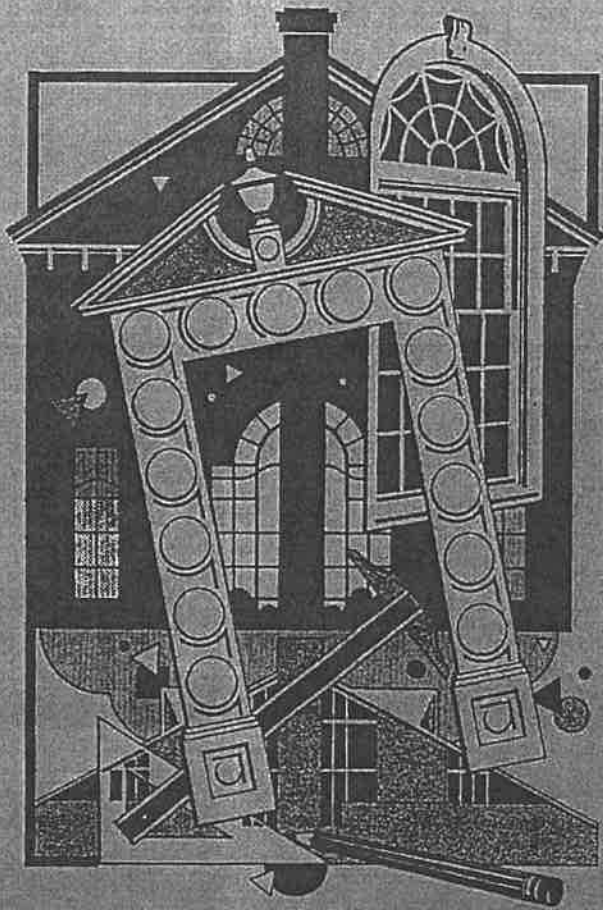


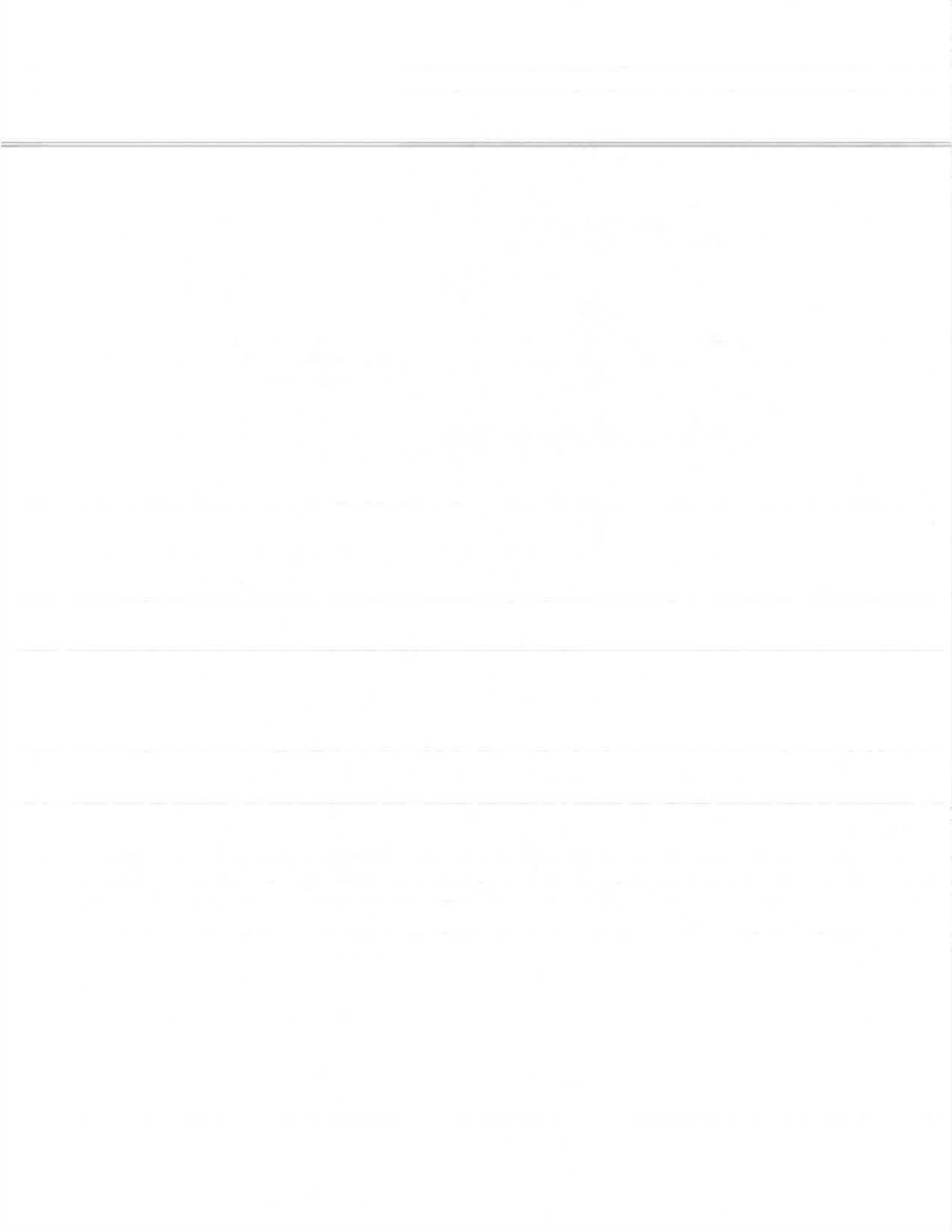
Community Development Department



# Design Guidelines

Certificate of Appropriateness Program  
for  
Landmarks and Historic Districts

City of Redondo Beach  
Preservation Commission  
September 1991



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## INTRODUCTION



## INTRODUCTION

### PURPOSE

The primary purpose of these guidelines is to provide an appropriate basis for the evaluation and approval of Certificates of Appropriateness by the Redondo Beach Preservation Commission. These guidelines, however, are also intended for the general edification of persons interested in techniques for the proper restoration, renovation and preservation of historically significant buildings.

### INTENT

These design guidelines are intended to serve as a guide for the conservation and adaptive reuse of historic buildings and districts in the City of Redondo Beach. They are designed to meet the needs of many users: property owners, real estate interests in the City, architects, designers and building contractors, and representatives of the Redondo Beach Preservation Commission, the City of Redondo Beach, and other interested persons and organizations in the community. Each of these interests has a vital and interrelated role to play in the successful revitalization of historic structures in Redondo Beach.

### ORGANIZATION

These guidelines are divided into several sections. This first section discusses the purpose and intent of the guidelines, how they are organized, and a general discussion of how the guidelines will be interpreted and applied. The second section provides a summary history of the City. Section 3 introduces the Secretary of Interior Standards for Rehabilitation, broad guidelines published by the National Park Service designed for the purpose of preservation and renovation in strict keeping with the period of significance of a building. Section 4 discusses characteristic elements of historic buildings, highlighting their significance in terms of design elements and materials to be maintained. Section 5 discusses the historic architectural styles which are most prevalent in Redondo Beach - styles which contribute to the distinct and exceptional character of historic Redondo. Section 6 discusses historic districts, highlighting the special design considerations in those neighborhoods with a designated collection of historic structures. Section 7 provides the reader with a glossary of terms used in these guidelines. Lastly, Section 8 suggests some resources and references which might be helpful for further information on Redondo Beach's historic architecture, architectural styles, or rehabilitation sources and techniques.

The historical architectural styles found in Redondo Beach span the late 19th and early 20th centuries. Examples of the most prevalent styles are discussed in these guidelines. Styles listed here are in chronological order to reflect the historical development of Redondo Beach. Many structures do not follow a particular style but are combinations. When this is the case, the dominant style in a combination should be applied or each style element can be noted.

Architectural styles form a system which describes the design of the building - its scale, mass, proportions, height, rhythm, and ground plan - and the architectural details - such as roofline, exterior cladding, windows, entrances and ornamentation. A house of a particular style is not just a random collection of parts; all the design elements work together to form a specific image. Most buildings do not possess all the characteristics of a particular style. Many Redondo Beach buildings are interpretations of architectural styles which include the essential form of the style and selected details.

#### METHOD OF APPLICATION

The Preservation Commission recognizes that the owners of landmarks and historic district buildings have allowed their buildings to be designated on their own accord out of respect and concern for their proper preservation. Given this, it is the intent of the Preservation Commission in applying these guidelines to be cooperative in working with property owners to maintain historic buildings in the most appropriate manner possible.

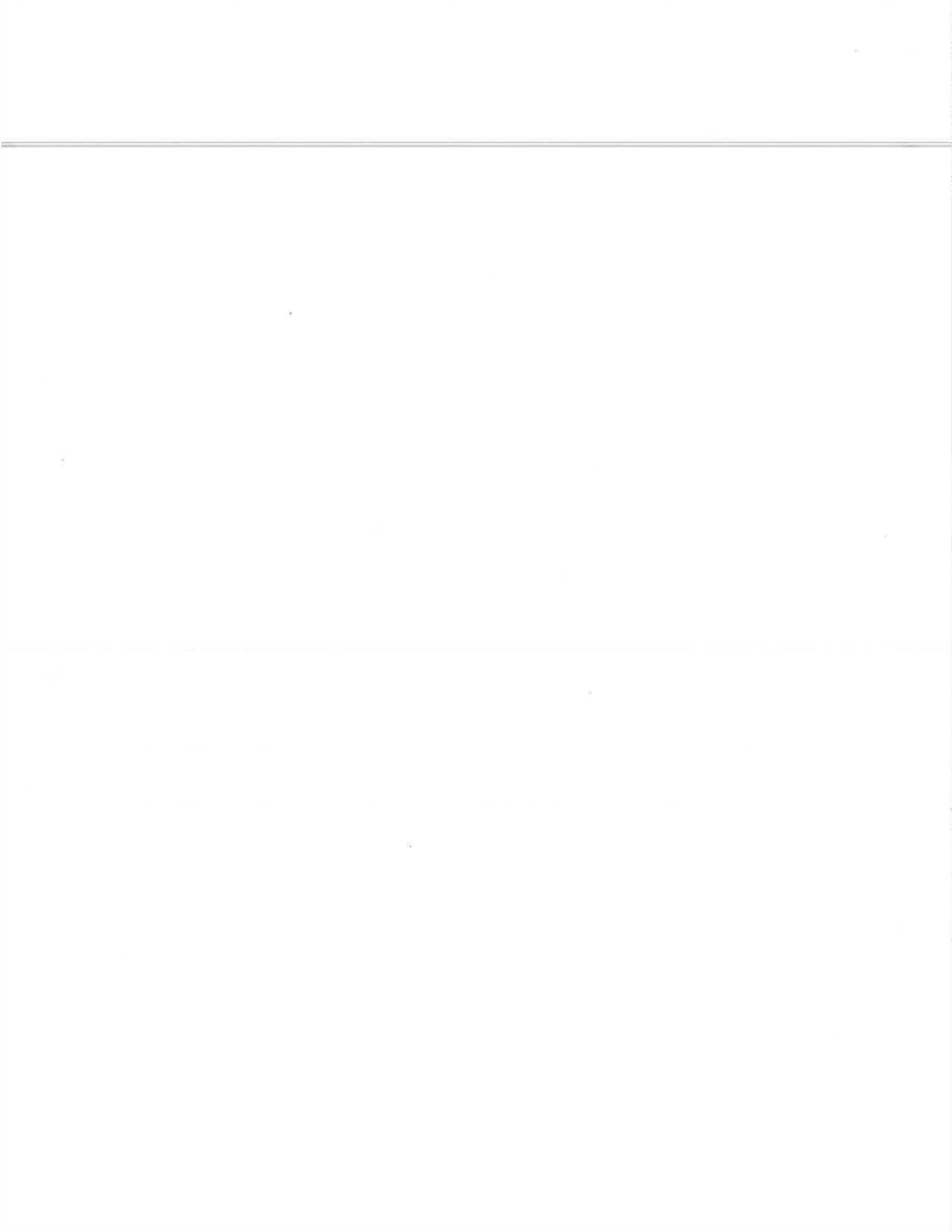
The Preservation Commission will encourage property owners to strive for the highest degree of authenticity, while also providing some flexibility in recognition of the desires of the property owners. The Commission, however, will apply these guidelines as rigorously as necessary to ensure that the basic architectural and historical integrity of buildings are maintained and enhanced.

#### HOW TO USE THESE GUIDELINES

It is important to note the distinction between the general architectural styles present in Redondo Beach, as discussed in Section 5, and the form that these styles have taken on in the City. While the discussion in Section 5 describes the architectural styles in their complete characteristic form, many of the structures in Redondo are more modest interpretations of these architectural styles. Some but not all of the characteristic elements which define a particular style may be present. In restoring or rehabilitating historic structures, all work should be in keeping with the interpretation of the original style of the house. The Secretary of Interior Standards, enumerated in Section 3, are particularly helpful on this point.



## HISTORIC OVERVIEW OF REDONDO BEACH



## HISTORIC OVERVIEW OF REDONDO BEACH

Long before the Spanish land grants, which typically heralded early settlement in California, the area now known as Redondo Beach was inhabited. Originally settled as a center for trade, the attraction for these Indian peoples and early settlers who eventually followed was an important commodity - salt. The Chowigna lodge of the Gabrieleno tribe had a village near the Salt Lake (now the site of the Southern California Edison plant). To this village came many of the inland tribes to trade and to purchase their salt and fish.

Claimed for Spain in 1542 by explorer Cabrillo, a 75,000 acre tract of land, which included Redondo Beach, was granted to Juan Jose Dominguez in 1784. Dominguez had been part of the famed 1769 Portola expedition which escorted Father Junipero Serra as he established missions throughout what is now Southern California. Known as Rancho San Pedro, the Dominguez grant was the first major California land grant and remained in the Dominguez family for many years.

The first effort to establish a town occurred in 1887 when the Redondo Beach Company purchased 400 acres from three of the Dominguez sisters. Unable to attract enough investors to make their payments, the company sold their holdings to two riverboat captains from the Oregon territory, Captains J. C. Ainsworth and R. R. Thompson. More successful than their predecessors, their Redondo Beach Improvement Company, with the cooperation of and land donations by the Dominguez sisters, built the Redondo Railway and two grand facilities as destinations for its passengers: the Chautauqua Assembly Hall and the Hotel Redondo, both of which opened in 1890. The elaborate Hotel Redondo, sited on the ocean front where the City's library now stands, housed 225 rooms and a bathroom on every floor. It boasted of modern conveniences including steam heat, electricity and Otis elevators. For the more frugal, an adjacent tent city accommodated up to 1,000 tents with raised wooden floors and electric lights.

In 1892, the budding community incorporated with nearly 1,000 inhabitants and about 2,000 acres of land. The new City was soon graced by a pavilion with an auditorium, dance floor and outdoor bandshell, all built by the Redondo Beach Improvement Company. In addition to its visitor trade, the City had a healthy economic life as a port city, particularly for lumber from the northwest. Two local mills, Ganahl Lumber and Montgomery and Mullen, were developed in 1903 to process lumber for planing. The Santa Fe Railroad, which had reached the City in 1888, carried lumber and other supplies from the wharf of Los Angeles. Even after construction began at the chosen port site in San Pedro, and as late as 1917, Redondo boosters sought unsuccessfully to develop a rival port by luring private investors.

Unsuccessful in its port development efforts, the greatest boost to the City was the purchase of the Redondo Beach Improvement Company and the Los Angeles and Redondo Railway Company by railroad magnate Henry Huntington in 1905. Wild speculation followed, but was succeeded by more stable growth as Huntington invested in a gigantic Pavilion (ballroom), the Casino, and the Plunge which housed three heated pools and 1,350 dressing rooms along with Turkish and steam baths. Huntington also brought George Freeth to the City to introduce the Hawaiian sport of surfing to Redondo visitors. Not only did Freeth popularize the sport, but he was also named the first official Redondo Beach lifeguard, the first in Southern California. By 1909, the City had erected a City Hall, established a Chamber of

Commerce, built a high school, organized a women's club, and constructed a library. Two City-based newspapers had been established: The Redondo Breeze (1894) and The Redondo Reflex (1905). By 1911, the LA and RR was converted to a standard gauge and made part of Huntington's Pacific Electric "red car" line. By 1913, the amusement zone that Huntington helped develop included bowling alleys and the "Great Lightning Racer" roller coaster and had changed its name from the Midway to El Paseo. In this year, the coastal portion of The Avenues, then called Clifton-By-the-Sea, was annexed to the City.

In the 1910s, the cessation of major shipping at the Wharf, great storms which washed away the piers, and the death of George Freeth in 1919 all signaled the end of an era. This end culminated with the demolition of the Hotel Redondo in 1925. As a result, the City refocused its efforts throughout the 1920s on building itself as a more economically diverse and stable community. These efforts resulted in the construction of the Salvation Army facility, the organization of the American Savings and Loan Company, the construction of the Monstad Pier and the rebuilding of the Horseshoe Pier.

In the 1930s the "amusement" atmosphere revived briefly, starting with bingo and chip games on El Paseo and the legalization of 3.2 beer. Gambling ships which docked three plus miles offshore attracted more visitors, until the local City Attorney protested. Eventually, a new ruling pushed the gambling ships out to sea by redefining the prohibited three mile City limit for gambling by measuring from the outer edges of Santa Monica Bay.

Except for the "battle of the Redondo Pier" when a supposed Japanese submarine was fired upon, the City was quiet during the war years. Like most of Southern California, Redondo saw its share of new residential development in the post-war years, increasing population from about 13,000 to over 25,000 residents between 1940 and 1950. The opening of the new Southern California Edison plant in 1948, and the approval of the tidelands oil drilling in 1955, signaled economic shifts in the City. By 1958/59, with the construction of the breakwater and approval of a bond issue, the City was ready to embark on the construction of a small craft harbor, which was completed in 1963. By this time, the population had almost doubled again, reaching nearly 47,000 in 1960. The City entered the "Space Age" in 1962 when the Space Technology Complex was dedicated and it achieved a significant employment base with the introduction of TRW in 1967. With the burning of the final harbor bond in 1980, the City had at last achieved the harbor it had sought for so long. Along the way, it had grown into an economically diversified community that affords a much-prized lifestyle to its 60,167 residents.

SECRETARY OF INTERIOR STANDARDS



## SECRETARY OF INTERIOR STANDARDS FOR REHABILITATION

Rehabilitation is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving these portions and features of the property which are significant to its historic, architectural and cultural values.

The standards for rehabilitation (Revised 2/26/90) are as follows:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.





**GUIDELINES FOR  
CHARACTERISTIC ELEMENTS OF  
HISTORIC BUILDINGS**

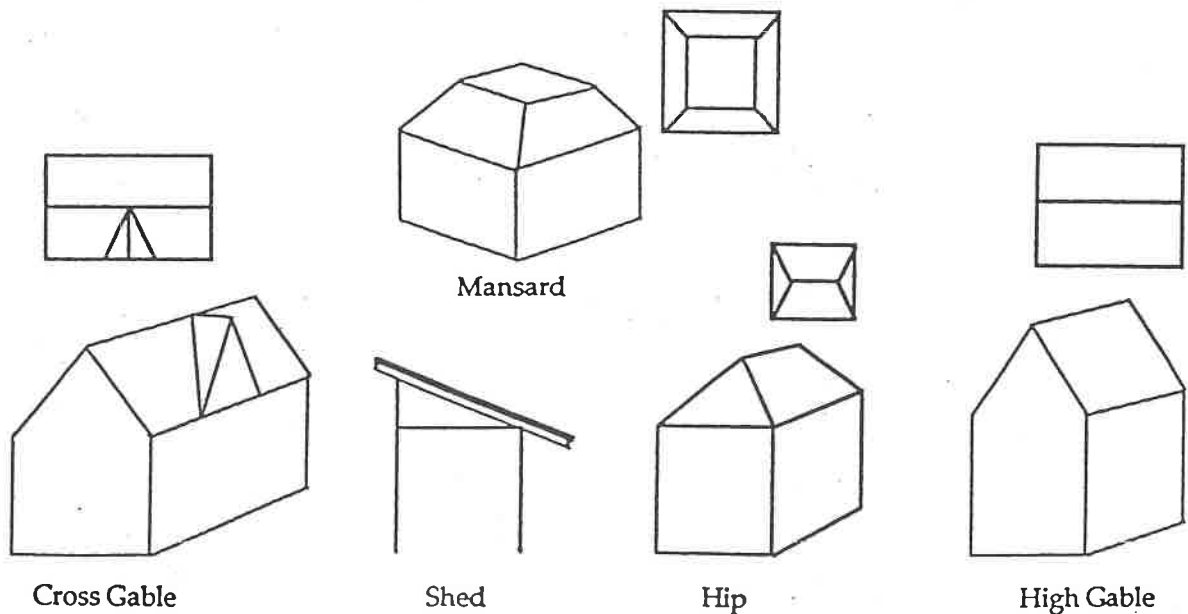


## GUIDELINES FOR ROOFS

The roof's shape, the roofing material and its special features are extremely important in defining a building's overall architectural style. Many different historic roof shapes are found in the City: gable, hip, gambrel, mansard, shed and flat. The pitch or slope of the roof changes from style to style. Shed roofs were used extensively for additions to buildings. The type and styles of roof features also change with the building style. Brick and stone chimneys, cresting, and a variety of dormers are found in the City. Few tile and no slate roofs have been found. Standing seam or corrugated metal was used on outbuildings.

**Guideline for Historic Buildings:** Original roofing material and features are to be retained and repaired if at all possible. If new roofing is necessary or desired, the preferred treatment is to replace the original with identical new material. If this is not possible or desirable, then the use of Fireclass A, organic felt or fiberglass matt composition type shingle, preferably in a "thick butt" design is acceptable. These are laid to be approximately 5" to the weather with straight and true exposed edge lines. Other roof features such as chimneys, dormers and/or decorative elements are to be retained. New mechanical systems, solar panels, skylights and/or other devices on the roof are to be placed so they are inconspicuous from the street and in such a manner that no damage is done to any character defining features of the building. (Secretary of Interior Standard Number: 2,6)

**Guideline for New Construction:** Contemporary roofing materials are available in a wide variety of sizes, materials, colors and designs. The type of building: commercial, residential or accessory to residential is a major factor in determining the appropriate roofing material to use. Today's requirements for fire safety must not be overlooked. Fiberglass matt composition and fire retardant treated sawn/milled wood shingles are the preferred materials for use within the City. Mechanical systems and other devices which are roof mounted are to be designed in such a way that they are not visible from the street and are harmoniously incorporated into the overall building design.



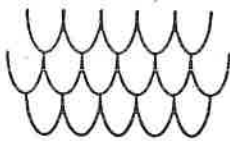
## GUIDELINES FOR EXTERIOR SIDING

The exterior siding materials found in the City include the full range of materials used in the 19th and early 20th centuries. The most typical is horizontal wood siding. Generally a horizontal "drop" (shiplap) or clapboard was used. It was not uncommon for milled shingles to be utilized to accent gable ends or other similar portions of a structure. Often these shingles were decorative in nature having sculptured ends so that a variety of textural effects could be achieved. Only a few residences utilized brick, stone, or stucco. Other exterior sidings which can be found include vertical board and batten and corrugated sheet. These were typically used on outbuildings.

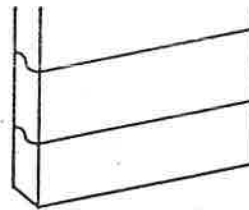
**Guideline for Historic Buildings:** The original exterior siding material should be retained and repaired when at all possible. When replacement is necessary the new material should match the original in size, design composition and texture. The use of steel, aluminum and vinyl siding materials is not appropriate for historic buildings. (Secretary of Interior Standard Number: 6, 2)

When contemplating work on the exterior of a historic building, cleaning the existing material should be the first step to determine its condition and a course of action. Cleaning should be by the gentlest means possible. Sandblasting and other cleaning methods which cause damage to original historic materials should not be undertaken. (Secretary of Interior Standard Number: 7)

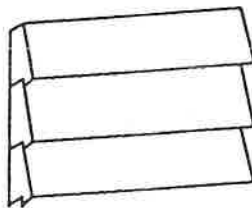
**Guideline for New Construction:** New construction within the City needs to be compatible with the historic styles present. The type of building, i.e. residential, outbuilding or commercial, is a major factor in deciding on an appropriate siding material. Proper standards for paint color and authentic materials such as wood or clapboard siding are strongly encouraged. (Secretary of Interior Standard Number: 6)



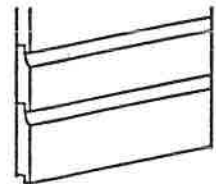
Patterned shingle  
(fish scale)



Flush boards



Clapboard



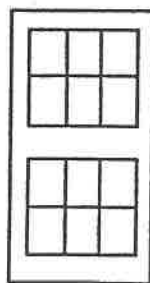
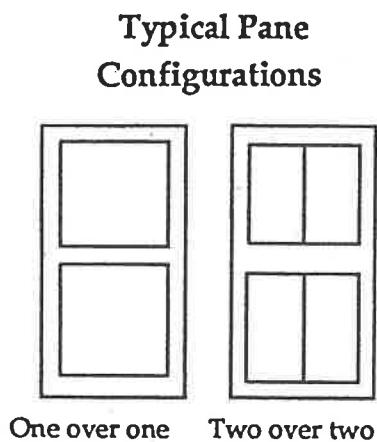
Shiplap

## GUIDELINES FOR WINDOWS

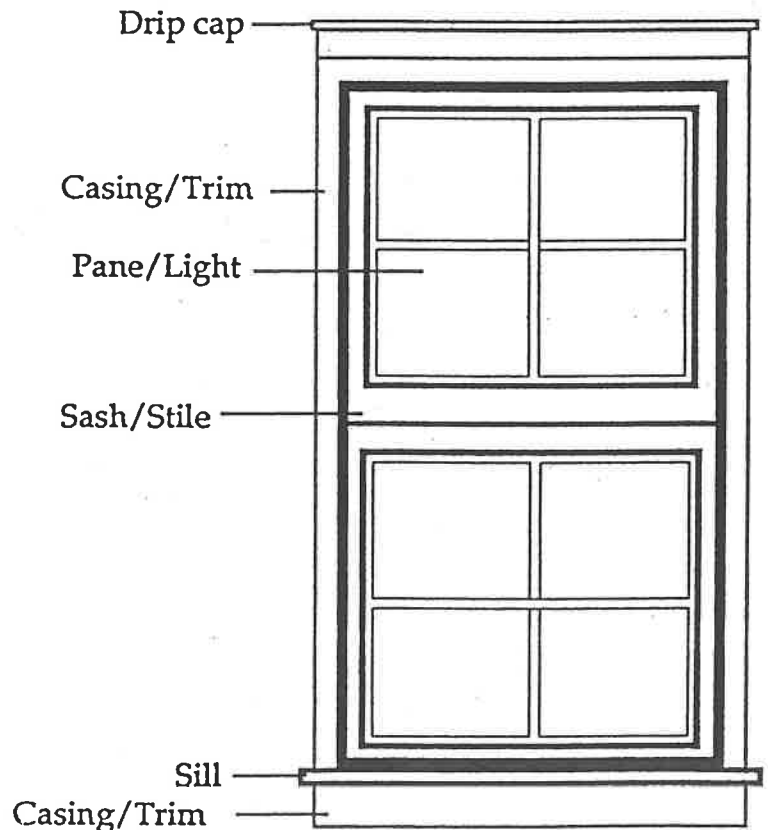
The majority of buildings in the City are characterized by 19th century styles of architecture. A basic design characteristic of these styles is symmetrically placed, vertically proportioned windows.

**Guideline for Historic Buildings:** Original windows should be retained and repaired when at all possible. When replacement is necessary a window of duplicated design should be used. The size, pane configuration, design and trim should replicate that of the original. Original trim and surrounds are to be retained when windows are replaced. Aluminum framed windows are not appropriate for use in an historic building. Stained glass windows were not commonly used in the buildings of the City. However, original stained glass windows are very valuable and should be retained when possible. The addition of stained glass windows into openings which did not historically have stained glass is discouraged. (Secretary of Interior Standard Number: 2, 6)

**Guideline for New Construction:** Windows in new buildings should emulate one of the 19th or early 20th century window styles and should be appropriately proportioned to be consistent with the original style. The use of smoked, mirrored or tinted glass is not appropriate for use in a historic building.



Six over six



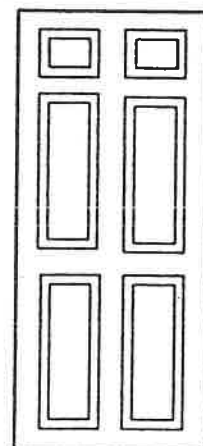
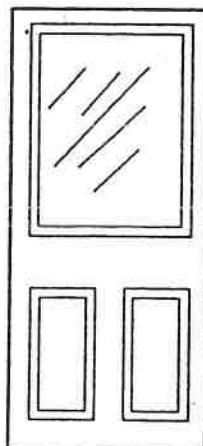
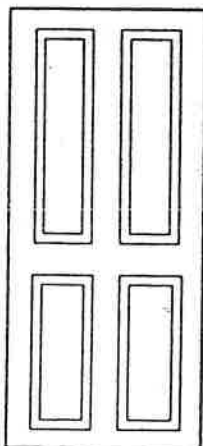
## GUIDELINES FOR DOORS

Doors are an important design element of any building. Their location and style contribute to the overall character and frequently act to define the style of the building. Typically even the simplest historic homes have beautifully paneled doors. Original doors have often been replaced by newer inappropriate doors under the false assumption that greater energy efficiency can be achieved. Properly executed repairs and/or replacement of jambs, thresholds, stop moldings, hinges and weather stripping should achieve the same energy efficiency and maintain a building's historic value. Older doors may have dried and shrunk in size. Numerous lock sets, latches, and/or strike plates may have been installed in the door. Glass panels may have been removed and replaced with wood or other material. Original doors, however, are probably one of the most easily reconstructed elements of a building. They are generally constructed of high quality materials, and most often have design characteristics which are unavailable in today's market. Original doors can also be easily removed from a building for repairs in a specialized shop.

Guideline for historic doors: Original doors should be retained, repaired and replaced in their original locations when at all possible. When replacement is necessary the original should be matched in color, size, material, design, ornamentation and configuration. The original trim and surround molding should be retained intact and/or duplicated when a door is replaced. (Secretary of Interior Standard Number: 2, 3, 5, 6)

Guideline for new doors in historic buildings: The addition of a new door may be warranted for a building to properly function in a modern use. When new doors are to be installed, a design which is sympathetic and harmonious with the original doors should be used. The placement of the new openings should not disrupt the original design of the building. (Secretary of Interior Standard Number: 2, 3, 5, 6, 9, 10)

Guideline for doors in new construction: The overall style of the new building will determine the appropriate design characteristic of the doors to be used. Doors and entries make a strong design statement for any building. Balance, proportion, rhythm, scale, and emphasis must all be considered when determining the style and design of doors. The use of highly-ornamented and/or carved wood doors is discouraged. Likewise entry sidelights and/or transom windows should be simple in design.



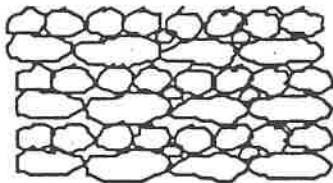
## GUIDELINES FOR MASONRY ELEMENTS

Masonry elements found in the City include brick or cut stone foundations, porches and/or basements, and entire stone or brick buildings. Some masonry retaining walls and/or fences are also found. Masonry as an architectural design element generally produces a powerful visual image and imparts a sense of permanence and strength. Careful consideration therefore needs to be given to all designs which incorporate masonry elements.

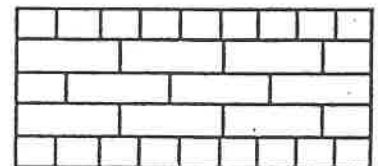
**Guideline for Historic Buildings:** The original masonry material should be retained and repaired when at all possible. When replacement is necessary the new material should match the original in size, design, composition and texture. Often repointing the original masonry elements is all that is necessary. When repointing, it is imperative to determine the composition of the original mortar. Repointing historic masonry with a contemporary mortar mix containing portland cement can cause severe damage to the building. Repointing should be accomplished with a mortar that matches the original in color, composition and strength. (Secretary of Interior Standard Number: 7)

**Note:** When contemplating work on the exterior of an historic building, cleaning the existing material should be the first step to determine its condition and a course of action. Cleaning should be by the gentlest means possible. Sandblasting and other cleaning methods which cause damage to original historic materials should not be undertaken. (Secretary of Interior Standard Number: 7)

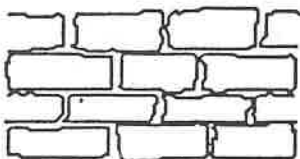
**Guideline for New Construction:** In construction, brick or stone is used as a veneer over a wood frame, concrete block or a poured concrete structural frame. When using brick, a brick and mortar similar to the original are strongly recommended and preferred. The use of "culture stone" or other artificial materials is discouraged.



Cobble or Rubble Stone



Common Brick



Cut Native Stone

## GUIDELINES FOR PORCHES

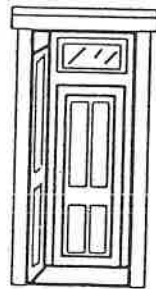
Porches constitute a significant architectural feature of any building; they are a character defining design feature. The placement, style, scale, massing and trim detail of porches in Redondo Beach reflect a wide range of architectural styles. Because of their architectural impact, porches are of particular concern in an historic building. A porch of inappropriate scale, placement and/or design, added to an historic building which did not have a porch originally, can be particularly detrimental to the historic integrity of the building and the character of the building as a whole. Conversely, porches can be effectively utilized as a building feature in new construction to create a contemporary architectural design compatible with a neighborhood's historic character.

**Guideline for Historic Buildings:** A porch that is part of the original design of an historic building should be maintained in its original configuration, design, style and detailing if at all possible. If a porch cannot be demonstrated to have originally existed on the building, a porch may be added with the condition that the configuration, design, style and detailing are suitable and compatible with the architectural style of the building and does not adversely impact the historic integrity of the building. Any new additions to the building should be performed in such a manner that if removed in the future the original building will not be adversely affected. (Secretary of Interior Standard Number: 2, 3, 4, 5, 6, 9, 10)

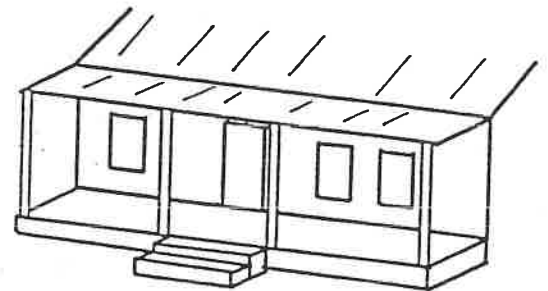
**Guideline for New Construction:** When appropriate, new construction should be encouraged to utilize porches as suitable character defining architectural elements. The configuration, design, style and detailing of the porch needs to be suitable and compatible with the architectural style of the building as well as the buildings in the immediate vicinity. Porches should not be approved when their design would adversely affect other buildings in the immediate vicinity or where the design is obviously incongruous with the building itself.



corner porch



recessed door entry



veranda



## GUIDELINES FOR EXTERIOR TRIM DETAILS

Although often perceived to be insignificant or frivolous, trim details play a very important part in defining a building's character. Designs for new buildings as well as additions and/or alterations to historic buildings should incorporate the appropriate trim details. The detailing can act to harmonize a building with its neighbor or tie a new addition to the original. Within the architectural styles represented in the City, the following exterior trim details can be identified:

Brackets

Boxed Cornice with eave returns

Decorated cornice

Quoins

Corner boards

Spindle/Spool mill work

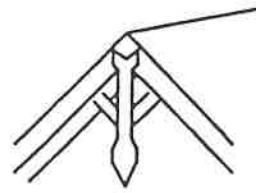
Pediments

Dentils

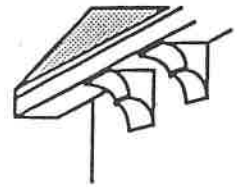
Columns



jigsaw detail



pendant

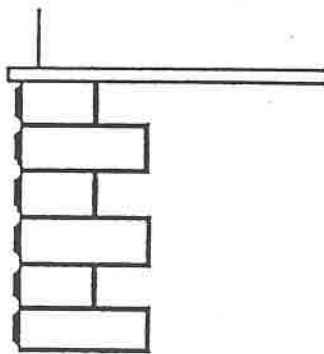


boxed cornice  
with brackets

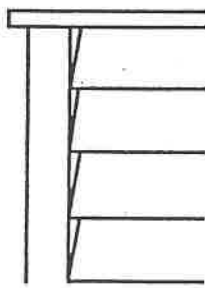
It is also important to note that paint is a critical component of trim, and will also be reviewed.

**Guideline for Historic Buildings:** Original trim elements should be retained and repaired when at all possible. Trim that is inconsistent with the original building style and design should not be added. (Secretary of Interior Standard Number: 2, 3, 5, 6)

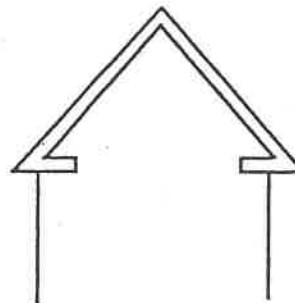
**Guideline for New Construction:** Trim details need to be given careful and thorough consideration in any new building design. They represent a design opportunity for establishing the compatibility of a new building within the context of a historic neighborhood or district. (Secretary of Interior Standard Number: 9, 10)



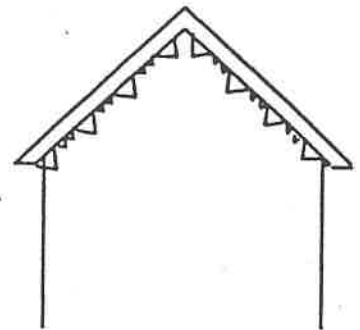
quoins



corner boards



boxed eave with  
return



bargeboards

## GUIDELINES FOR ADDITIONAL ARCHITECTURAL FEATURES

In review of the distinctive architectural features of the styles represented in the City, the following architectural features are exhibited. Designs for new buildings as well as additions or alterations to historic buildings can effectively incorporate one or more of the following design elements.

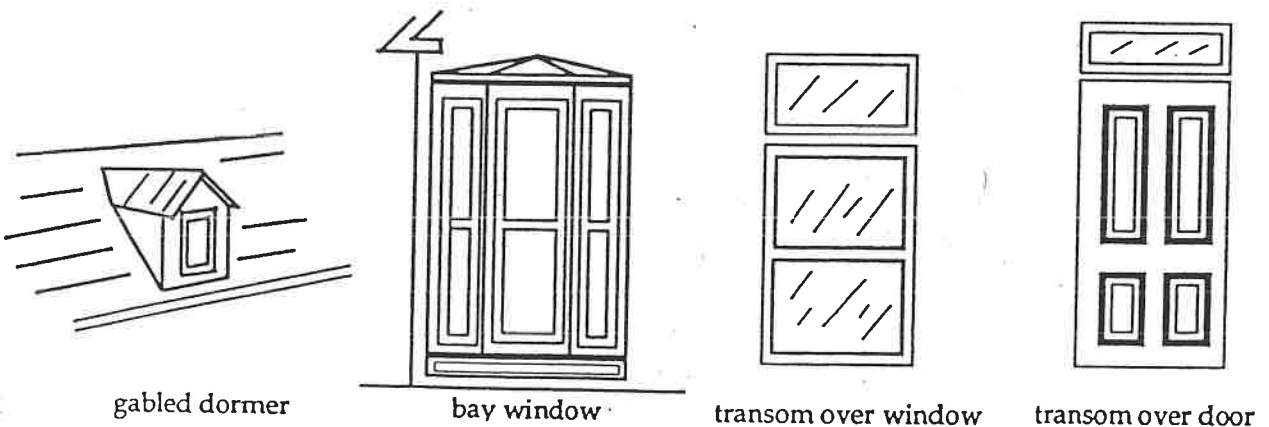
**Dormers:** Dormers can be a very cost effective method of increasing the usable floor space of a building. Often historic buildings are modified by the addition of dormers. Care must be taken when adding dormers to historic buildings that the scale, massing and proportion of the building is not disrupted. In new construction dormers can play a very effective role in harmonizing the contemporary building design with the existing historic styles. (Secretary of Interior Standard Number: 2, 3, 5, 9, 10)

**Transom Windows:** Transom windows over doors, particularly front entry doors, are a common feature of historic buildings. (Secretary of Interior Standard Number 2, 3, 5, 9, 10)

**Bay Windows:** Bay windows are often a character defining element of a building. As an exterior feature they can often provide a focal component of the design. Proportion, rhythm, scale, symmetry and emphasis are important considerations in the design and placement of a bay window. (Secretary of Interior Standard Number 2, 3, 5, 9, 10)

**Recessed Door Entries:** Recessed door entries are often found in the City. In new construction recessed entries can play a very effective role in harmonizing the contemporary building style with existing historic styles. (Secretary of Interior Standard Number: 2, 3, 5, 9, 10)

**Barrier Free Handicapped Access:** The accommodation of ramps, elevators, lifts and other building elements designed to allow handicapped access can be a difficult design problem. Scale, massing, proportion, detailing and balance all need to be carefully considered. (Secretary of Interior Standard Number: 2, 9, 10)



## GUIDELINES FOR EXTERIOR LIGHTING

Exterior lighting in the City is characterized by public fixtures illuminating common areas and private fixtures illuminating signs, yards and buildings. Historically, exterior lighting was generally restricted to illuminating entry and porch areas. Contemporary attitudes have expanded the desire for, and modern technology has provided the ready availability and relatively low cost of, exterior lighting.

The design of exterior lighting involves two elements: the fixture and the illumination pattern produced by the fixture. Both elements need to be considered carefully in the review of any application. The illumination pattern should be functional, but not intrusive on neighbors. New fixtures which provide outdoor floodlighting should be placed so that they are hidden from view during daylight hours.

**Guideline for Historic Buildings:** The addition of light fixtures and illumination patterns to historic properties should be undertaken with sensitivity to the property and its neighbors. Original lighting fixtures and illumination patterns should be retained when at all possible. (Secretary of Interior Standard Number: 2, 3, 5, 6)

**Guideline for New Construction:** Exterior lighting in new construction needs to be sensitively designed. Lighting fixtures should reflect the style and design of the new building. The illumination pattern of the lighting should not intrude, but should compliment the building and its environs. (Secretary of Interior Standard Number: 9, 10)

## GUIDELINES FOR SIGNS

Signs in the City are governed by both the Redondo Beach Sign Control Ordinance, Ordinance 1856, as well as section 10-2.1408 of Chapter 10 of the Redondo Beach Municipal Code. Signage for a historic structure is generally concerned with the conversion of original residential buildings to light office use or with new buildings which have been constructed as commercial buildings in a style compatible with the basic residential nature of the surrounding environment.

All signs must have an appearance, color, size, texture and design which conforms to the sign codes and to the historic character of the surrounding environment. Additionally the location and/or method of attachment of the sign will be considered. The Redondo Beach Preservation Commission will review all sign applications within the context of a building's historic character.

## GUIDELINES FOR FENCES

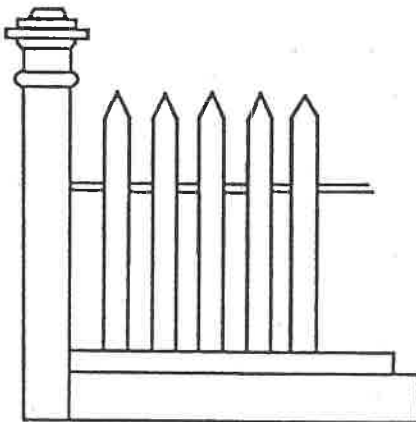
Fences serve a variety of purposes for a property owner. They can define property lines, provide security and protection from trespass, furnish safety for children and pets, provide visual screens for privacy and serve as protection from the elements. The design of a fence is a critical element in the overall visual quality of a property and how it relates to its neighbors. It can also be important from a public safety standpoint, particularly on corner lots. Typically front yards in the City were delineated by low profile, wood picket style fences. A few metal and/or masonry fences can be found as well.

A fence design needs to be considered in context. Scale rhythm, material and style are the critical design elements of a fence. The fence design needs to be compatible to the building as well as to the surrounding property. A fence can provide a delicate design element which will greatly enhance a property.

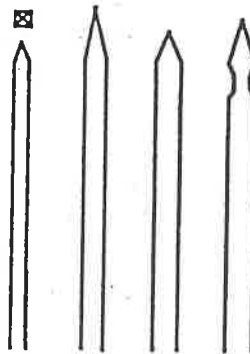
**Guideline for Historic Fences:** Original fences should be retained and repaired when at all possible. When reconstruction must occur the original should be matched in color, material, size, scale, texture and composition. New fences for historic houses should emulate historic styles and designs found in the City. (Secretary of Interior Standard Number: 2, 4, 5, 6)

**Guideline for New Fences:** The appropriate design for a fence will be determined by its intended function and its location. No fence should be constructed which adversely affects the primary view(s) of any building. A fence design should enhance the overall visual presentation of a building. A fence should also contribute to the character and defining features of any building in a positive manner. (Secretary of Interior Standard Number: 9)

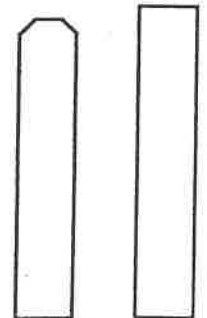
**Note:** The construction or removal of any fence for a historic landmark requires review by the Preservation Commission.



typical fence with corner or gate post



1" X 2" or 1" X 4" typical pickets



1" X 6" solid board fence

## GUIDELINES FOR LANDSCAPE ELEMENTS

The City of Redondo Beach is characterized by a typical rectangular grid street system. The streets vary in width, but all are characterized by "L- shaped" concrete curbs and gutters, a sidewalk and planting strip between the street and sidewalk. Generally this planting strip contains a row of deciduous trees and lawn. Individual lots are usually rectangular in shape with the main building centered on the parcel and a front setback which allows for a modestly sized front yard. Front yards are typically delineated by a low profile fence, with a gate and walkway leading to the front entry. Some front yards have retaining walls which should be maintained. Accessory buildings are often found in rear yards. These basic elements create a strong visual quality to the City which is consistent and should be encouraged.

**Guideline for Historic Properties:** Historic landscape features should be retained when at all possible. Fences, trees, sidewalks and walkways provide a visual consistency and harmony of setting to the City. (Secretary of Interior Standard Number: 2, 3, 4, 5, 9)

**Guideline for New Construction:** New construction in the City should include landscape elements which reflect the scale, rhythm, texture, material, color, style and visual qualities of the historic landscape present. (Secretary of Interior Standard Number: 9, 10)

**Satellite Dish Antennas:** Satellite dish antennas are an inherently intrusive and incongruous landscape feature for an historic building. The size, color, texture and location of the dish all contribute to its impact. Dishes should be placed in the least visible location on the property. A screen of plant material and/or fencing should also be provided to lessen the visual impact of the installation.

## GUIDELINES FOR ADDITIONS TO HISTORIC BUILDINGS

The primary objective of the Redondo Beach Preservation Commission is to protect and maintain the integrity of the historic resources in the City. However, the Commission is committed to provide for the development of these resources in such a manner that does not impair their utility. It is recognized that additions are often necessary for a historic building to become functional in a modern context. It is also recognized that additions must be designed to be compatible and not detract from the building, its immediate surroundings or the City as a whole.

Guideline for Additions to Historic Buildings: Additions to historic buildings need to be compatible in their configuration, design, style, scale, materials and architectural details with the distinctive character defining elements of the building. Additions should be done in a manner which does not destroy significant historical or architectural material of the original structure. If removed in the future, any additions should neither impair the essential form and integrity of the original building nor damage historic fabric. Additions which seek to create an earlier appearance should not be approved. Additions which are obviously incongruous to the building, or buildings in the immediate vicinity, should not be approved. (Secretary of Interior Standard Number: 9, 10)

## GUIDELINES FOR NEW CONSTRUCTION

New construction which is appropriately designed is encouraged by the Redondo Beach Preservation Commission. New construction should look new and reflect current technology, building materials and design ideas. The design of new construction needs to be compatible and respectful of the historic building stock that surrounds it so that visual conflict and confusion are avoided. There is no formula that will guarantee "good design". There are specific elements of building design which can be identified and addressed in a review process so that consistency can be achieved.

The following elements should be individually assessed for their degree of appropriateness for each project.

**Scale and Massing:** The overall size and height of the new building should be consistent with the surrounding buildings.

**Setback:** The front and side yard setbacks for the building should be approximately the same as others in the surrounding area.

**Shape:** The overall shape of the building, particularly its roof type, height, and design emphasis (horizontal and vertical) should be consistent and harmonious with others in the environs.

**Windows and Doors:** The rhythm and arrangement of the windows and doors should reflect the style of the building design and the predominant patterns found in existing buildings in the area. The ratio of the total surface area of opening to total wall surface area of new buildings should reflect that of historic buildings in the environs.

**Materials:** Exterior siding should reflect the prevailing style of the neighborhood. A vertical or diagonal style siding should not be used when the dominant style is a horizontal drop or shiplap type. The exterior siding should blend in, not stand out.

**Details and Other Elements:** Trim details are often the single most relevant design feature which can be utilized to give harmony and compatibility to a new building. If existing buildings have boxed eaves, do not leave rafter tails exposed. If windows and doors typically have fanciful trim, incorporate trim with architecturally equal weight. If trim work is typically simple, do not use "gingerbread". Seek to design the new building so that the trim and architectural details compliment the existing buildings in the area.

**Site elements:** When at all possible, avoid substantial site alteration by importing or exporting fill materials. Generally speaking, vacant lots in the City were once occupied by a building. Attempt to place the new building as near as possible to the same grade as the original. Carefully consider the placement and relationship of the public sidewalk, side and front yard fences, driveways, gardens and accessory buildings when determining the location of the new building on the lot.

**Floor elevations:** The elevation of the first floor in relation to the street and the finish grade of the lot can often be a critical design feature. For example, if surrounding



buildings normally have steps leading from street level up to the first floor level, then the new building should have a similar entrance level.

Note: It is suggested that each design element outlined in this document be individually reviewed for more specific information.



DESCRIPTION OF ARCHITECTURAL STYLES



The following section on architectural styles is for identification purposes only. As mentioned in the introduction, it is important to note the distinction between the general architectural styles, as discussed in this section, and the interpretive form that these styles have taken on in the City. While the discussion in this section describes the architectural styles in their complete characteristic form, many of the houses in Redondo are more modest interpretations of these architectural styles. Some but not all of the characteristic elements which define a particular style may be present. For guidelines on maintaining or restoring a particular structure, please refer to the Secretary of Interior Standards, in particular Standard Numbers 3, 6, and 9. All work should be in keeping with the style and context as originally built, not the style as it is generally described in its complete characteristic form.

The description of styles here covers three themes. First, there is a description of the style in its complete characteristic form. This is intended to assist in identifying what particular style a structure may be. Second, there is a discussion of the form this style takes in Redondo Beach, as recorded in the City's 1986 Historic Resources Survey. This is intended to clarify the architectural style as it is represented in the City. This may resemble the style in its complete characteristic form, or it may incorporate only certain characteristic elements of a particular style. Third, there is a listing of what are generally observed to be the characteristic elements of the style, some if not all of which may be applicable for Redondo's historic structures.

## VICTORIAN (1885 - 1905)

According to the Historic Resources Survey, Victorian homes range in size from mansions to cottages, although mostly cottages remain in Redondo. The style features an irregular plan and elevations, frequently broken up by towers or bay windows. The exterior is generally decorated with spindles, fretwork, sawnwork and elaborate scrollwork. The exterior walls are frequently shiplap siding, often with different wood-shingle patterns in the gable areas.

As it exists in Redondo Beach, the Victorian style is defined by the presence of Victorian detailing on simple folk house forms. These house forms are generally less elaborate than the Victorian styles that they attempt to mimic. The details are usually of either Italianate or Queen Anne inspiration. The primary areas for the application of this detailing are the porch and cornice lines. Porch supports are commonly either Queen Anne-type turned spindles, or square posts with the corners beveled (chamfered) as in many Italianate porches. In addition, lace-like spandrels are frequent and turned balusters may be used both in porch railings and in friezes suspended from the porch ceiling. The roof-wall junction may be either boxed or open. When boxed, brackets are commonly found along the cornice. Centered gables are often added to side-gabled and pyramidal examples. Window surrounds are generally simple or may have a simple pediment above.

The retention of proportions in existing Victorians is important. Most houses of this style have a vertical mass, even the Victorian cottage. Restoration or modification efforts should seek to preserve the original sizes, shapes and materials.

### CHARACTERISTIC ELEMENTS OF THE STYLE

- Plan view: irregular
- Height: two stories or more
- Exterior siding: shiplap, clapboard
- Roof: hipped or gabled
- Windows: many types and shapes
- Entrance: classical or ornate single or double doors
- Ornamentation: spindlework: turned ballustrade, frieze, turned posts  
classical: columns, dentils, Palladian windows



## COLONIAL REVIVAL (1900 - 1912)

Among the styles of late 19th century architecture in Redondo Beach is the Colonial Revival style, also referred to in some forms as the Classic Box. At the end of the ornate Victorian period, American builders sought new inspiration for 20th century residential design. As suburban living became the norm for an increasing number of Americans, earlier and more rural building forms and styles from both the United States and Europe were chosen as prototypes.

The Colonial Revival style is a restrained, dignified and harmonious style, uniquely American, based on Colonial styles which, in turn, were influenced by Classical Roman designs. In Redondo Beach, these homes emphasize a square volume with classical ornamental trim, often seen in the style of porch columns. The roofs of this style are often gabled, Dutch gabled or hip roofs with dormers. The window styles are generally double-hung and wood-framed, often with diamond decorations or arranged in a slanted bay. Narrow clapboard siding is commonly used on exterior walls. The Classic Box is a style which often combines Colonial Revival and Victorian and utilizes many of the same materials as the other late 19th/early 20th century styles. All of these styles took on new forms in California because of the abundance of wood. An excellent collection of this particular style is on the south side of the 500 block of Gamet Street.

### CHARACTERISTIC ELEMENTS OF THE STYLE

<u>Plan view:</u>	rectangular	<u>Windows:</u>	double-hung, symmetrically balanced
<u>Height:</u>	two stories or more	<u>Entrance:</u>	accentuated front door, normally with decorative crown, commonly framed by sidelights and topped with a fanlight
<u>Exterior siding:</u>	clapboard	<u>Ornamentation:</u>	pedimented front porch supported with columns classically inspired door and window moldings
<u>Roof:</u>	hipped		



## BUNGALOW AND CRAFTSMAN (1905 - 1940)

The Craftsman style was inspired by the architects Greene and Greene who practiced architecture in Pasadena from 1893 to 1914. The style was considered modern and was influenced by the Arts and Crafts Movement in England along with oriental design and philosophical influences. The horizontal Craftsman style house expressed progressive ideas during the first part of this century. It was a step away from the rigid proportion of Classicism and the ostentatious Victorian theme and was designed to have a close relationship with the outdoors. The Craftsman philosophy stressed harmony between the structure and the environment through use of natural materials. The style integrated structure and design through exposed architectural members such as rafter ends and eave brackets. The Craftsman style was employed on large houses but was most widely used for simple and unpretentious bungalows.

The Craftsman Bungalow was the dominant residential building style in the United States between 1905 and 1920. The Craftsman and Bungalow styles are among the most prevalent historic architecture in Redondo Beach. An excellent collection of Craftsman-style homes is on the 300 block of North Gertruda Avenue. Bungalows in this category include small, fairly unadorned houses and beach cottages. Exterior wall surfaces were covered with board-and-batten, clapboard, or stucco. Most styles have large porches and utilized wood frame windows, either double-hung or casement.

Craftsman homes feature informal plans and simple box-like shapes. Typical of this style is a heavy use of wood and an emphasis on structural members, including exposed beam ends often with brackets. The roofs are generally wide low gables. The wooden windows are either wide double-hung or casement windows, often placed in groups of three and often accented by wide wood surrounds. Exterior wall surfaces are commonly wood-shingled, stucco, or clapboard siding with rock or brick sometimes used for foundations, chimneys and porch piers.

### CHARACTERISTIC ELEMENTS OF THE STYLE

- Plan view: rectangular
- Height: one or one-and-one-half story
- Exterior siding: clapboard or brick
- Roof: low pitched front gable, exposed rafter ends
- Windows: double-hung, three part front facade windows
- Entrance: central door, multi lights in door
- Ornamentation: purlins or brackets under gables, partial or full width, porches, porch roof supported by square or elephantine posts on piers, exterior brick or stone chimneys





## MISSION/SPANISH COLONIAL REVIVAL (1910 - 1925)

The Mission and Spanish Colonial Revival styles certainly differ but many of the building materials and rooflines are similar in several respects. The Mission Style is characterized by a basic simplicity of design, with large unadorned expanses of plain surfaces, bold arched openings, and low pitched tile roofs.

The Spanish Colonial Revival (1915-1940) style is noted for its use of white plaster or concrete walls, which are interrupted by architectural features such as: columns, balconets, and arches. Other characteristic elements of the style include low pitched pantile roofs, decorative iron work, and decorative glazed wall tiles.

The Mission Style is characterized by a Mission-shaped dormer or roof parapet commonly with red tile roof covering; widely overhanging eaves, usually open porch roofs supported by large, square piers, commonly arched above. Most Mission structures date from about 1905 until 1920. The Spanish Colonial Revival Style is a mixture of styles derived from the Mediterranean world, unified by the use of arches, courtyards, plain white wall surfaces, and red tile roofs. Architects were inspired by many sources: adobe, Spanish Colonial buildings of Southern California, late Moorish architecture, medieval Spanish church architecture, the Baroque architecture of Colonial Spain and Portugal, and the Pueblo and Mission styles.

In Redondo Beach, these homes feature simple box-like shapes, often with flat roofs and no overhangs. The wood-frame windows, often casement, are set in stucco walls. Roofing materials are generally red clay tile, but may be visible only in a small fringe along the front facade.

### CHARACTERISTIC ELEMENTS OF THE STYLE

Plan view: rectangular  
Height: one or two stories  
Exterior siding: smooth stucco



Roof: mission-shaped dormer or roof parapet, commonly with red tile low-pitched roof covering, gabled, hipped or flat  
Windows: typically with arched openings, usually recessed  
Entrance: arcaded or arched entry porch  
Ornamentation: occasional decorative tiles along the parapet

## PERIOD REVIVAL OR PROVINCIAL (1915-1940)

In an era of major social and cultural change, Period Revival houses were designed to conjure up the romantic times and far away places of another "period" in history. When soldiers returned to the United States after World War I, they brought back ideas for the picturesque house, including fairy-tale houses such as the Hansel and Gretel cottages, and quaint English cottages. Norman and Tudor styles were reintroduced in the 20s and 30s. Some modest examples of this style still exist.

Period Revival homes in Redondo Beach borrowed images from Mediterranean, English Tudor, Federal, Georgian, French Norman, Moorish and other styles. For many of these, the roof lines are steeply pitched with a style emphasis. Window forms are generally casement or double-hung and the front door is often heavy wood in design. Most homes of this period do not have front porches.

Period house roofs resemble the Gothic Revival styles by allowing building forms to push out in all directions. The more complicated the forms, the more picturesque. Because these homes borrow elements of several styles, it is difficult to clearly outline the characteristics of the style. Generally, however, the following features are characteristic:

Large central masonry chimneys were common.

Small dormers for second-floor light.

High, steep gable roofs--often with multiple gables

Intimate, dollhouse qualities such as: towers, arched entryways, and picturesque dormers.

Roof ridges that are curved to simulate an English thatched roof.



## OTHER STYLES

The designs of a large number of buildings within the City do not fall into a discrete style. These "vernacular" houses provided basic shelter for their occupants and were probably built without much regard for architectural fashion. Rather than emulate a pure form of a particular style, they represent modest interpretations of various architectural styles. Vernacular structures represent building traditions handed down from one generation to another, modified by technology, local building materials, and geography. Their basic design and modest details are their identifying features.

It is beyond the scope of these guidelines to cover every structural style in Redondo Beach. The styles illustrated in this manual represent the most prevalent styles in the City. There are other styles which may not be treated specifically in this manual, such as: Classical Revival, Italianate, Brick Commercial, Prairie, Folk Art, and Moderne. For those property owners with styles not treated (or combination styles), the following two sources will be of value:

American Shelter. An Illustrated Encyclopedia of the American Home.  
Lester Walker. Overlook Press, 1981

A Field Guide to American Houses.  
Virginia & Lee McAlester. Alfred A. Knopf, 1984

Buildings are not easily classified. Some of Redondo's structures are typical of the geographic area but not representative of any one formal, architectural style. Many of these Transitional, Vernacular or Eclectic structures may use a multiplicity of forms and materials combining Queen Anne, Shingle, and Classic Box in one structure. Others may be simple boxes or L-plan houses with a gable roof and little ornamentation while others may be commercial buildings. Even though these Eclectic structures cannot be "classified", their construction dates often reveal the appropriate scale, materials and craftsmanship used.

Just because a structure cannot be categorized does not mean it is not valuable. In that context the vernacular structures play an important role in helping to establish the ebb and flow of buildings, trees, sidewalks, and setbacks of an area. In certain instances, a building may be significant in a social rather than an architectural context.



**HISTORIC DISTRICTS**



## HISTORIC DISTRICTS

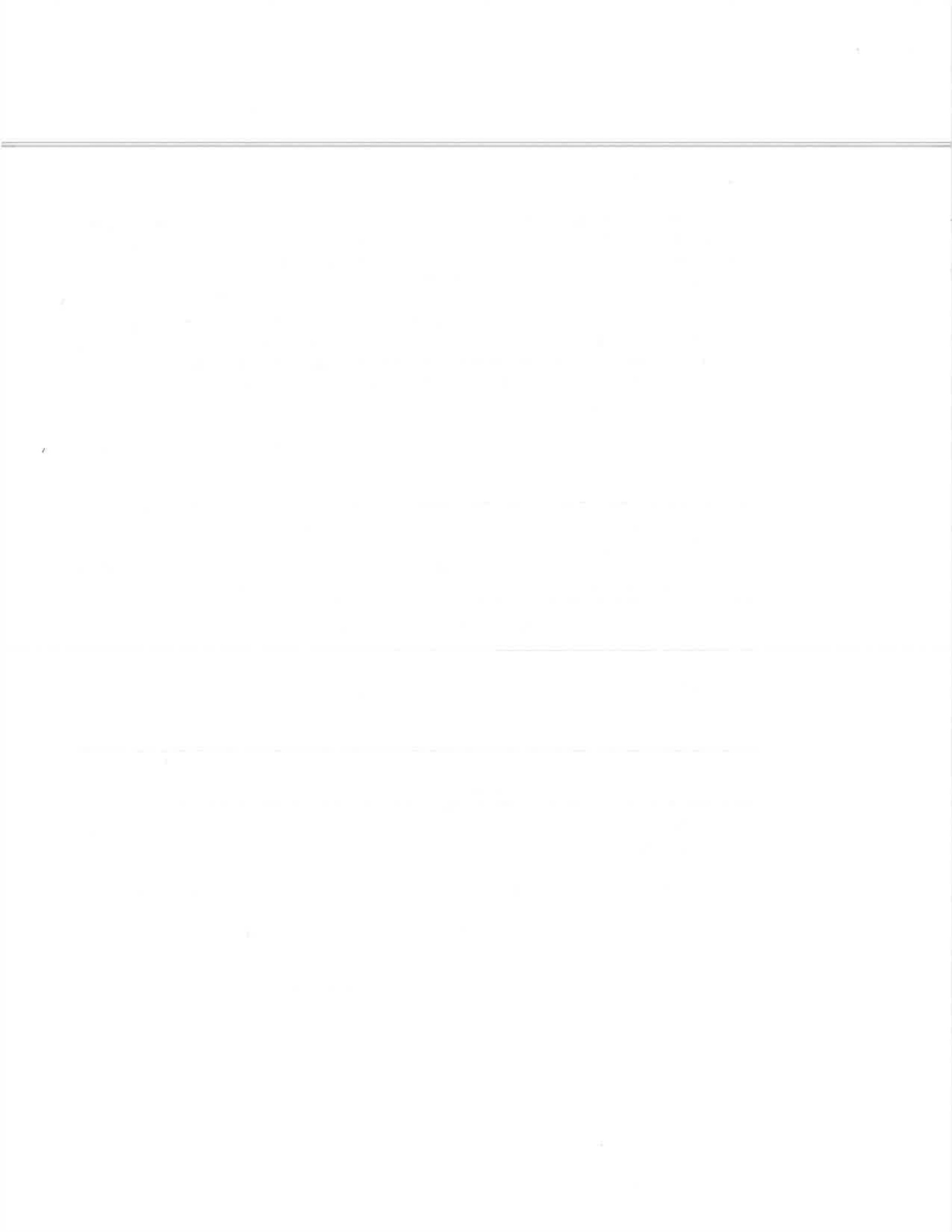
In addition to individual structures, collections of buildings are important from a historic preservation standpoint where these collections: "represent a significant and distinguishable entity whose components may lack individual distinction" (National Register Criteria, U.S. Government Printing Office 1983-418-331).

Such collections of buildings which maintain the feeling and association of the past are generally termed Historic Districts. The State Office of Historic Preservation requires that to be eligible as an historic district, an area must have an internal coherence and be relatively free of new development or altered structures which change the appearance of the area in its historic period. Generally, an historic district is comprised of a group of contiguous properties (including those separated by streets or alleys) that collectively have a special historical value. The structures typically have some unifying features such as similar setbacks, special features, height and scale.

Historic district significance can be ascribed to a collection of buildings, structures, sites, objects and spaces that possess integrity of location, design, setting materials, workmanship, feeling and association. The City of Redondo Beach will utilize these general elements in determining where districts may be appropriate. The City will also consider these general elements when changes such as new construction or addition projects are proposed in a historic district so that any changes made would help maintain the integrity of the district. Any changes should help to restore and not detract from the significance of Redondo's historic neighborhoods.

Redondo's early neighborhoods developed as the unique result of modern technology, changing lifestyles and philosophies, new architectural fashions and innovation in urban planning. The late 19th and early 20th century houses and development patterns are key elements of these neighborhoods. Because these neighborhoods are so abundant throughout the United States, many people overlook their unique qualities or consider them undeserving of special attention. Consequently, new construction and development, building alterations, land use plans and zoning frequently ignore the heritage of these neighborhoods. Homeowners, unaware of the history of their houses and the era in which they were built, often make inappropriate alterations.

As stated in the Secretary of Interior Standards (Secretary of Interior Standard Number 9), new construction should enhance key district characteristics. All of the district design criteria explained in this section contribute to creating a sense of place that is fundamental to the historic district and to the perception of a desirable neighborhood in which to live. When the elements described herein are present to help define the essence and feeling of a district, it is important that alterations do not damage or diminish these characteristics.





## GLOSSARY OF TERMS



## GLOSSARY OF TERMS

**balloon frame:** a timber frame construction having uprights (studs) that extend in one piece from foundation line to the roof with horizontal members (joists) nailed to them.

**baluster:** an upright support for the stair railing or bannister

**balustrade:** a railing consisting of a handrail on balusters

**bargeboard (verge board):** a board which hangs from the projecting end of a roof, covering the gables, often elaborately carved and ornamented.

**bay:** a structural set, composed of columns and beams or piers and vaults; it is one of a group of such sets. Each added unit makes another bay. A projection from an exterior wall which rests on its foundation and creates a space within.

**belt course:** a band or strip of building material or molding such as: bricks, wood, or stone around a building or along the length of the facade.

**board-and-batten:** vertical siding composed of wide boards that do not overlap and narrow strips (battens) nailed over the spaces between the boards.

**bracket:** a structural support attached to a wall and bolted to or bearing thereon. Often used as a decorative feature connecting an overhanging cornice to the frieze board. Consoles and modillions are brackets in Classical architecture.

**capital:** the crowning element of a column, pilaster, or pier.

**casement windows:** a window which opens inward or outward from hinges to the side of the frame.

**clapboard:** a narrow board thicker on one edge to facilitate overlapping; applied horizontally to form a weatherproof, exterior wall surface.

**column:** an architectural support of definite proportions, usually cylindrical in shape, with shaft, capital and sometimes, a base. May be free-standing or attached to a wall. See pilaster.

**cornice:** 1. the topmost part of the entablature in classical architecture. 2. any projecting horizontal molding which crowns an exterior elevation, sometimes a window or door; or a molding used internally at the junction of wall and ceiling.

**cresting:** an ornamental decoration along the ridge of a building often of wood or iron work.

**cupola:** a small dome and the shaft that supports it, sits on top of the building.

dentils: a small square block used in a series for ornamentation in Ionic and Corinthian cornices. A dentil course is a series of dentils.

dormer: a shed, single gable or single hipped roofed structure rising from a slope of the roof, usually pierced by a window.

double-hung window: a two part window with an outside sash that slides down and an inside one that slides up. The movement of the sash is usually controlled by chains or cords on pulleys with a sash weight.

eave returns: continuation of the cornice part way across a gable.

eaves: the lower edge of a sloping or gabled roof; the line of the rafters beyond the supporting wall.

elephantine posts: tapered (smaller at the top) posts, typically used as a supporting porch member on a bungalow style residence.

entablature: in classical architecture, the elaborated beam member carried by the columns, horizontally divided into architrave (below), frieze and cornice (above). The proportion and detailing are different for each order and strictly prescribed.

facade: the front or face of a building; the entire aspect of a side of the building.

fanlight: radiating panes within a semicircular glazed opening, usually over an entrance.

finial: the carved or molded ornament crowning a gable, gatepost, pinnacle, spire or other roof point.

frieze: the middle division of an entablature, sometimes decorated with sculptural relief. A board parallel to and abutting a cornice.

gable: the triangular upper portion of an end wall under a peaked roof.

gabled roof: a roof which slopes from both sides of a ridge.

gambrel roof: a double pitched gabled roof.

Gothic window: a window topped with a pointed arch

hipped roof: a roof with slopes on all four sides, continuous from peak to eaves.

lights: the panes of glass in a window. Double-hung windows are designated by the number of lights in the upper and lower sash.

lintel: a horizontal structural beam resting on two separate posts, often bridging an opening such as a door or a window.

**Mansard roof:** a steep, dual pitched hipped roof allowing a tall attic space; frequently used to add an upper story.

**modillion:** an ornamental, horizontal, block or bracket under a projecting cornice.

**Palladian window:** a three part window with a central, top arched portion and rectangular windows on both sides.

**parapet:** a low, retaining wall at the edge of a roof or balcony.

**pediment:** the triangular space in the gable of a ridged roof or any similar area above the porticoes, doors, windows, etc.

**pendant:** a hanging ornament on eaves, ceilings, and soffits often at the end of a gable roof.

**pilaster:** a rectangular column or shallow engaged pier projecting only slightly from a wall; in Classical architecture it follows the height and width of a related column, with similar base and capital.

**pitch:** the amount of slope of the roof in terms of angle or other numerical measure; one unit of horizontal rise for three units of horizontal shelter is expressed as 1 in 3.

**porch:** a roofed space outside the main walls of the building; a covered entrance for a building, having a projecting roof supported by columns, posts, or enclosing walls. See recessed porch.

**quoins:** units of stone, brick or wooden block that are used decoratively to accent the corners of a building. Derived from the French coin or coign (corner).

**sash:** the framework of stiles and rails in which the panes or lights of a window are set.

**segmental arched opening:** a slightly curved arch shape, flatter than a semi-circular arch shape, but not flat.

**shiplap:** a beveled jointing of two boards to form a weather-resisting outside wall surface.

**sidelight:** a window flanking a door, usually placed on each side, occasionally found on one side of the door. It is frequently narrow and may be the same height as the door.

**sill:** the bottom member of a window or door frame. The mating of a foundation with the above structure.

**spindles:** round turned balusters

**tracery:** delicate intersecting lines of muntins or glazing bars that form ornamental designs in a window.

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**transom:** a small window over a door or window usually hinged or pivoted, used for ventilation and decoration.

**verandah:** from the Hindi word "varanda", which denotes a roofed, open gallery or balcony extending along the outside of a building and which is designed for outdoor living in hot weather.

## RESOURCES AND REFERENCES





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For further information on Redondo Beach's historic architecture, architectural styles, or rehabilitation sources and techniques, the following resources are recommended. The Department of Community Development has a small resource library concerning historic architecture and rehabilitation practices which are available for use by the public within the office. Some of these are listed below.

For additional information, contact the Community Development Department, Redondo Beach City Hall, (213) 318-0637.

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### Architectural Styles

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Foley, Mary Mix. The American House. Harper and Row, New York, 1979.

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### Rehabilitation

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National Park Service. Respectful Rehabilitation: Answers to Your Questions about Old Buildings. The Preservation Press, Washington, D.C., 1982.

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