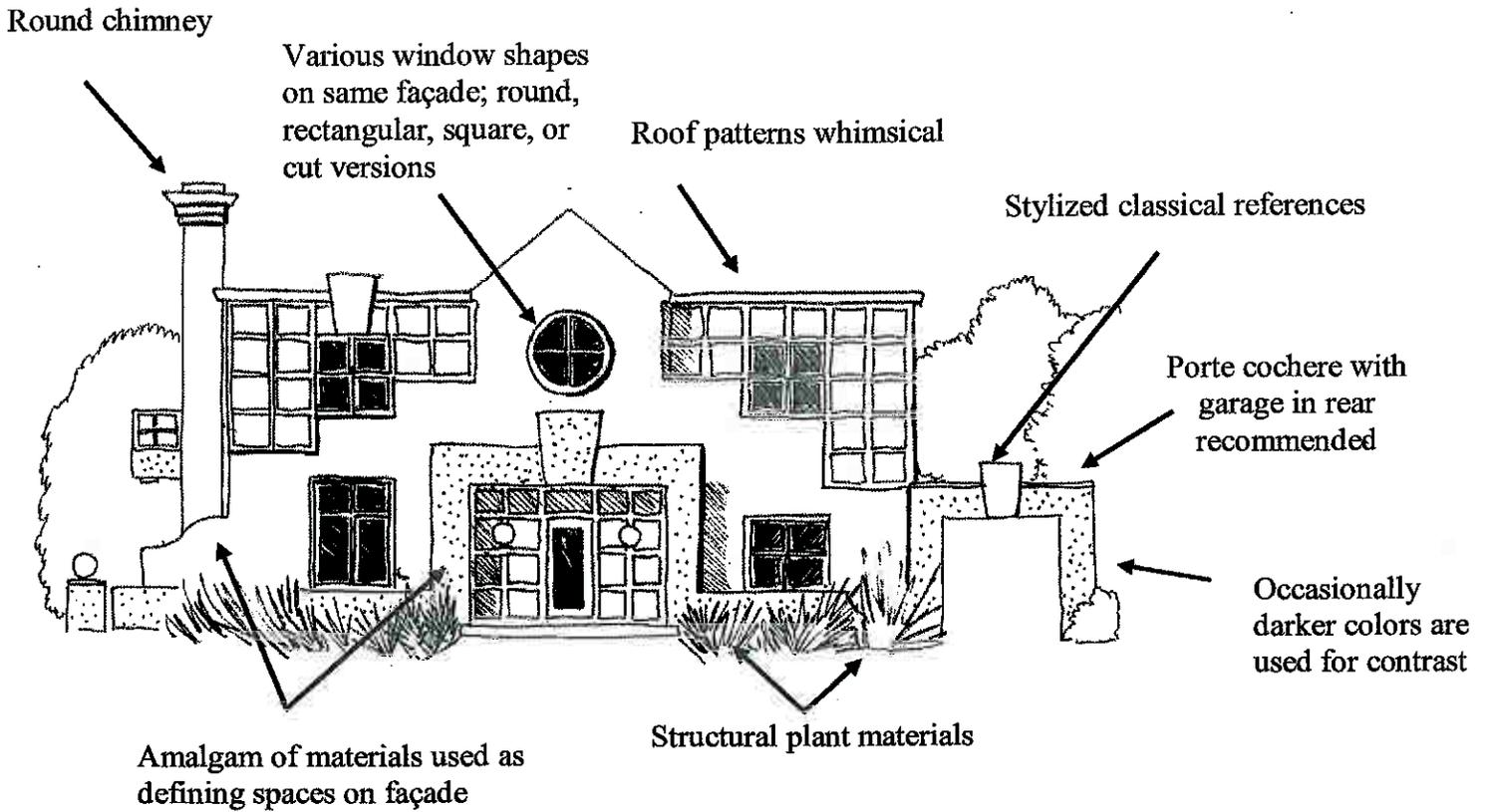
### Character defining features:

- ◆ Two stories.
- ◆ Whimsically geometric shapes on the façade as roof patterns.
- ◆ Asymmetry but balanced.
- ◆ Stylized classical references.
- ◆ Numerous recesses and modulations in the form of balconies and terraces.
- ◆ Amalgam of materials used as defining spaces on façade.
- ◆ Various window shapes on same façade; round, rectangular, square, or cut versions.
- ◆ Round chimney and columnar shapes as post and railings.
- ◆ Although pure style typically would place garage as part of the street-facing façade, a porte-cochere with garage in the rear is recommended.

### Typical materials and details:

- ◆ Stucco façade painted white or pastel.
- ◆ Occasionally darker pastel colors are used for contrast.
- ◆ Metal railings, metal window and door surrounds, metal panes.
- ◆ Decorations are classical and traditional vernacular, constructed of contemporary materials.
- ◆ Outdoor lighting accessories match whimsical appearance of building.
- ◆ Roof materials usually asphalt, composite, or steel.
- ◆ Structural plant materials and foundation plantings.
- ◆ *For more information see Appendix*

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”





*Principal Category:*  
Period Revival

*Principle subtypes*

	Catalogue pages
Beaux Arts	69
Classical Revival (Greek Revival)	73
Italianate (in the California Style)	77
Italian Renaissance Revival (Tuscan Villa, Palladian)	81



*Principal Subtype:*

## Beaux Arts

(Not appropriate for lots smaller than 60 feet in width)



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a corner lot.

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”

## BEAUX ARTS:

### Character defining features:

- ◆ One or two stories.
- ◆ Flat or very low pitched roof with cornice.
- ◆ Width of the front façade at least twice the height.
- ◆ Roof overhangs, cornices, columns, window and door sizes shall adhere to the proportions illustrated in the photographs and renderings.
- ◆ Articulation of building mass with axial formality in plan.
- ◆ Every façade element symmetrical.
- ◆ Strong horizontal elements define modulation.
- ◆ Façade decorated with classical pilaster, or columns usually paired and with Ionic or Corinthian capitals.
- ◆ Human scale openings, predominantly rectangular, interspersed with arched windows and doorways.
- ◆ Large windowpanes, large chimney.
- ◆ Porte cochere.

*Note: Changes to the proportionality of the key style defining features, such as width to height ratio, windows, front entries, and roof lines, will jeopardize the pure architectural nature of the design and would require Track 3 Design Review.*



*Note: Some examples of Beaux Arts style do not necessarily contain pilasters, columns or heavy cornices. However, they are identified as pure from their windows shape and the distinctive front door architraves embellished with plaster cartouches.*

### Typical materials and details:

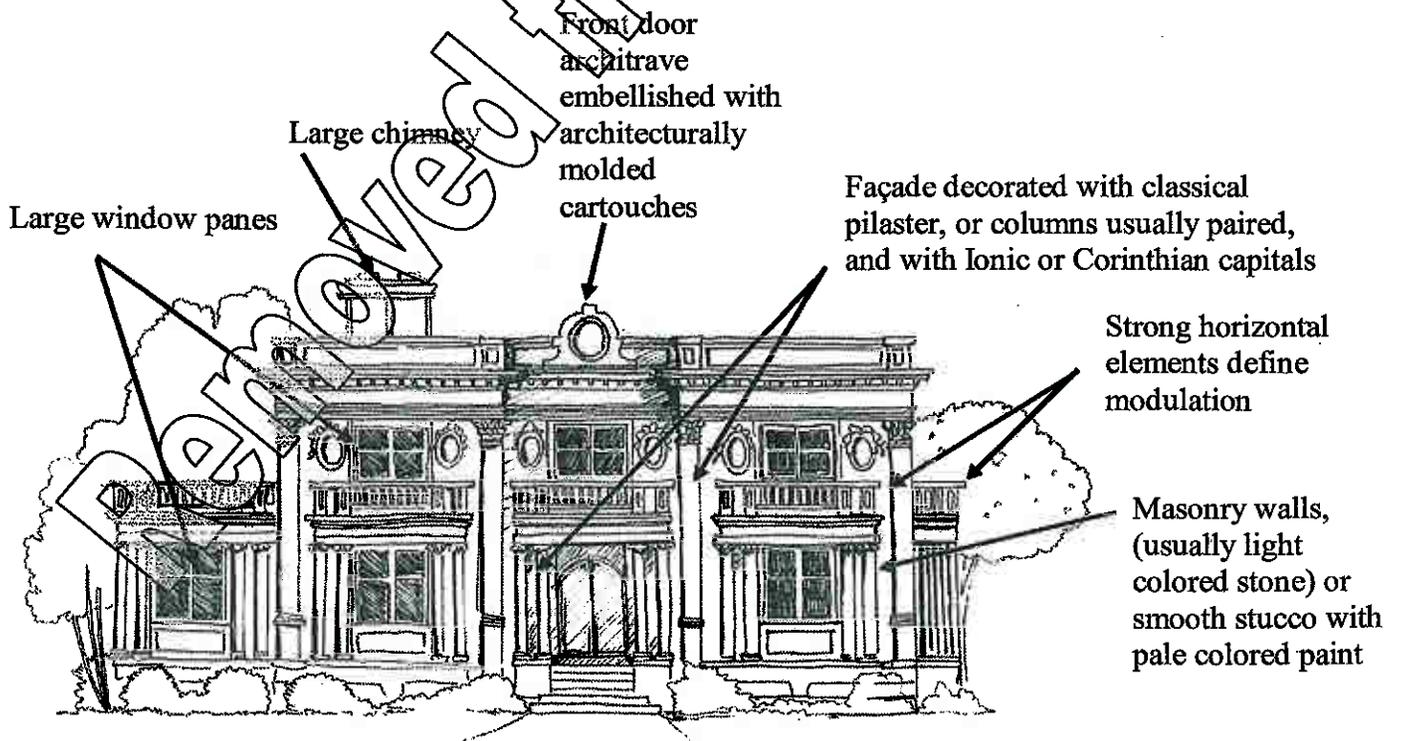
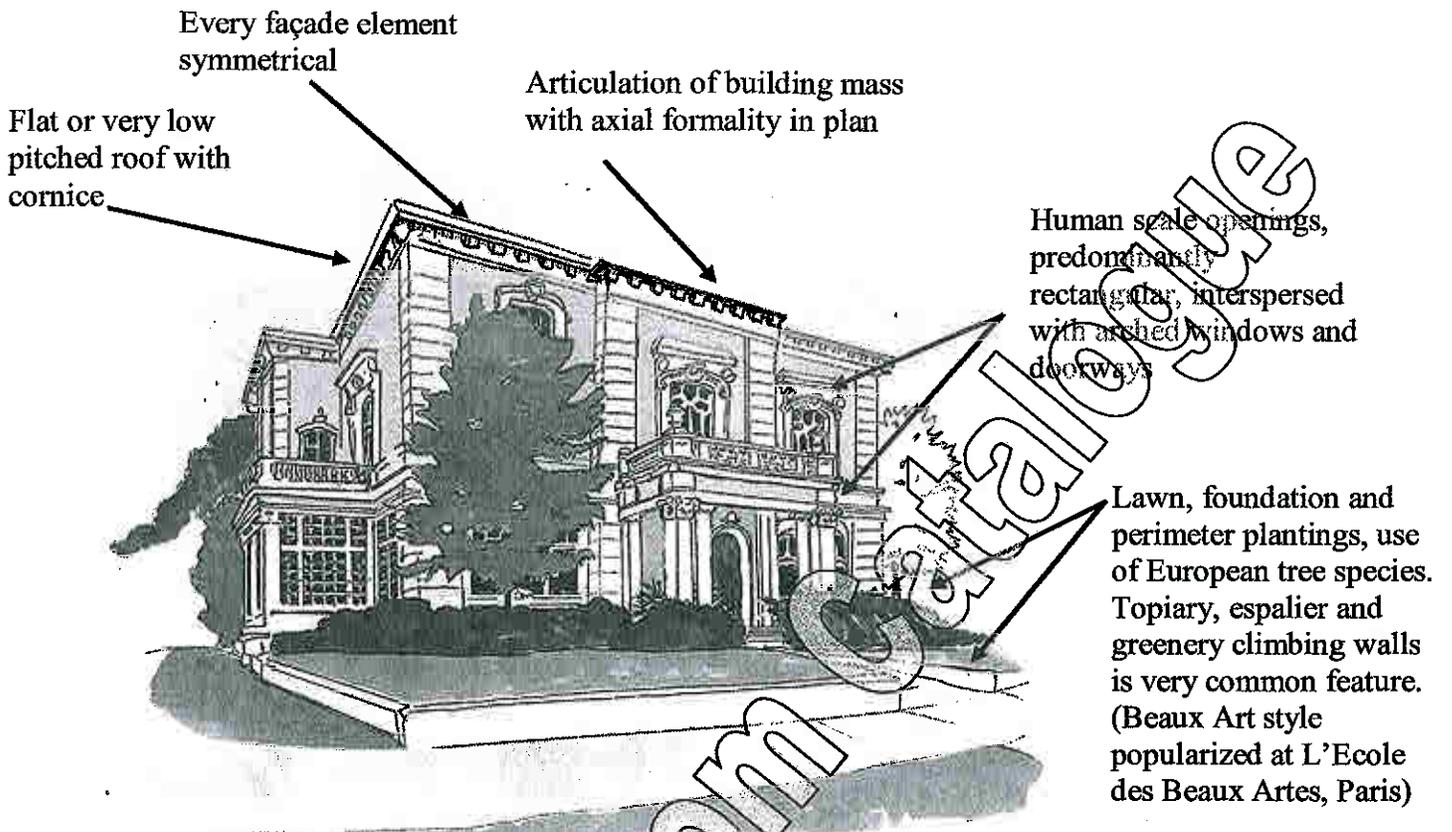
- ◆ Masonry walls, (usually light colored stone), or smooth stucco with pale colored paint.
- ◆ Roof of barrel or rounded stone tiles when visible.
- ◆ Window frames and doors of heavy quality wood.
- ◆ Decorative garlands, floral patterns, or shields, in plaster.
- ◆ Front door architrave embellished with architecturally molded plaster cartouches.
- ◆ Lawns, foundation and perimeter plantings, use of European type tree species. Topiary, espalier, and greenery climbing walls common. (Beaux Art style popularized in Paris)



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 100 feet in width.

*For more information see Appendix*

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”





*Principal Subtype:*  
Classical Revival  
(Greek Revival)

(Not appropriate for lots smaller than 60 feet in width)



Photograph illustrates typical proportions, details, and materials associated with the style. Residence pictured is located on a property approximately 100 feet in width.

## **CLASSICAL REVIVAL (GREEK REVIVAL):**

### **Character defining features:**

- ◆ Two stories.
- ◆ Low pitched roofs, or flat with large pitched pediment at entrance.
- ◆ Always a porch.
- ◆ Columns and colonnade, Doric or Corinthian columns.
- ◆ Symmetry and modulation of building with strong geometric forms.
- ◆ Roof pitch lower than colonial houses, too shallow to permit dormers.
- ◆ Numerous tall narrow windows with small windowpanes, and either shutters or thick casings.
- ◆ Recessed entrances with wide casings.
- ◆ One gable oriented towards street.
- ◆ Colonnaded porch can be one story.
- ◆ Porte cochere.

### **Typical materials and details:**

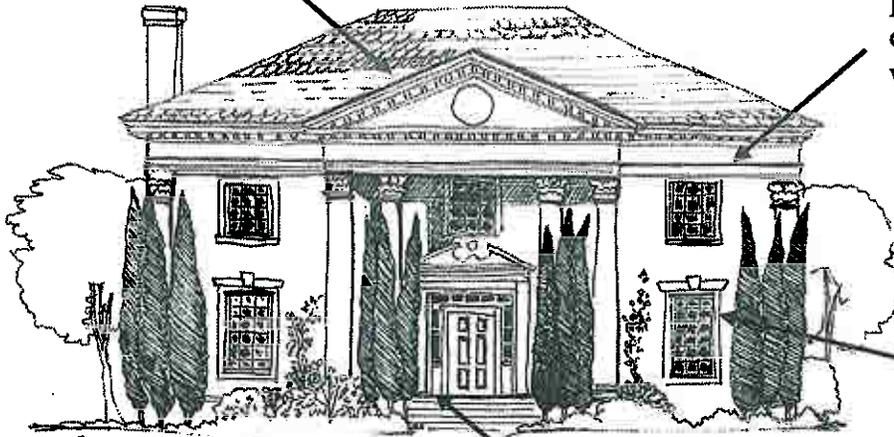
- ◆ Shingle style roofing material.
- ◆ Exterior surface of wood clapboard, smooth stucco, painted white, cream, or very, very pale forms of blue or gray.
- ◆ Each heavy cornice, wide plain frieze, bold and simple molding, portico, pediment, casing, and ornamentation of wood painted with exterior white enamel.
- ◆ Wood doors, narrow windows at each side, lanterns or exterior wall lighting in polished brass, dark bronze, or black wrought iron.
- ◆ Shutters can be of dark color; blue, green gray or can be white.
- ◆ Southern style woodland plantings.
- ◆ *For more information see Appendix*

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”

Low pitched roofs, or flat with large pitched pediment at entrance.

Shingle style roofing material

Each heavy cornice wide plain frieze, bold and simple molding portico, pediment, casing, and ornamentation of wood painted with exterior white enamel.



Numerous tall windows with small window panes, and either shutters or thick casings

Always a porch

Symmetry and modulation of building with strong rectilinear forms

Columns and colonnade, Doric or Corinthian columns

Exterior surface of wood clapboard smooth stucco painted white, cream, or very, extremely pale forms of blue or gray



Shutters can be of dark color; blue, green, gray or can be white

Southern style woodland or estate plantings

Wood doors, narrow windows at each side, lanterns or exterior wall lighting in polished brass, dark bronze, or black



*Principal Subtype:*  
Italianate  
(California Style)

(May be appropriate for lots 60 feet in width and smaller)



# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”

## ITALIANATE:

### Character defining features:

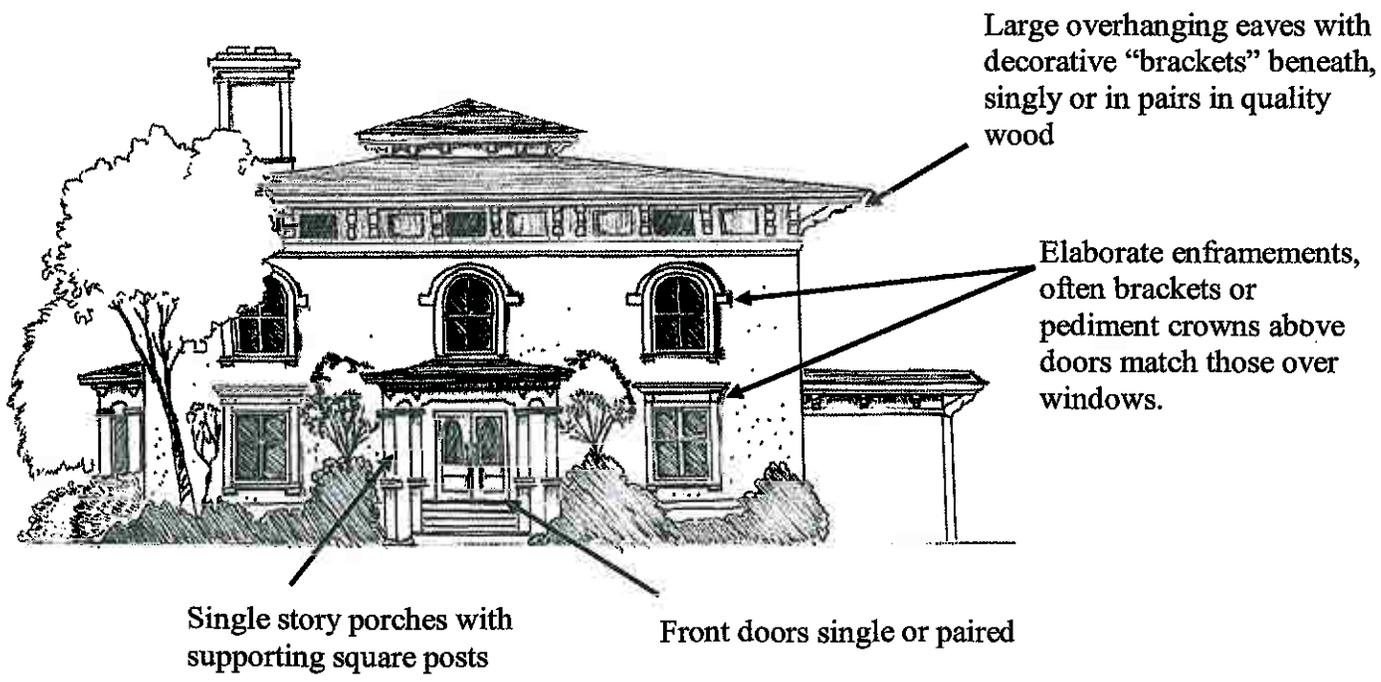
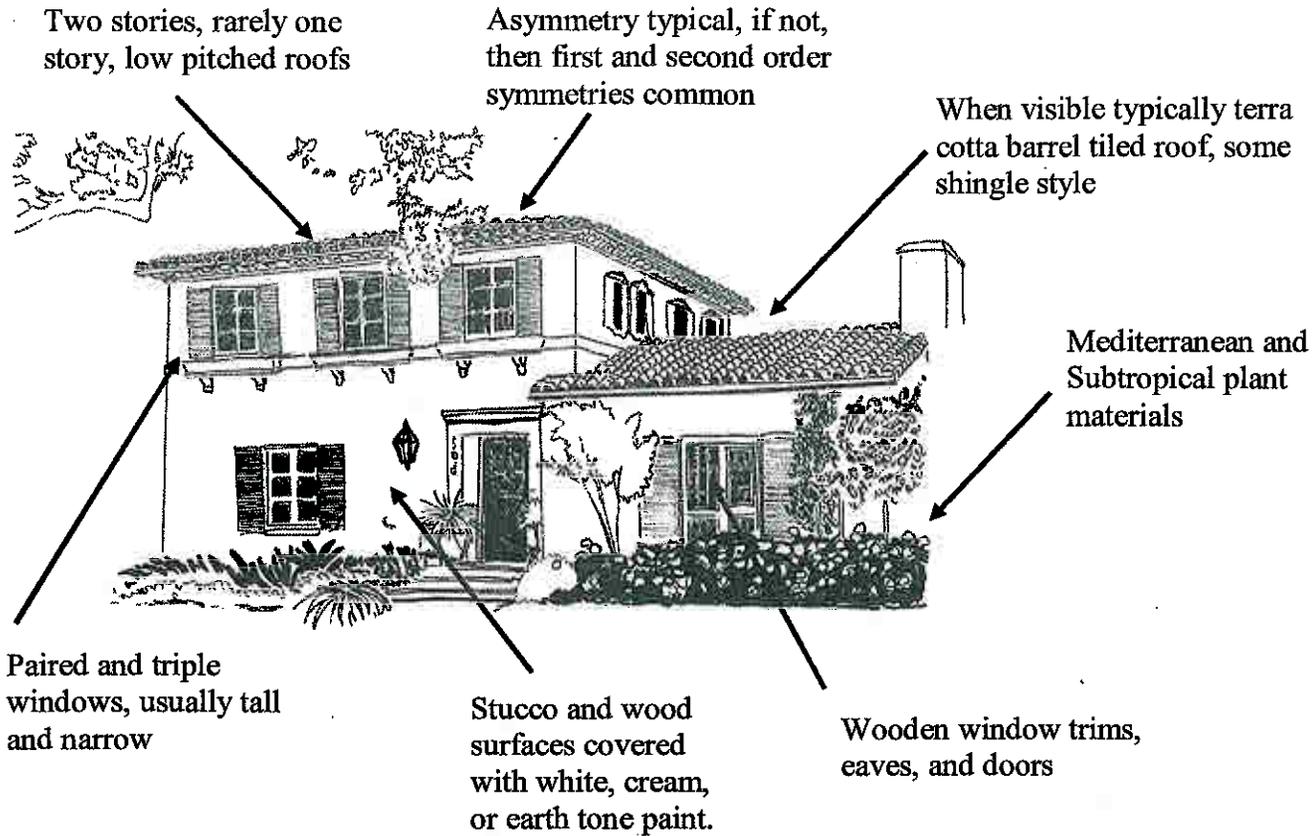
- ◆ Two stories, rarely one story.
- ◆ Low pitched roofs.
- ◆ Asymmetry typical, if not, then first and second order symmetries common.
- ◆ Predominantly flat facades, widely overhanging eaves and decorative porches create modulation.
- ◆ Single story porches with supporting square posts.
- ◆ Front doors single or paired.
- ◆ Doors rectangular, arched or segmentally-arched.
- ◆ Elaborate enframements often brackets or pediment crowns above doors match those over windows.
- ◆ Paired and triple windows, usually tall and narrow.
- ◆ Windows on first story larger, usually of different geometric theme than upper story.
- ◆ Chimney, at times more than one.
- ◆ Porte cochere.



### Typical materials and details:

- ◆ When visible typically terra cotta barrel tiled roof, some shingle style.
- ◆ Large overhanging eaves with decorative “brackets” beneath, singly or in pairs in quality wood.
- ◆ Stucco, brick, and sometimes wood exterior wall surfaces.
- ◆ Stucco and wood surfaces covered with white, cream, or earth tone paint.
- ◆ Wooden window trims, eaves, and doors.
- ◆ Mediterranean and Subtropical plant materials.
- ◆ *For more information see Appendix*

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”





*Principal Subtype:*  
Italian Renaissance Revival  
(Tuscan Villa, Palladian)

(May be appropriate for lots 60 feet in width and smaller)

**ITALIAN RENAISSANCE REVIVAL  
(Tuscan Villa, Palladian):**

**Character defining features:**

- ◆ Two stories.
- ◆ Fairly flat façade, some entry modulation.
- ◆ Rectangular shapes predominate floor plan and window shapes.
- ◆ Symmetry and balance.
- ◆ Very low pitched hipped roofs, extended into overhanging eaves carried by non-ornate corbels situated at rhythmic intervals sometimes paired.
- ◆ The upper story shorter than lower, and maybe setback from the lower elevation, divided from it by a running entablature sometimes broken or surmounted by a central arch motif.
- ◆ Windows smaller in scale, less ornate in treatment.
- ◆ Incorporates some neo-classical elements and beaux arts elements, by more modest execution.
- ◆ Balconies on side elevations or stepped back front elevations.
- ◆ Chimney.
- ◆ Porte cochere repeats architectural language and materials.

**Typical materials and details:**

- ◆ Red terra cotta barrel tiled roof, may be of different earth tone clay colors.
- ◆ Smooth, light earth-toned stucco exterior surfaces only.
- ◆ Stately multi-paneled double or single doors of heavy wood.
- ◆ Doors, window frames and panes of quality wood, occasionally shutters, and balconettes.
- ◆ Understated architectural plaster moldings.
- ◆ Mediterranean, (especially Italian Cypress), and Subtropical plant materials.
- ◆ *For more information see Appendix*

# RESIDENTIAL DESIGN GUIDELINES – “STYLE CATALOGUE”

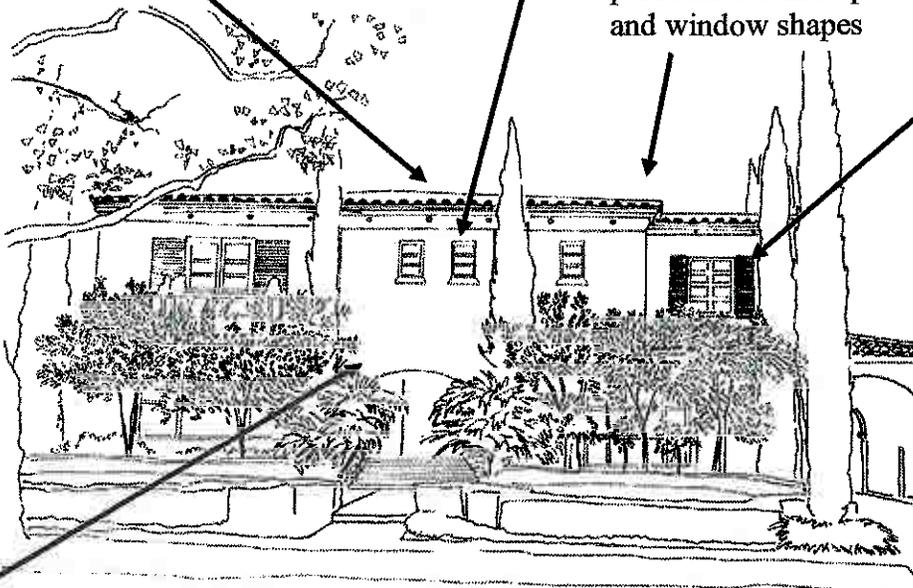
Two stories, fairly flat façade, some entry modulation

Windows smaller in scale, less ornate in treatment window

Rectangular shapes predominate floor plans and window shapes

Doors, window frames and panes of quality wood, occasionally shutters and balconettes

Porte cochere repeats architectural language and materials



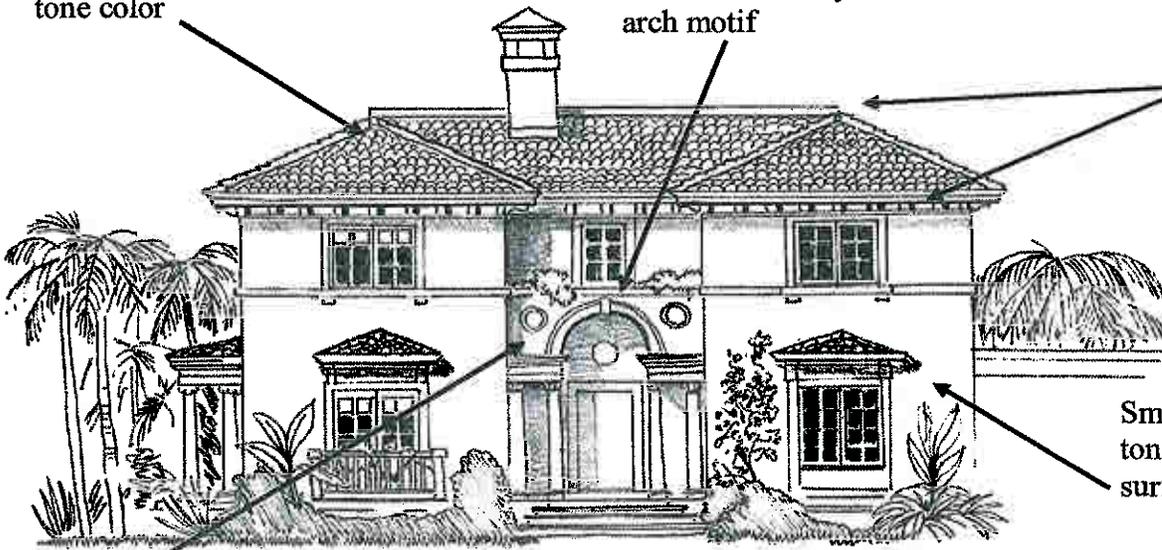
Symmetry and balance

Mediterranean (especially Italian Cypress) and subtropical plant materials

Red terra cotta tiled roof, may be of different earth tone color

The upper story shorter than the lower, and maybe setback from the lower elevation, divided from it by a running entablature sometimes broken or surmounted by a central arch motif

Very low pitched hipped roofs extended into overhanging eaves carried by non-ornate corbels situated at rhythmic intervals sometimes paired



Smooth light earth-toned stucco exterior surfaces only

Understated architectural plaster moldings



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# Additional Styles



## ADDITIONAL STYLES

- ◆ Prairie
- ◆ Asian
- ◆ Craftsman
- ◆ Bungalow
- ◆ Ranch Style
- ◆ Art Deco
- ◆ Examples other than those listed can be considered if architecturally true to textbook definitions.



# Recommended Guidelines



## RECOMMENDED GUIDELINES

The following design recommendations are made in order to guide the applicant to a better understanding of the preferred methods for thorough adherence to architecturally pure styles. Consultation with the City's staff in the Community Development Department early in the process is strongly encouraged to assist with all applicant inquiries. The following design principles are the most common and critical elements associated with style consistency.

### ROOFS

- ◆ Roof placement, i.e., gables, pitches, angles, shall remain consistent with the recommended type in the Style Catalogue.
- ◆ Roof materials, i.e., barrel tiles, shake, slate, etc., shall be executed consistent with the overall style of building. For example, it is not recommended to use barrel tiles on an English Cottage design.
- ◆ Roof color shall always be in an unobtrusive shade, one which does not contrast too far from the surrounding properties. In general, the rule of thumb for roof color shall be "earth tones", including painted metallic roof material which may be visible from the street.

### FAÇADE MATERIALS

- ◆ Façade shapes shall coincide with the recognized volumetric forms delineated in the style description section.
- ◆ Façade materials shall follow the recommended materials in the style description section.

## WINDOWS

- ◆ Window shapes, sizes and pattern placement are recognized to be the single most character defining feature of the building's presentation.
- ◆ Window panes, mullions, muntins, frames, shutters must be always of highest grade materials.
- ◆ It is recommended that window treatment is carefully designed and adhere to the purity described in the respective style section.

## MODULATION

- ◆ Reminder: horizontal elements are consistently present in every traditional style described in the Style Catalog.
- ◆ A horizontal datum is the typical cut off point for setting back from the vertical plane the changes in materials, usage of decorative projections, positioning of balconies, and placement of courtyards.
- ◆ Generally speaking, modulation is referred to as the pushing back of the façade creating an adequately sufficient spatial subtraction which entails more than merely a difference in materials or window framing. Typical examples of modulation are balconies, courtyards, or movement of a vertical plane backwards or forwards.

## DETAILS

- ◆ The decorative details executed in traditional building are the components which most contribute to the streetscape.
- ◆ Details must remain consistent with the prevailing style, and are recommended to suitably upgrade the overall look of the building.
- ◆ Overt decorative detailing is recommended for all new construction. Where additions or alterations are made, which are visible from the street, the details must match the existing quality of the building.

## LANDSCAPE

- ◆ The final recommendation that fundamentally contributes to the streetscape and makes for quality residential design is the quantity, quality, and placement of plant materials.
- ◆ It is recommended that sufficient plant materials be proposed to screen the foundations of the building and to compliment the prevailing volumetric shapes of the house.
- ◆ It is recommended that a landscape plan be submitted for review concurrent with the structural drawings and that the plant materials be consistent with the style of the proposed building.



# Discouraged Materials & Methods



## **DISCOURAGED MATERIALS METHODS**

In order to ensure that the highest quality presentation of residential construction is the end product of the Style Catalogue; and in order to preserve the character of the City's residential neighborhoods; and finally, in order to sustain and increase residential property values the following design attributes under the categories of roofs, façades, windows, and landscape are discouraged.

### **ROOFS**

The following design attributes would add to the out-of scale appearance of a home:

- ◆ Flat roofs associated with Beaux Arts whose cornices, moldings, dentils, etc., which are not carried past the front façade of the building are discouraged.
- ◆ Decorative roof elements are discouraged when constructed of inferior materials such as stucco and not constructed of appropriate smooth architectural plaster.
- ◆ Conflicting roof angles not consistent with a pure style are discouraged.
- ◆ Two story overhangs are discouraged as they are not associated with recognized "Pure styles", with the exception of the subcategory of American Colonial "Neoclassical Revival".

### **FAÇADE**

- ◆ Façade decorations such as quoins, entablatures, cartouches, etc., are executed with appropriate ratios of protruding portions to flat wall surfaces.
- ◆ Lack of horizontal elements is discouraged.
- ◆ The mixing of details such as capstones or projecting stucco forms emulating balconettes, and arches surrounding openings of the windows for example in the Spanish Colonial Style is discouraged.

## **WINDOWS**

- ◆ Fenestration patterns and quantities must adhere to proportions dictated by the original style.
- ◆ Windows on each façade must remain consistent – mixtures are discouraged.
- ◆ Lack of fenestration is also discouraged.

## **LANDSCAPING**

- ◆ Insufficient and immature landscape species are discouraged.
- ◆ Low ratios of plant materials to building surfaces are discouraged.





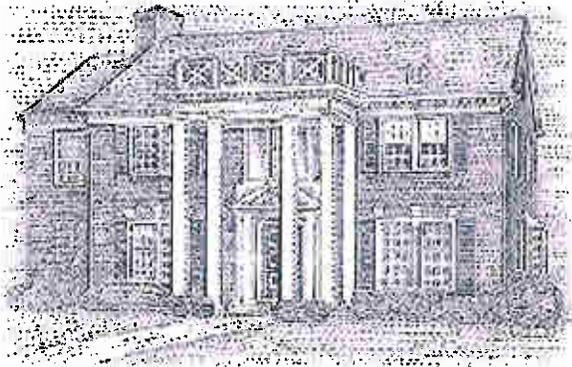
# Appendix



## APPENDIX

### Neo classical Revival

Shutters are almost always associated with the Neoclassical Revival style. The use of shutters was once a function of protection from the climate, hot or cold. Eventually their use became purely decorative. In a pure style the shutters of a Neoclassical Revival home are constructed of high grade wood and painted with gloss enamel finishes.



### Georgian and Federal Revival

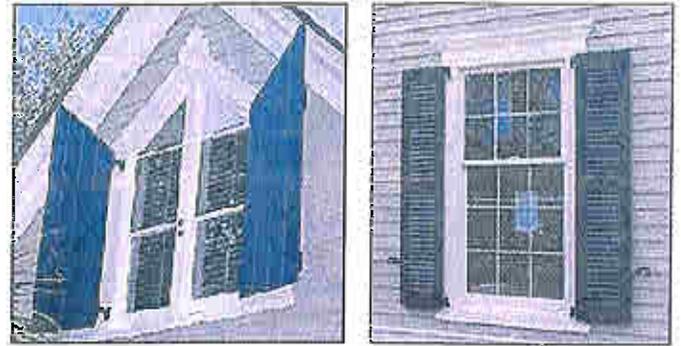
Even modest Georgian homes might have a finely proportioned hand-carved doorway such as the one to lower left located in Beverly Hills. Georgian design principles stress symmetry and balance and classically derived decoration is always used.



**New England (Cape Cod)**

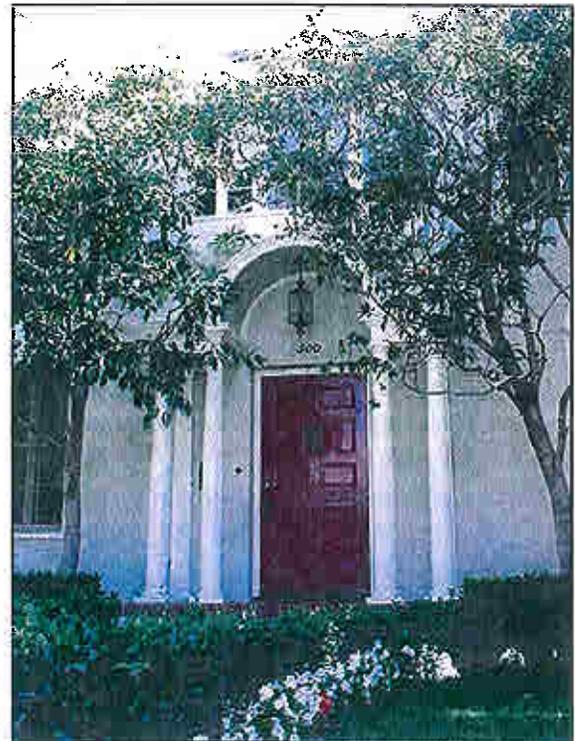
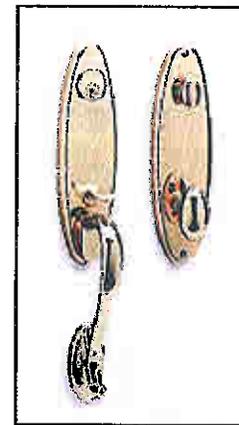
Among the shades of gray, blue and white typical wood paint colors associated with the Cape Cod style are batten down wood shutters, which once protected from hurricane winds. Although not necessary in West coast climates, all authenticities are encouraged, as they add to the design.

Wood siding, and quality wood window treatments are also a typical feature of the Cape Cod style.



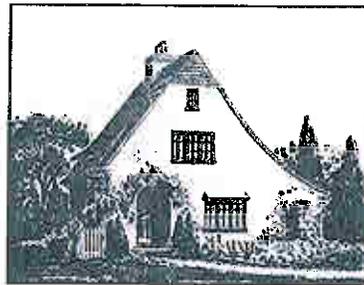
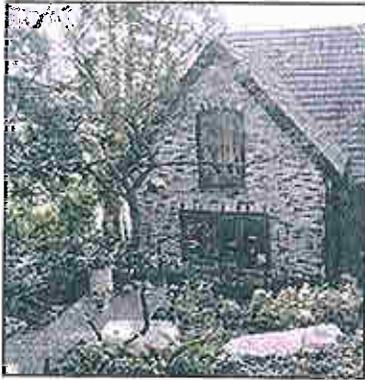
**Neocolonial Revival**

Neocolonial style traits include clapboard siding, partial (if partial, generally lower half) or full façade, and often hooded one story porticos of wood. Doors are often painted a bright color like the one on the lower right located in the Central Area Single family zone in Beverly Hills. Brass lanterns and hardware are common. Decorative shutters and window enframements of quality wood are used throughout.



## English Cottage Style

English Cottage is a popular building style throughout America. It offers nostalgic romantic overtones utilizing sturdy exterior materials such as slate and heavy wood. The associated shapes are all of human scale proportions. Generally roofs are stylized and high pitched.

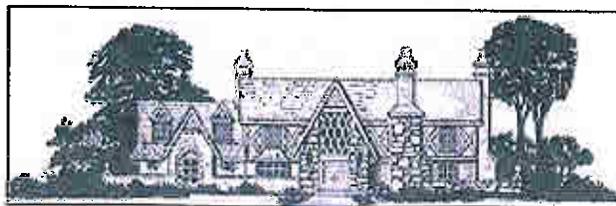


Gardens are filled with greenery and charm. Materials are the most critical element in determining a pure English Cottage style.



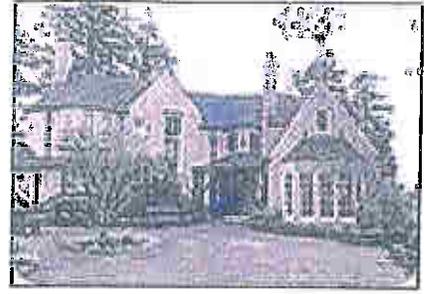
## Tudor Style

Tudor style is one of the most prevalent of the traditional styles in Beverly Hills. This style is always characterized by heavy woodland plantings. Details associated with the Tudor Style are often reminiscent of the central European mountains, others reflect details from the English countryside.

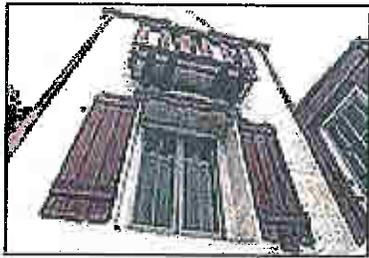


### French Normandy Farmhouse

The West Coast version of the French Normandy-style home is a bit more theatrical than those found in other parts of the country. Farmhouse features are more liberally combined with heavier architectural details. The living room typically has a high-pitched ceiling that is supported by carved redwood trusses. As in a French country home, plenty of wood is used because of its easy accessibility in the region.



This 4,500 square foot home was built in 1925.



### Spanish Mission Revival

The Spanish Mission Revival style is popular because of its splendid details, color, and charm.



Typical plantings include colorful succulents, with Subtropical accents as pictured above.

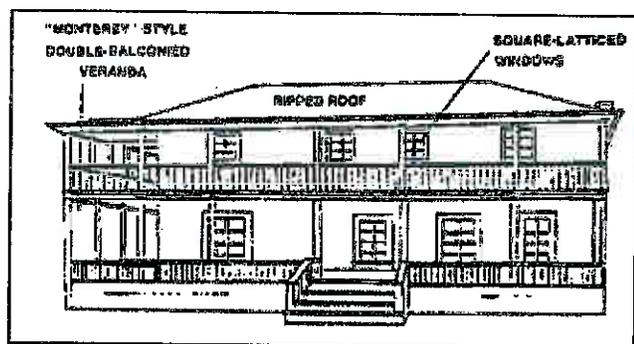


### Monterey Style

The characteristic second story balcony and its colonial style simplicity have made this a preferred choice in Beverly Hills. Most of the specimens are painted in pale colors and have been given spectacular attention to wood and wrought iron detail in the Spanish tradition.

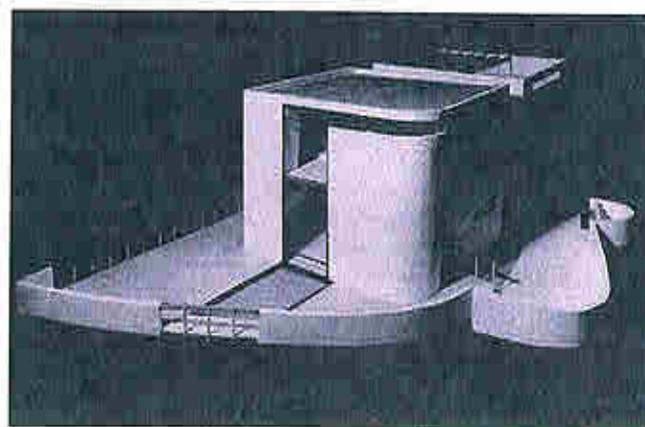
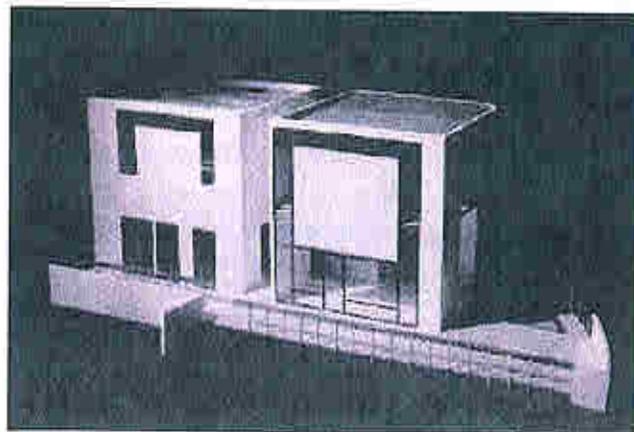


Historical Monterey style building being refurbished shows lattice work on balcony railings.



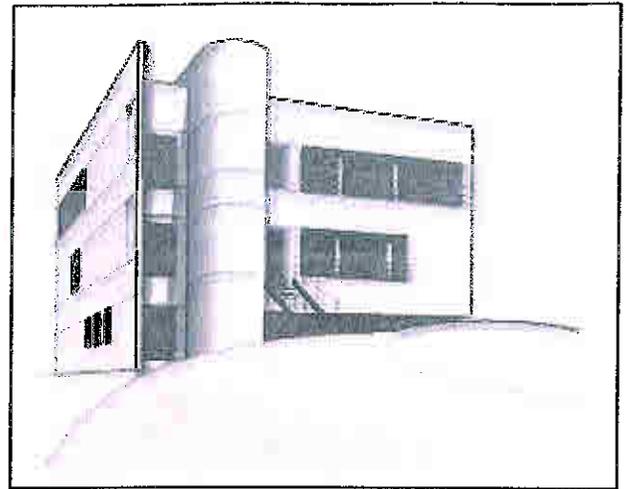
### Moderne (Modernistic, Modernism)

Moderne style is clean and volumetric. Windows and openings are part of the overall system of shapes and shadows. Variety in materials is kept at a minimum and decorative elements are non-existent.



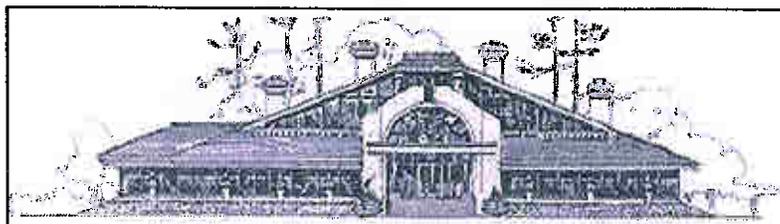
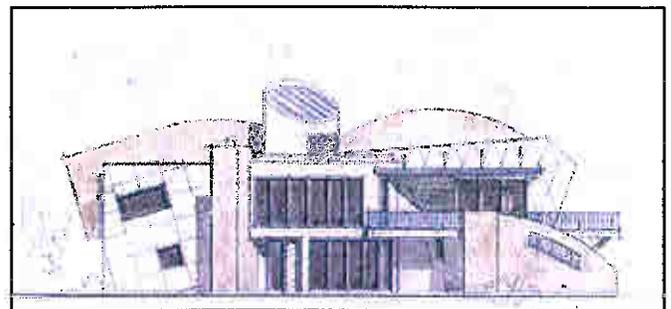
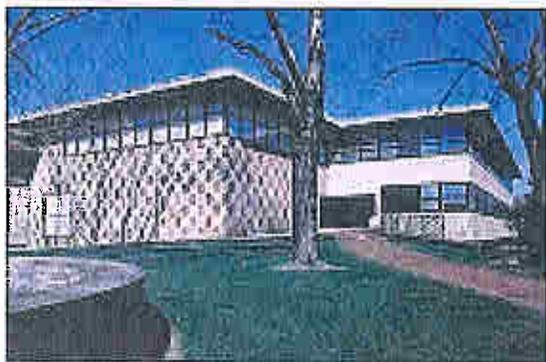
**International Style**

International is most easily defined by its ribbon windows and the combination of geometric forms that define the “functions” of the building. Concrete, steel and glass primarily compose the exterior with intended indoor-outdoor spaces the result of balconies, glass walls, and structural plantings.



**Post Modern Style**

The post modern style takes many different forms and colors. Its characteristics are however undeniable. Whimsical geometrical shapes, and pastel colors mixed with a variety of media define the style.

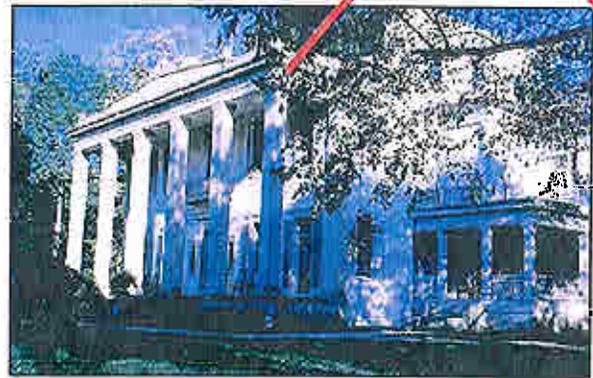


Beaux Arts



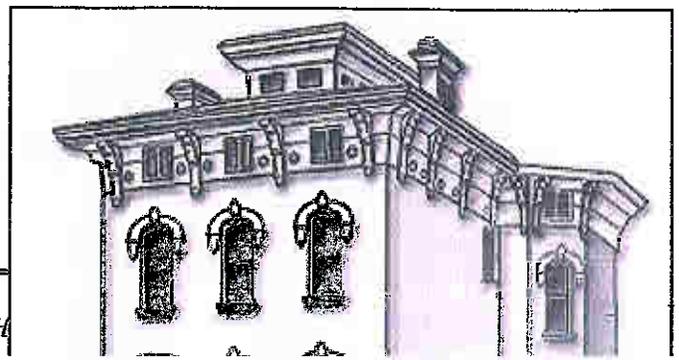
Classical Revival (Greek Revival)

The style most associated with status plantation dwellings and American aristocracy, Greek Revival is stately and not as easy to execute properly on the City's typical lot sizes south of Santa Monica Boulevard. Below left is an example of a Greek Revival home on Hilgreen Drive and to the right one on Spalding Drive, both south of Olympic Boulevard.



Italianate (in the California Style)

The brackets and tall narrow windows most define the style. The exterior walls generally always a stucco-masonry combination. Roof elements usually are placed as decorative accents and are not functional. Elaborate window embellishments in plaster are typical. Paint is usually pastel and sometimes playful.





**Italian Renaissance Revival (Tuscan Villa, Palladian)**

Italian renaissance revival and the Tuscan villa style are enjoying resurgence in popularity throughout California.



# Glossary



## Definitions

### A

**Architrave.** The lowest portion of a Classical entablature, the architrave is the horizontal beam or lintel that spans the distance between columns. It is located directly below the frieze.

**Axial.** Situated around, in the direction of, on, or along an axis. Extending in a direction essentially perpendicular to the plane of a cyclic structure.

**Azulejo.** An earthenware tile of Spanish manufacture, painted and enameled in rich colors, esp. one having a metallic luster.

### B

**Balconet.** A pseudo-balcony; a low ornamental railing to a window, projecting but slightly beyond the threshold or sill.

**Balustrades.** Row of balusters topped by a rail. Low parapet or barrier.

**Belt course.** A horizontal course of masonry that marks the division between floors; the raised profile of the course also helps divert rainwater. Also called a string course.

**Bracket.** A projecting supporting found under eaves, windows, or cornices. These may be used for structural purposes, but are often merely decorative. They are especially prominent in the Italianate Style of the mid-nineteenth century.

### C

**Capital.** The top element of a column.

**Casement Window.** A hinged window which opens outward from the side, rather than having a movable sash; in proportion, it is usually taller than it is wide. These were used in the seventeenth century, and revived in the nineteenth century.



**Clapboard.** Thin horizontal boards of tapering section used to seal houses against the wind and cold. Such boards covering the clay plaster surfaces between the half-timbering of the post-and-beam structures of seventeenth century colonial houses were also called clayboards. The harsh American climate made this additional covering more necessary than in England. Clapboards became one of the most common wall coverings in wood-frame houses.

**Colonnade.** A series of columns set at regular intervals and usually supporting the base of a roof structure.

**Column.** A vertical, round structural post. In Classical architecture, the column usually consists of a base, shaft, and capital.

**Conical.** Resembling a cone especially in shape.

**Corbel .** A projecting stone which carries a weight above it. These may be decorated. A series of progressively projecting stones may form a corbelled arch, or even a corbelled dome, as is found in Navaho hogans.

**Corinthian order.** The most slender and most ornate of the Classical orders; Corinthian columns have an elaborate base and a tall capital which resembles a basket with acanthus leaves growing through it. The height to width ratio of the column is about 10:1, and the entablature is about 1/5<sup>th</sup> the height of the column.

**Cornice.** A projecting molding along the top of a building, wall, or arch which caps it off. In Classical architecture, the crowing feature of the entablature.

**Curtain wall.** In modern architecture, a curtain wall is one which is suspended from the frame of the building, and does not carry any weight, but serves only to shield against weather. The term derives from medieval fortifications.

## **D**

**Dentil .** A small square block used in groups (like rows of teeth) for decoration in Classical architecture, typically under a cornice.

**Doric order.** The oldest and heaviest of the Classical orders. Doric columns have no base, and the capital is composed of a simple abacus and echinus. The height to width ratio of the column is about four or six feet to one, and the entablature is about the height of the column.

**Dormer.** A window set vertically into a clopping roof, with its own separate roof and walls. The name is due to the fact that these were often set in bedrooms.

**Double Course.** A double layer of shingles or the like, one over the other, providing a minimum coverage of two thicknesses.

**Double Eaves.** Same as double course.

**Double-hung window.** A window with two vertically sliding sashes, or glazed frames, set in grooves and capable of being raised or lowered independently of each other. These windows are of Dutch origin. Frank Lloyd Wright, who preferred casement windows, referred to these as "guillotine windows."

**Double roof pitches.** A timber framing system in which the common rafters rest on purlins which provide intermediate support.

## *E*

**Eave.** The projecting end of a roof which overhangs a wall.

**Entablature.** The upper part of a Classical order, consisting of the architrave, frieze and cornice.

## *F*

**Fan light.** A semicircular or elliptical window over a door; frequently found in eighteenth and early nineteenth century houses.

**Fascia.** A flat horizontal band or surface; in Classical architecture, these are found in the architrave.

**Fenestration.** The arrangement, proportioning, and design of windows and doors in a building.

**Fish-scale pattern.** The pattern created in brick work, used either on the ground or on walls, that is laid at 30 degree angles and takes on the appearance of diagonal overlapping layers set in to each other as in fish scales.

**Florid.** Covered with flowers. Very flowery in style, elaborately decorated.

**Frieze.** The middle division of a Classical entablature, a horizontal band between the architrave and the cornice. This may be decorated with sculpture.

## **G**

**Gable.** The triangular end of a wall below a pitched roof and above the level of the eaves.

**Grecian columns.** Commonly associated with Greek columns are Doric, Ionic, and Corinthian. (See definitions).

## **H**

**Half-timbering.** A construction technique where the house is built with a timber frame (post-and-beam construction), with the spaces between the timbers filled in with plaster or brickwork.

**Hipped roof.** A hipped roof is one which slopes upward from all four sides of the house, rather than ending in a gable.

## **I**

**Ionic order.** A more slender and ornate order, Ionic columns have a bas and a capital composed of a scroll volutes emerging from a cushion. The height to width ratio of the column is about 9:1, and the entablature is about 1/5<sup>th</sup> the height of the column.

## **K**

**Keystone.** The central stone of an arch or vault.

## **L**

**Lally Columns.** Used for a concrete-filled cylindrical steel structural column.

## **M**

**Mansard roof.** A characteristic roof form invented by Francois Mansart in France in the seventeenth century.

**Molding.** A carved or shaped band projecting from a wall or attached to it.

**Mullion.** A vertical element which divides a window into separate lights, or panes of glass.

## P

**Palladian window.** A three-part window construction associated with the 16<sup>th</sup> century Italian Renaissance architect Andrea Palladio; a taller central window with arched top is flanked by smaller rectangular windows. The vertical elements are frequently treated like Classical columns or pilasters.

**Pavilions.** Part of a building projecting from the rest. One of several detached or semidetached units into which a building is sometimes divided.

**Pediment.** In Classical architecture, the triangular termination at the end of buildings or over porticos, corresponding to a gable in medieval architecture, but framed with an enclosing cornice. In later usage, the term is used for any similar feature found above doors or windows; these may be round, segmental, or broken (open at the top).

**Purlin.** A Piece of timber laid horizontally on the principal rafters of a roof to support the common rafters on which the roof covering is laid.

**Pilaster.** A flat column, projecting slightly, attached to a wall. This can be of any Classical order.

**Porte Cochere.** A French term for covered entrance area designed to shield people and coaches from the rain.

**Portico.** A porch with a roof supported by columns attached to the main entrance of a house.

## Q

**Quoins.** The larger dressed stones found at the corners of stone or brick buildings, typically laid in an alternating pattern. Originally used as structural reinforcements, quoins were also used as decorative elements; some American houses used wider cut boards over siding to imitate stone quoins in the eighteenth century.

## R

**Rectilinear.** Moving in or forming a straight line. Characterized by straight lines.

**Ribbon window.** A continuous band of windows, made possible by modern framing techniques, which emphasizes the transparency and open plans of Modernist architecture. A hallmark of the International Style.

**Roman columns.** Commonly associated with Roman columns are Doric and Tuscan styles. (See definitions).

**S**

**Sash window.** Any framework of a window; may be movable or fixed; may slide in a vertical place (as in a double-hung window) or may be pivoted (as in a casement window); a pivoted sash also called a ventilator.

**Soffit.** The exposed flat surface on the underside of any overhead buildings component such as an eave, cornice, arch, or balcony.

**Soldier.** A masonry unit which is set on end, with its face showing on the wall surface.

**String course.** See "belt course."

**T**

**Turrets.** A little tower. An ornamental structure at an angle of a larger structure.







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