

MIRALOMA PARK
RESIDENTIAL DESIGN GUIDELINES



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Miraloma Park Improvement Club
350 O'Shaughnessy Boulevard
San Francisco CA 94127

Acknowledgments

These guidelines were written by Miraloma Park Improvement Club and reviewed by the San Francisco Department of City Planning. The MPIC wishes to acknowledge the contributions of D. Scott Brasfield, AIA, who reviewed portions of the document and contributed the section on "The Design Process."

These guidelines are dedicated to the memory of Bruce Flynn, architect and friend of Miraloma Park and all San Francisco, who reviewed portions of the text and suggested correct architectural terminology.

Prefatory Note

Unless otherwise indicated, sections in quotation marks are quoted verbatim from the Residential Design Guidelines of the City of San Francisco (1989).

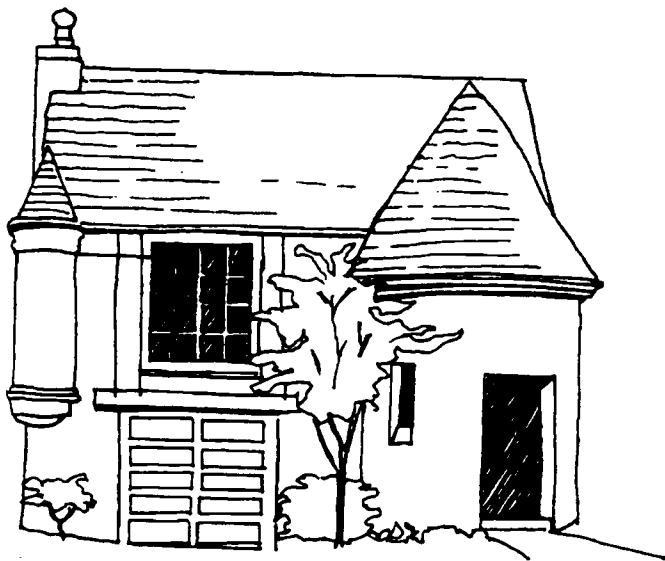


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SECTION 1

MIRALOMA PARK DESIGN GUIDELINES BACKGROUND

INTRODUCTION

In recent years the premium on residential property in San Francisco has encouraged development that has been unsympathetic to the character of the existing built environment. While the Planning Code provides general limits on the development of lots, the application of these limits may conflict with neighborhood character.

The renovation of a residence is a major commitment of time, effort, and money. The reasons for renovation vary: some people renovate as an investment, some to improve their building's design, and some to provide space for a growing family. Whatever the reason, renovations should respect and improve on the character of the neighborhood and the predominant features of the block-face, as well as the amenities of adjacent homes.

Legal Basis

The Planning Commission adopted the Residential Conservation Amendments to the Planning Code on January 11, 1996, which, among other things, recognized the potential of having Residential Design Guidelines for specific areas of the City (Section 311 of the Planning Code). The Planning Commission on October 21 of 1999 endorsed the Miraloma Park Residential Design Guidelines.

Purpose and Intent

“To a large degree, the character of San Francisco is defined by the visual quality of its neighborhoods. A single building out of context with its surroundings can have a remarkably disruptive effect on the visual character of a place. It affects nearby buildings, the streetscape, and, if repeated often enough, the image of the city as a whole.

Concern for the visual quality of the neighborhoods gave rise, in part, to the November 1996 voter initiative known as Proposition M which, among other things, established as a priority policy, that existing neighborhood character be conserved and protected.”

To ensure this, the Planning Commission, on January 11, 1996 adopted the Residential Conservation Amendments, which require, among other things, that the Planning Department use the Residential Design Guidelines, including design guidelines for specific areas, for review of permit applications for alteration or new construction permits in residential districts. **The purpose of these Miraloma Park Residential Design Guidelines is to assist in determining whether a new building, or the expansion of an existing one, is visually compatible with the character of its neighborhood.**

“The Planning and Building Codes establish basic limitations on the size of a building. A building built out to the legal limits established for height and setbacks and rear yards may, however, result in a building which is not compatible with the character of its neighborhood.”

To address this problem, Section 311 of the Planning Code establishes procedures for review of building permit applications in Residential Districts in order to determine compatibility of the proposal with the neighborhood.

The Miraloma Park Residential Design Guidelines establish minimum criteria for neighborhood compatibility, not the maximum expectations for good design. “Meeting the minimum criteria will not alone assure a successful project. That will require a sensitive design, carefully executed, and using quality materials. A thoughtful application of the guidelines will, however, assist in creating a project that is compatible with neighborhood character and will reduce the potential for conflict and the delay and expense of project revisions.”

The Miraloma Park Residential Design Guidelines “do not prescribe specific architectural styles or images, nor do they encourage direct imitation of the past or radical departures from the existing design context. There are many appropriate design responses to a given situation. These Guidelines are most concerned with whether the design respects the project’s context, and consciously responds to patterns and rhythms on the block-face with a design that is compatible and that will contribute to the quality of the neighborhood.”

The Miraloma Park Residential Design Guidelines are intended to be used by project sponsors and their designers in the project design process, by neighbors and community groups in their review of projects, and by the Department of City Planning staff and the City Planning Commission in their review and approval or disapproval of projects.

Where the Guidelines Apply

The Miraloma Park Residential Design Guidelines apply within the boundaries of Miraloma Park. Miraloma Park is the area of the City and County of San Francisco, CA with boundaries beginning at Portola Drive and O’Shaughnessy Boulevard (west side only), south on, but excluding Malta, continuing at Stillings, east on Stillings (both sides) to Congo (but not including Congo), south to Melrose, then west on Melrose (both sides), to Teresita, west on Teresita (both sides) to Foerster, including the 700 block of Foerster, then crossing Foerster in an imaginary line to the north side of Melrose at Stanford Heights Avenue, west on Melrose (north side only) to the end of the 400 block of Lulu Alley (an easement), north on Lulu Alley to Cresta Vista, crossing Los Pamos at number 495, crossing Burlwood at number 100, and crossing Cresta Vista at number 300, then continuing north in an imaginary line to include both sides of Sherwood Court, then crossing Myra Way in a northwesterly direction through Mount Davidson Park bordering on Dalewood Way (but not including any of Dalewood), to Juanita Way (both sides), to Miraloma Drive, then north and east on Miraloma Drive (east side only), including residence numbers 9 to 41, then northeast on Portola Drive (east side only) to the starting point at Portola Drive and O’Shaughnessy Boulevard. A map of Miraloma Park showing the boundaries may be found in Appendix A of this document.

ADDITIONAL GUIDELINES FOR HISTORIC BUILDINGS

Although at the time of publication of these Guidelines Miraloma Park does not contain any historic buildings, it is possible that in the future some Miraloma Park buildings will be designated as historic. “Section 101.1 of the Planning Code also incorporates the priority policy that historic buildings be preserved. The term *historic building* includes all buildings designated as City Landmarks or located in historic districts, identified on the National Register of Historic Places, and all buildings rated in the 1976 Architectural Survey of Significant Buildings by the Department of City Planning. Alteration of an historic building therefore requires review by the” Planning Department Staff and may require review by the “City’s Landmarks Preservation Advisory Board, and the application of national guidelines intended to preserve the historic character of buildings. The guidelines are as follows:

1. Every reasonable effort shall be made to provide a compatible use for a property that requires minimal alteration of the building structure, or site and its environment or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations which have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site, shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible.
8. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to, any acquisition, protection, stabilization, preservation, rehabilitation, restoration, or reconstruction project.
9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.

10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.”

ORGANIZATION OF THE GUIDELINES AND FUNCTION OF THE ILLUSTRATIONS

The Miraloma Park Residential Design Guidelines are organized as follows:

Section 2 describes the topography and origins of Miraloma Park and discusses the meaning of the term *neighborhood character*, describing typical situations the designer may face and specifically defining the neighborhood character, topographic features, and housing styles of Miraloma Park.

Section 3 identifies basic elements of design, analyzes each of them, and presents guidelines for designing new buildings or alterations to assure compatibility with neighborhood character.

Section 4 suggests an approach to identify the concerns of neighbors early in the design process and ways to better describe the intended building envelope. It also provides information about the Miraloma Park Improvement Club.

“The drawings are intended to illustrate the text and are sometimes schematic. They are not design examples to be copied or imitated. Although the drawings show only one side of the street, both sides of the street and areas beyond are also of concern. The illustrations are of infill new construction or alteration of existing buildings” on lots with widths varying from 25 to 30 feet in low-density neighborhoods. “However, the text is also applicable to and should be followed on wider lots.”

SECTION 2

NEIGHBORHOOD CHARACTER

TOPOGRAPHY AND TERRAIN: RELATION TO ARCHITECTURAL DESIGN

The geographical area of Miraloma Park is defined in Appendix A. Located on the north, south, and east slopes of Mt. Davidson, the highest peak in San Francisco (925 ft), Miraloma Park homes occupy some of the highest elevations in the City and take advantage of panoramic views afforded by their hillside sites. The original developers sought to maximize views from individual homes by a curvilinear and tiered street layout, careful placement of buildings, and a coherent and consistent architectural style. This style included low rooflines to subordinate structures to the hilly topography in order to take advantage of open sightlines and vistas. This plan of development not only made view an essential ingredient in the neighborhood's character, but also resulted in esthetically appealing streetscapes integrated with the hilly topography and architectural design.

The connection between the topography and the street layout and architectural design of Miraloma Park is further exemplified in other aspects of the neighborhood character. Mount Davidson Park on the mountain's peak is a significant open space preserve of 39.4 acres. The original developers extended the natural beauty of this open space throughout the neighborhood by intentionally creating greenbelts comprised of substantial rear yards in the midblock open space.

The large greenbelts not only provide esthetic appeal, but also serve an important function in relation to the geologic configuration of the hillside terrain. The mountain has abundant underground streams that can cause ponding and consequent slippage of foundations. The greenbelts afford natural absorption of this groundwater and of rainwater runoff. It is critical that these greenbelts be maintained to protect existing properties from mudslides and foundation movement.

The neighborhood has widely variable weather, including considerable fog and wind that cause dramatic temperature differences between shade and sun and at times from one block to another. In consideration of these environmental conditions, the developers designed architectural features that enhance sunlight, warmth, and wind protection, such as center patios, tunnel entryways, skylights, and light wells.

Topographic Features of Miraloma Park

The topographic features of Miraloma Park, with the slope of the land varying from slight to steep depending on the location of homes on the mountain, as well as the predominantly foggy, windy microclimate in the neighborhood, exerted a defining effect on the architectural features of the homes and block-faces in various locations in the neighborhood. For example, in locations

where the slope of the hill limits exposure to sunlight, homes are oriented and spaced to maximize light. In attached homes in these areas, skylights, central patios, and lightwells are commonly used to maximize received light, and tunnel entryways are also used to reduce exposure to wind. The maps on the next page (repeated in larger scale in Appendix B) show areas of Miraloma Park that are shadowed by the mountain slope. The maps show the shadowing by the peak in the AM and PM hours and at the summer and winter solstice. Because the slope of Mt. Davidson is not a symmetrical cone but has ridges and plateaus, and slope differences in various locations, these maps are only an approximation of the effect of the slope on light to any particular area. In all cases, the actual location of the proposed project must be closely observed and examined to form an accurate impression of the potential effect (or lack of effect) of the project on light to adjacent homes in various seasons and at different times of the day.

ORIGINS OF MIRALOMA PARK

At the start of this century, a revolution in city planning was taking place--the City Beautiful movement. The idea was that citizens would benefit mentally, physically, and spiritually from well-planned cities with broad, landscaped boulevards radiating from the center, commercial and other use districts carefully placed in “correct relative positions” to one another, new parks, and new residential neighborhoods modeled after English garden cities. Unlike the old grid pattern of streets and uncontrolled building, this approach was meant to open up cities and bring “sunlight, health and pleasantness” to the cities. Restrictions and controls to keep individual buildings in conformity with the overall design concept would be enforced by a dedicated Commission or neighborhood associations. In 1905, Mayor James D. Phelan of San Francisco, with the agreement of the Board of Supervisors, planned to rebuild the city according such a design, but the uncontrolled rebuilding following the Earthquake ended these plans.

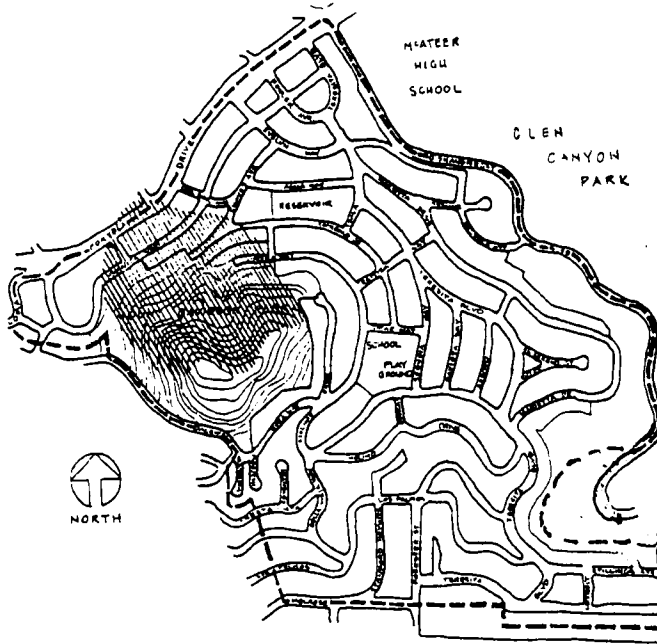
The surviving legacy of the City Beautiful movement is now found not in the downtown area but in residential areas designed according to the Movement’s principles. These hillside developments featured curvilinear streets and terraced hills to preserve the views and sunlight afforded by hillside settings, and included abundant foliage. The City Beautiful tenets of “privacy combined with free access to sun and air,” lots planned “on contours [so] that neighborly building interference is readily avoided,” and “an atmosphere of quiet peace and beauty” were proposed in a brochure advertising Forest Hills. These design concepts and restrictions are relevant to Miraloma Park and the other planned neighborhoods as well.

Neighborhoods designed according to the City Beautiful principles are: Forest Hill, Ingleside Terraces, Miraloma Park, St. Francis Wood, Westwood Park, and the West Portal area.

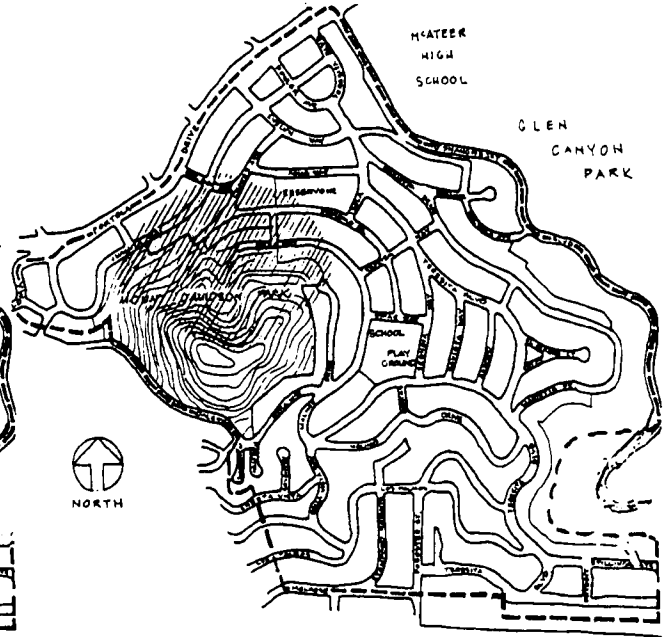
The original development of Miraloma Park followed on the access to the “outside lands” (away from Downtown) afforded by the completion of the Twin Peaks tunnel in 1917. According to Mae Silver in her book Rancho San Miguel, the tunnel “for the outside lands meant the creation of residential communities into park-like settings, housing tracts, and neighborhoods” (Silver, 44). As she explains:

Maps of Shadowing from Mt. Davidson on Miraloma Park*

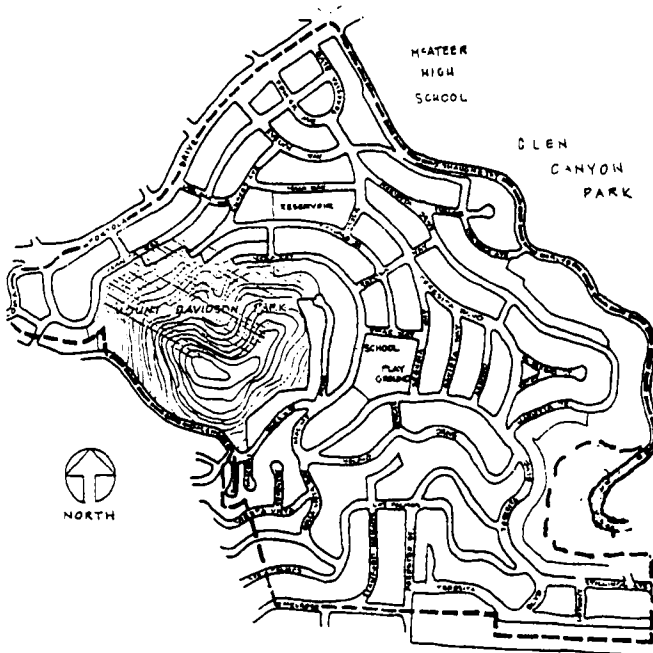
December 21, 10 AM



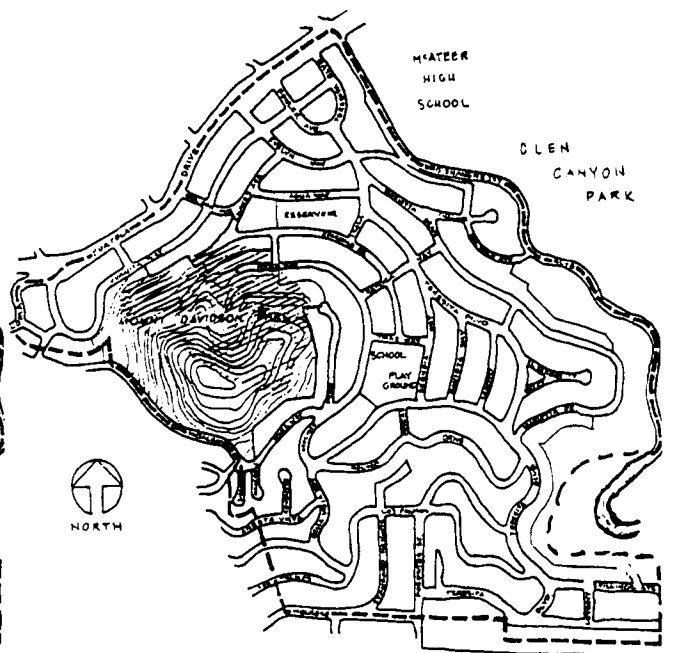
December 21, 2 PM



June 21, 10 AM



June 21, 2 PM



*These approximations show the shadow cast by an idealized symmetrical mountain peak of Mt. Davidson's height. Shadows were approximated using a sun-angle calculator. Objects project shadows twice as long as their height at Winter solstice and half their height at Summer solstice.

The developers wrote into the deeds of these areas rules regarding ‘nuisances’. . . The new residents created homeowners and neighborhood associations to master the zoning and the building regulations of their area. Later, these groups transformed these original concerns into political muscle dedicated to preserving the integrity of their neighborhoods. (Silver, p 44)

These were urban residential parks conceived with distinctive character and persona still intact today (Silver, 46). The developers created housing tracts as parks incorporating details of refinement, beauty and harmony in the total design. These parks conveyed orderliness and separateness. Inside . . . was an oasis, a refuge, a respite from the rough, brisk business of the city outside. Homes were often similar in structure and style surrounded by sculptured lawns, tree lined streets, vistas and visions of fountains, playgrounds, boulevards and woodlands. Homeowners’ associations maintained and governed these residential parks. (Silver, pp 47-8)

Miraloma Park was built over a period beginning in 1926 and ending in the 1950s. The houses in Miraloma Park were predominantly designed as one story over garage. A small percentage of homes built after World War II (and located higher up on Mt. Davidson) were designed as two story over garage, but in all Miraloma Park no homes are higher than two-story over garage excepting three later structures on Foerster. Because the homes were adjoined, generous open space behind the homes was provided to allow a green belt between the streets. Advertisements and articles about Miraloma Park emphasize the planned nature of the community.

A Meyer Brothers flier showed a photo of a Miraloma Park street, commenting that “wide green lawns, trees and shrubs flank Miraloma Park's curving streets,” and emphasizing “the charming results of Controlled Development, careful sub-division and individualized exterior designs. Surroundings such as these safeguard the future value of Miraloma Park homes,” the brochure continued, and it concluded that “years touch lightly on homes that are individually designed and well built, and upon the home district that is carefully planned”

One owner in the original subdivision said:

“I can now appreciate [the] Meyer Brothers [the developers’] contention that Miraloma Park homes offer city comforts in a suburban setting. The homes themselves are charmingly individual. . . . Miraloma Park is far more quiet and restful than I had imagined anything so close to San Francisco could be. The wooded slopes of Mt. Davidson add a great deal to the beauty of the rural setting.” (San Francisco Chronicle, 5/22/26)

The idea of Miraloma Park as a “suburb within the City” and a planned community was maintained throughout later development. In 1941, when half of the planned 1600 homes had been completed, G. H. Winter, the Meyer Brothers’ secretary, said that Miraloma Park was intended as

. . . a home center planned as a community development where homes could be sold at moderate cost. . . . The master plan of development outlined in detail specifications for what the firm believed to be the essentials of a suburban home center. The entire tract, for example, was to be developed in units with improvements going into each unit just in advance of building. Streets were to be wide and curved to take full advantage of the contours of the property. Basements were planned along the rear of each home so there would be no unsightly power poles on the streets. (San Francisco Chronicle, 4/20/41, p 10).

Early advertisements present Miraloma Park as a place where the owner exclaims “So this is what they meant by quiet!” and strolls the rolling hills, “knee deep in grass and flowers,” a neighborhood of “backyard farmers,” a place where for a modest price a family can have open space, peace, quiet, and tranquility, “a new kind of living” (Chronicle 4/20/41 p 10). The idea of a planned community was so important to the builders that they completed a Clubhouse for the Miraloma Park Improvement Club (which they donated to the Club in 1936) and built an elementary school in the late 1930s.

The dedication of residents to preserving the parklike surroundings of Miraloma Park was exemplified by the efforts of the Parent-Teachers Association of Commodore Sloat School, in conjunction with the State Parks Commissioner. They fought off plans to build roads and a reservoir at the top of Mt. Davidson and saved the forest cresting the mountain as undeveloped space that was to become a city park of 39.4 acres (Silver, pp 51-2).

Today's trails circling Mt. Davidson traverse a native plant ecosystem similar to the plant environment known by Jose Noe and even George Vancouver. The value of such a remarkable experience when hiking Mt. Davidson's trails is impossible to explain with words. One is aware one has walked back into time. Then there is the exhilarating panoramic view from the top of Rancho San Miguel that is spectacular. (Silver, p 52)

The struggle to preserve the mountain-top park that is the source and emblem of the woods-like character of so much of Miraloma Park provided for a strong sense of community among the 2200 households within the neighborhood.

NEIGHBORHOOD CHARACTER

Ultimately, the concern to preserve neighborhood character extends beyond individual neighborhoods to the well-being of the City as a whole. As the San Francisco Residential Design Guidelines point out,

“ . . . to a large degree the character of San Francisco is defined by the visual quality of its neighborhoods. A single building out of context with its surroundings can have a remarkably disruptive effect on the visual character of a place. It affects nearby buildings, the streetscape, and if repeated often enough, the image of the City as a whole.

Concern for the visual quality of the neighborhoods gave rise, in part, to the November 1986 voter initiative known as Proposition M, which . . . established as a priority policy, that existing neighborhood character be conserved and protected.”

With respect to specific neighborhoods, the San Francisco Residential Design Guidelines define particular criteria and guidelines that will be described and made specific to Miraloma Park in this and the next section. Neighborhood character is first defined, as follows.

“What is the Neighborhood?”

“In assessing whether the visual appearance of a new building or expansion of an existing one conserves the existing neighborhood character, neighborhood is considered at two levels:

- **The immediate context.** Here the concern is how the building relates to its adjacent buildings (or, in the case of an enlargement, how the addition relates to the existing structure) and how the form of the new or enlarged building impacts the adjacent buildings.
- **The broader context.** Here the concern is how the building relates to the visual character and scale created by the collection of other buildings in the general vicinity. The buildings on both sides of the street in which the project is located are particularly relevant.”

“What is the Blockface?”

“The **blockface** is defined as ‘the row of front facades, facing the street, for one length of the block.’”

“RESPECT OR IMPROVE UPON THE CONTEXT: FLEXIBILITY IN DESIGN”

“In certain neighborhoods, the visual character will be so clearly defined that there is relatively little flexibility to deviate from established patterns. However, in the majority of cases there will be greater leeway in design options.

Building patterns and rhythms which help define the visual character should be respected. A street may have a pattern and a rhythm which unify the rows of buildings on either side. A sudden change in this pattern, an over-sized bay window or a blank facade among more detailed ones, for example, can appear disruptive and visually jarring.

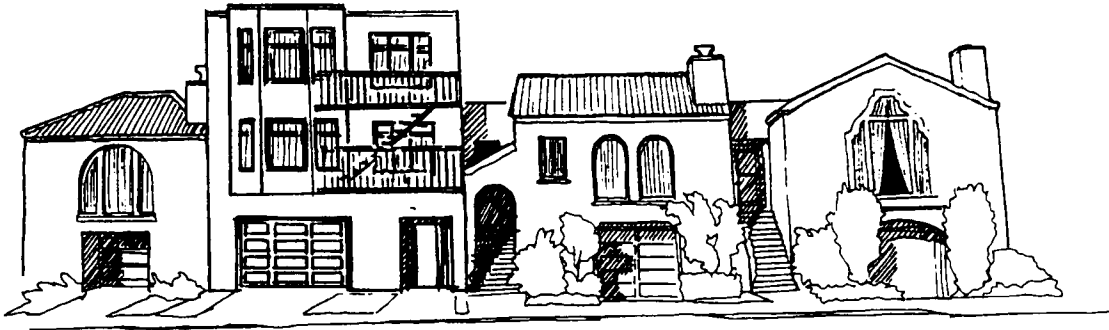
In many areas, architectural styles are mixed or significant demolition and redevelopment have already occurred. Other neighborhoods show little visual character and seem to be awaiting better definitions. Here, design should go beyond compatibility with the existing context; it should take the opportunity to help define a desired future visual character for a place.

The following discussion is intended to help clarify the restrictions and opportunities presented by a particular neighborhood context and to understand the degree of design flexibility that exists.”

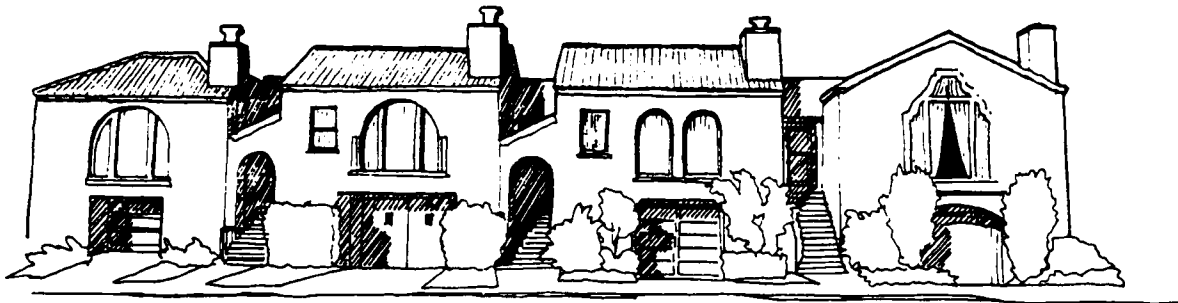
- **“Clearly Defined Visual Character”**

“On some blockfaces, existing building patterns and architectural styles will strictly define the options for new development. A predominant visual character is clear in the strong repetition of forms and building types in the drawing below.

A small deviation in this neighborhood pattern would draw a great deal of attention to a new structure—attention that is damaging to the existing street character, as shown below.”



The new structure shown below is more responsive to neighborhood character.



- **“Complex Situations”**

“In other situations, building forms and structures are more varied, yet the row still ‘works’ and the buildings share a strong, unified sense of character. Patterns in building siting, form, proportion, texture, detail, and image are strong but more subtle than in the previous example. Consider the following examples.

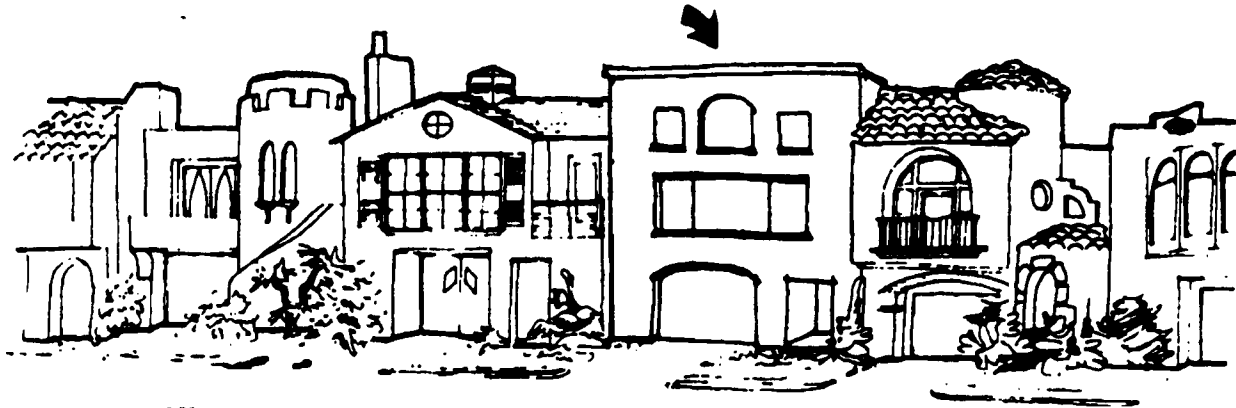




In the last example, there is considerably less unity among the images of the facades.”

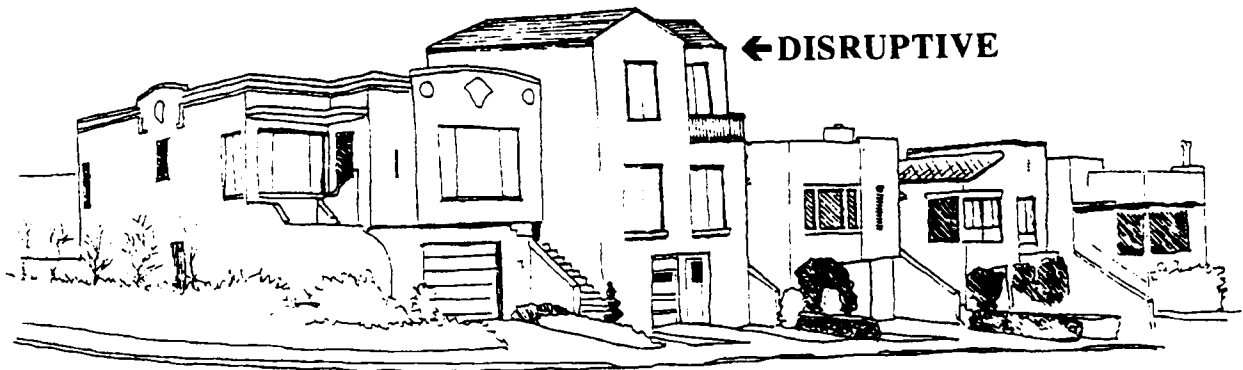
“When existing patterns and rhythms are ignored, the visual character will be damaged. In each of the examples below, the new building is disruptive to the overall feeling of the streetscape when compared to the block faces on the previous page.

DISRUPTIVE



DISRUPTIVE →





- **Undefined Visual Character**

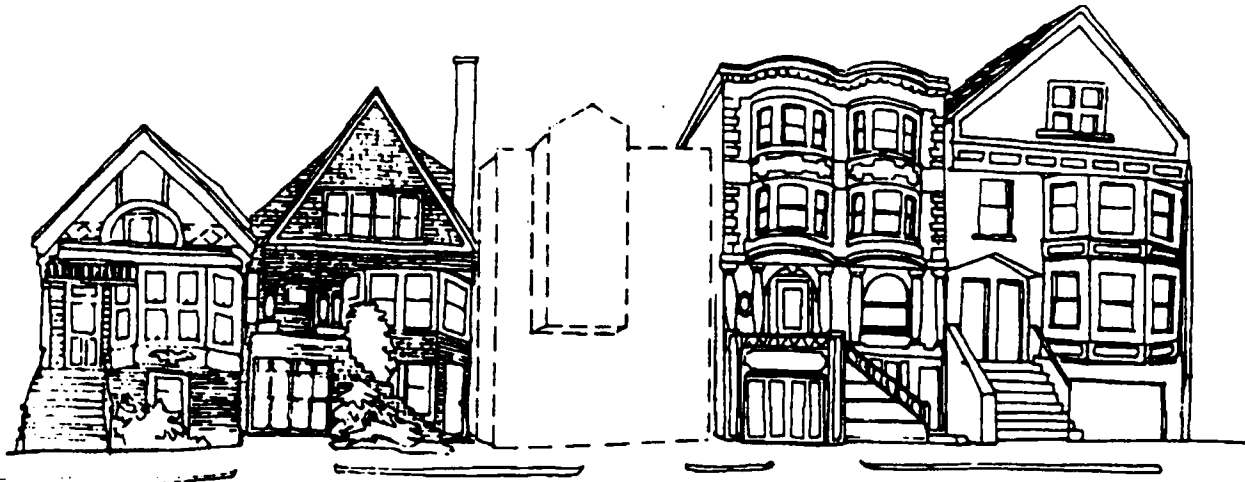
“In many blockfaces, an overriding visual character may not be apparent, or the character may be mixed or changing.



When no clear pattern or style is evident on a blockface, a designer has both greater flexibility in design and a greater opportunity (as well as responsibility) to help define, unify, and contribute positively to the existing visual context. Existing incompatible or poorly designed buildings in the project’s area, however, do not free the project sponsor from the obligation to enhance the area through sensitive development.

The following five examples show the great flexibility of design solutions when the neighborhood character is undefined. Each response, however, is derived from existing visual patterns and each attempts to unify the block face.”





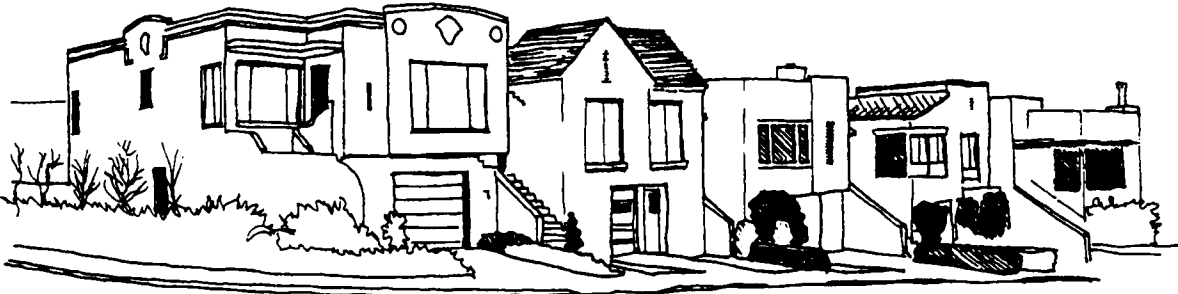
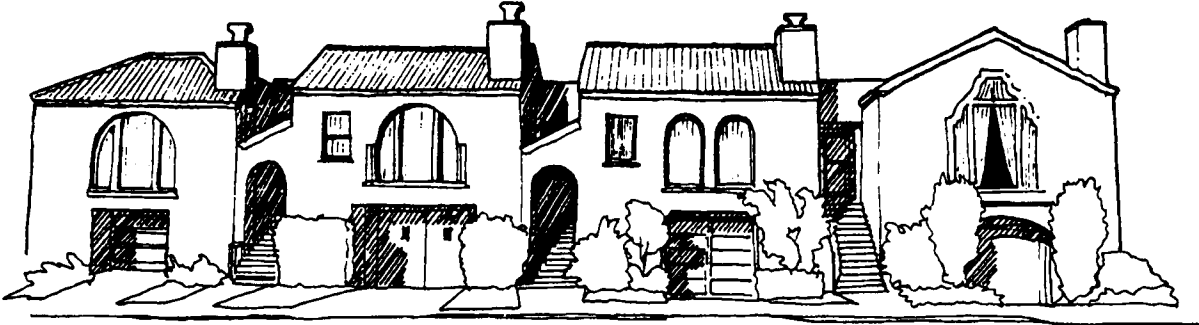
- “New Visual Character”

“When the existing visual character offers little interest, new construction or extensive remodeling should seek to improve the context. When a row of new residential buildings or a single building on a wide lot is proposed on a block where the existing housing has poor visual character, a unique opportunity to define a more desirable future visual character of the area is presented. The new building or buildings then become the context with which later construction must be compatible. In these cases the facades of individual buildings or vertical facade dimensions in the case of a very wide building should not be either uniform or entirely different from each other.”

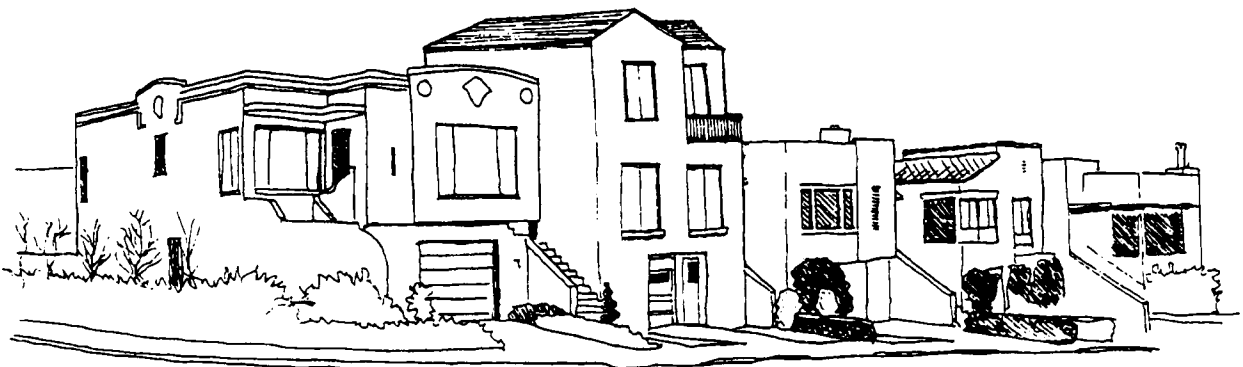
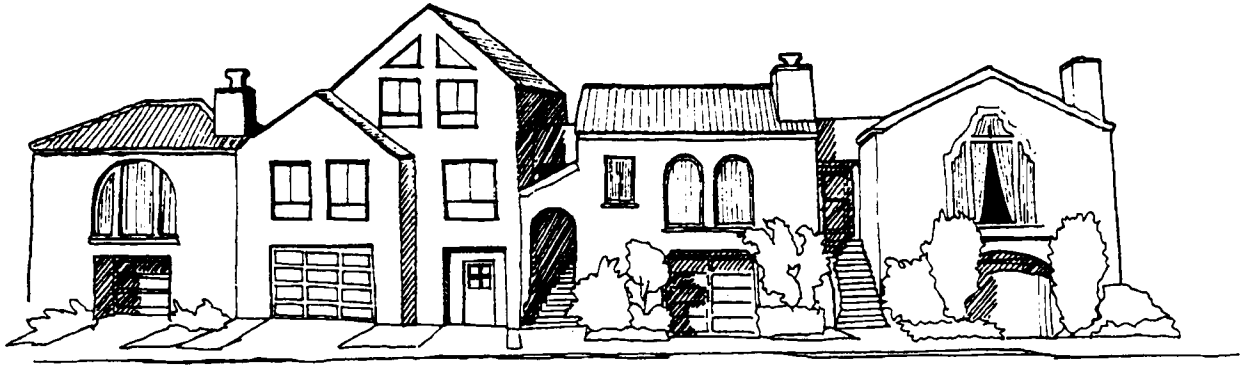
NEIGHBORHOOD CHARACTER OF MIRALOMA PARK

Miraloma Park was a planned community designed to have a mixture of architectural styles for variety and interest, but with common elements that form a strong visual pattern and a coherent sense of character. Often, there will be two or (at most) three different styles on one block face, but a unifying rhythm is still maintained. Thus, Miraloma Park can be considered a **complex**

situation, as described on page 11, in which “building forms and structures are varied, yet the row still ‘works.’ The following rows adapted from Miraloma Park streets illustrate this “complex situation.”



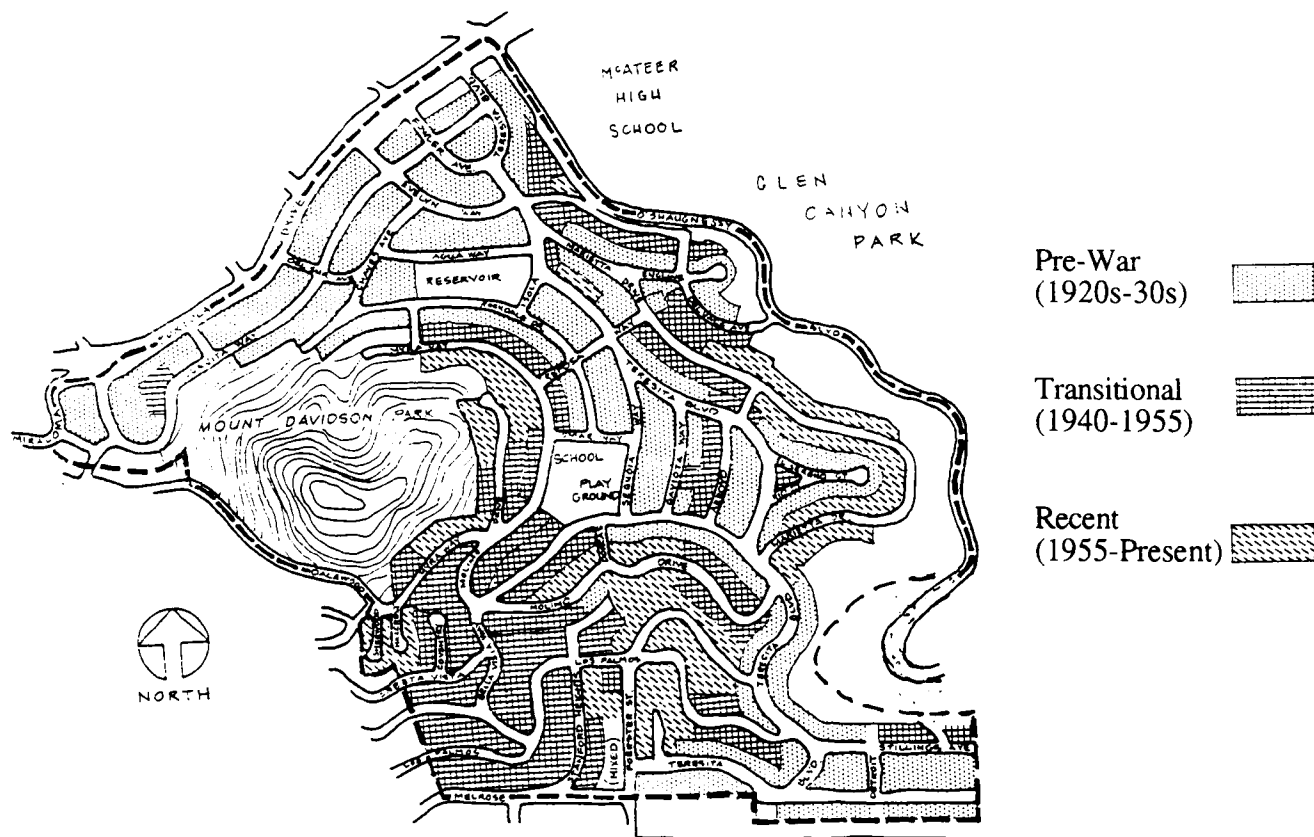
When existing patterns and rhythms are ignored, the visual character will be damaged, as shown in the examples below.



Housing Styles in Miraloma Park

Miraloma Park homes were constructed during three periods which we will designate Pre-War (1920s and 1930s), Transitional (1940-1955), and Recent (1955-Present). The stylistic components that characterize each of these periods are detailed in Appendix C. The north and northwest slopes of Mt. Davidson (bounded approximately by Miraloma Drive, Portola Drive, Teresita Way, Juanita Way, Rockdale Drive, Omar Way, and Sequoia Way) were developed in the late 1920s and early 1930s and are thus Pre-War in style. Homes on the northeast and east slopes above or west of Teresita date from the 1930s. (This area is bounded by Marietta Drive at Teresita to Marietta Drive at Reposa Way, the east side of Sequoia Way to Bella Vista Way, and Bella Vista east to Teresita.) Teresita itself has Pre-War homes from Reposa Way to Foerster, except for a block of Transitional and Recent homes on the east side of Teresita between Marietta (southeast entry) and Stillings. The east, southeast, and south slopes of the mountain were developed in three different periods, with the homes of lower Teresita being Pre-War, and those of Molimo east of Dorcas, Marietta south of Arroyo, Los Palms from Teresita to Lulu Alley, all of Stanford Heights, and Foerster above or north of Teresita being Recent. Those homes nearest the mountain top as well as on Stillings and Melrose are predominantly Transitional. (This area consists of Myra Way, Molimo west of Dorcas, and Bella Vista between Sequoia and Lulu Alley.)

Refer to the following map (also included in larger format in Appendix C) for details of the distribution of building styles in Miraloma Park.

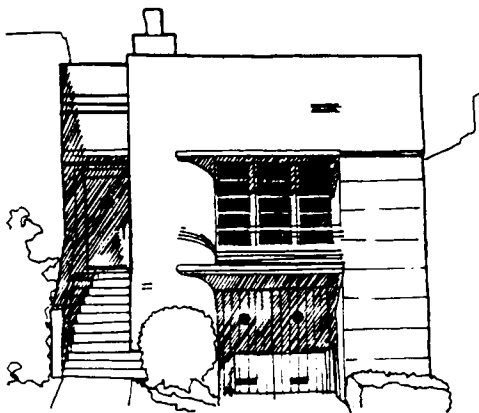


The style of Pre-World War II homes in Miraloma Park is generally romantic in the sense that it alludes to historical and foreign motifs, such as Mediterranean, Moorish, Style Internationale, Germanic-Folk, Chateau, and Tudor. In the years immediately after the War, detailing of the facade became increasingly simplified and spare, with the postwar trend toward the functional and utilitarian. Some differentiation between facades was retained, in a “transitional” style that bridged from the highly articulated Pre-War facades to the homes of the mid to late Fifties, in which plain, virtually uniform facades became the rule. The design of these later, totally unornamented homes, stresses the horizontal, with flat facades lacking recesses or angles, double-wide, unrecessed garage doors and wide picture windows. In contrast with earlier “romantic” designs, these rectilinear buildings in the “Fifties Utilitarian” style project relatively little volume and mass. The character of blocks in which these homes predominate is thus not determined as much by their stylistic elements as by such attributes as their scale, proportion, and use of openings. In the following list of Miraloma Park styles, the “romantic” motifs are given first, followed by the more utilitarian styles that developed later.

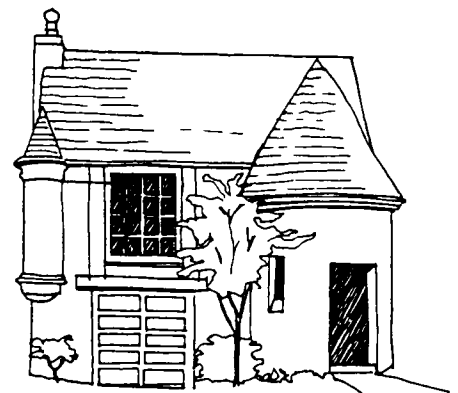
Pre-War (Note that all have stucco facades. See two examples below.)

- Deco: Style Internationale: curvilinear iron grills, clean swept lines, curving fronts.
- Germanic: Fairy-tale cottages, with rounded tower entrances
- Lorraine: Rounded tower, rounded shingle roof curving down and overlapping building roofline
- Mediterranean: Stucco, red-tiled pitched roofs, pictorial ceramic tile decoration on facade, rounded archways
- Moorish: “Alhambran” design: stucco, fancy carving on mullions and muntins, turrets
- Tudor: Stucco half-timber, pitched roof

Deco:

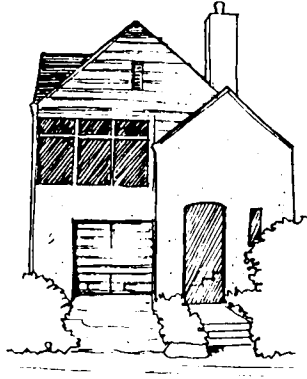


Germanic:



Transitional (See the example below.)

- American Farmhouse: Stucco bottom, wood siding top, pitched roof
- Modified Versions of Pre-War Styles

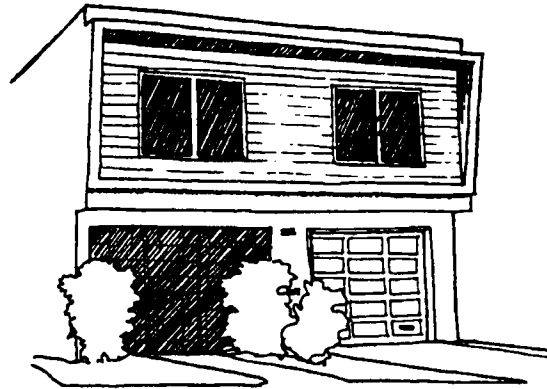


American Farmhouse:

Recent (See the example below.)

- Fifties: Plain, functional, rectangular, flat roof, double-wide garage doors, picture windows

Recent:



SECTION 3

RESIDENTIAL DESIGN GUIDELINES

THE DESIGN PROCESS

For current Miraloma Park residents and future residents considering building a new home or adding to or otherwise making architectural improvements to their homes, it is important to identify those features or elements that give the building its visual character, in order to preserve the character of Miraloma Park. A two-step approach can be useful in identifying the design elements that contribute to the visual character of a building. This approach involves (1) examining the building from afar to understand its overall setting and architectural context and then (2) moving up close to appreciate the building's materials and the craftsmanship and surface finishes evident in these materials.

Step one, identifying the overall visual character of the building, involves looking at its distinguishing physical aspects without focusing on its details. The main contributors to the building's overall character are its setting, shape, roof and roof features, projections (such as bay windows, recesses, voids), window and doorway openings, and the various exterior materials.

Step two involves looking at the building at arm's length to see the surface qualities of materials, such as their decoration, building materials, and texture, or evidence of craftsmanship and age. In some instances, the visual character is the result of the juxtaposition of materials that contrast in their size and texture. A great variety of surface materials, textures, and finishes contribute to a building's character, which is fragile and easily lost when these materials are replaced with inappropriate substitutes.

An optional step involves going through the home and looking at the spaces, rooms, and details that comprise the home's interior visual character. While it is not difficult to perceive the character of one individual room, it becomes more difficult to assess spaces that are interconnected and interrelated. The sequence and arrangement of spaces, as well as the visual links between them, are important features that should not be overlooked. This step is not a criterion for design review.

The following sections give details on the elements of design and the design guidelines that are relevant to maintaining the neighborhood character of Miraloma Park.

ELEMENTS OF DESIGN

Following are the six basic elements of residential design, most of which have components. For each element, we will give a definition, a series of questions emphasizing the design issues related to the element, and a series of guidelines to follow to ensure that the new design is compatible with existing ones, i.e., with the neighborhood character of Miraloma Park.

- “1. **Siting**
 - **Location** of a project site, and its topography
 - **Setback** of the building from the front property line
 - **Rear Yard**, i.e., the setback of the building from the rear property line
 - **Spacing** between buildings and lightwells
2. **Building Envelope**
 - **Roofline** and profile the building makes against the sky
 - **Volume and Mass** as expressed by the visible facades
3. **Scale**
 - **Dimensions** of the elements which make up the building’s facades
 - **Proportions** of the building, and of the elements of its facade
4. **Texture and Detailing**
 - **Materials and Colors** used to finish the surface of the building
 - **Ornamentation used**, including the amount, quality, and placement
5. **Openings**
 - **Entryways** - The pedestrian entries into the buildings
 - **Windows** - How they are articulated and used in the facade
 - **Garage Doors** - The vehicular entries into the building
6. **Landscaping”**

SITING

“The topography and location of the project lot and the position of the building on that site guide the most basic decisions about design. The **location, front setbacks, rear yards, and side spacings** will be particularly important to the adjacent neighbors and for maintaining or creating rhythm along the blockface, and maintaining a sense of common open space in the interior of the block.

Location Location refers both to the topography of the site (is it on a hill, in a valley, or along a slope?) and to its position in relation to other buildings and significant urban features.

- *Does the site draw attention to itself because of its topography or position on the block?*
- *Will the project be competing for attention with neighboring structures?”*

“Respect the Topography of the Site”

“New buildings should not disregard or significantly alter the existing topography of a site. The context should guide the manner in which new structures fit into the streetscape, particularly along slopes and on hills.”

The following drawing shows an undisrupted streetscape typical of Miraloma Park, in which the buildings respect the topography and the architectural context, stepping up the hill.



In the drawing on the next page, the new building (second building from the left) disregards the topography of the site: it has been placed on the same level as the first building from the left, so that its elevation seems forced and the pattern of buildings stepping up the hill is broken.



The siting of the homes in Miraloma Park is one of the most important factors defining the neighborhood character. The special physical qualities of life in Miraloma Park are not accidental. They result from sound planning by the original developers of the area who, by bringing architectural design into conformity with the natural topography of the land, provided residents with optimal views, open space, and privacy of individual dwellings. Because Miraloma Park was developed on Mount Davidson, there is continuous slope throughout the neighborhood, more pronounced toward the top of the mountain. This topographical feature was used in the layout of the lots and the siting of the structures to provide for a terraced rhythm of development. For houses on slopes, terracing allows each successive residence to gain light, air, private and shared open space, and, in many cases, full or partial views. Many of these hillside homes use the reverse plan, with large picture windows at the rear, in their living and dining rooms, while the homes behind and downhill from them are carefully designed to be below the line of sight from the homes above. The strengths of this design, which takes full advantage of available views, will be undermined if the relation of the structure to the topography is not respected.

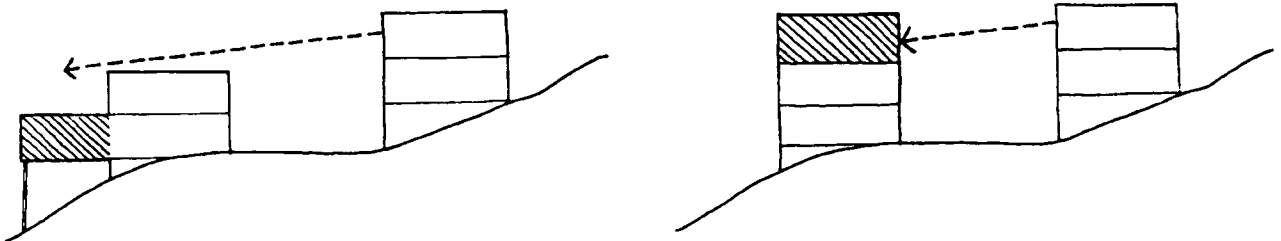
Topography and Views

Thus, in Miraloma Park, one of the most important features to emerge from the designers' careful integration of architecture and topography is the views available from many of the homes and from their rear yards. There is ample precedent in Bay Area communities for the preservation of existing views, as described in Appendix D, which should be consulted for details of view preservation ordinances and guidelines in the Hiller Highlands, Berkeley, and Tiburon. Although to some extent the assessment of the impact of an addition to an existing structure on views from surrounding homes is subjective, the ordinances and guidelines of these Bay Area cities show that it is possible to make these subjective assessments fair to both holders of existing views and to those wishing to build. It is also possible to formulate objective criteria

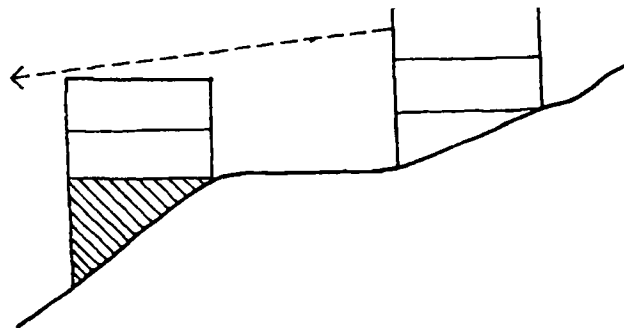
to minimize the obstruction of existing views. These communities endorse a combination of such objective measures and professional judgments by planning staff in evaluating the effects of vertical additions on views.

In the hillside community of Miraloma Park, preservation of the views resulting from the relation of the topography to the existing architecture is a primary consideration when remodeling is planned or a new home is to be built. In many areas, streets are so deeply terraced (with a steep slope between streets) that a vertical addition to a home on the lower street will be well below the line of sight from windows and yards of uphill homes, and therefore, obstruction of view by such an addition will not be a major concern. In other areas, terracing is so shallow that uphill homes do not presently have views, so a vertical addition in a downslope home would not deprive the uphill home of a view. However, there are areas in which the depth of terracing of the streets is intermediate, so that the addition of a story on a downslope home would impact the view from an upslope home and/or lot.

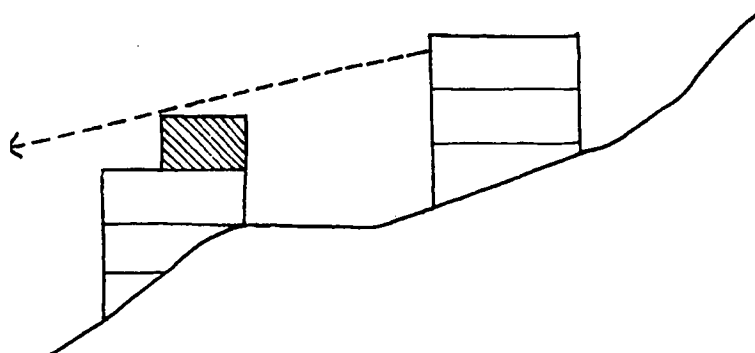
It is in these moderately terraced areas that criteria such as those used by Hiller Highlands, Tiburon, and Berkeley can be applied. Various solutions to minimize view impact in these situations may pertain, as shown below. For example, as in the following drawing, on a home downslope from another, instead of a vertical addition (right), a rear addition one story lower than the existing structure should be considered (left), provided that it does not encroach within the required open area, to minimize interference with the view from the upslope home.



If the severity of the slope and/or the size of the yard precludes the above solution, developing the lower, unfinished story of the home largely within the existing building envelope should be considered, as shown below.



If a downslope home considering a vertical addition is across the street from an upslope home, a front setback or angle-cut on the planned additional story may preserve view from the upslope home and its rear yard, as in the following drawing.



Topography and Light

In areas of Miraloma Park that abut the steep slope of Mt. Davidson, receipt of light by homes is often limited because the sun is obscured by the slope, often for a considerable part of the day, and particularly in the non-summer months (see Section 2, Topographic Features of Miraloma Park). The prevalence of fog in Miraloma Park further reduces light available to homes in these areas. Houses in these areas were originally oriented and architecturally designed to make the most of the limited light available. New homes and expansions should respect the prevailing siting pattern in these areas, and should not appreciably decrease the already limited light available to the existing homes. In areas where exposure to light is already considerably reduced by the slope of the mountain, vertical or rear expansions that further decrease light and air to adjacent homes and yards are not appropriate. Such expansions would not only be at odds with the existing, topographically appropriate architectural character of homes in these areas, but they would also put adjacent homes at risk for mildew, dry-rot, and other adversities related to increased dampness.

“Emphasize Corner Buildings”

“Corner buildings play a stronger role in defining the character of the neighborhood than other buildings along the block face. They can act as informal entryways to the street, setting the tone for the streetscape which follows.

Design for corner buildings should recognize this by giving the building greater visual emphasis. Emphasis might be given by greater height, a more complicated form or projecting facade element, or richer and stronger decoration.

Corner buildings, which have two street facing facades, create a particular design challenge, particularly if the internal organization of the building is that of an interior building with two blind sides. Placed on a corner, one of the sides is now an exposed facade which should be fenestrated, articulated, ornamented and finished so it is comparable to the front facade.” The following illustration represents a well-designed corner home in Miraloma Park.



Most streets in Miraloma Park have many curves, so that homes at the start of a curve or at prominent points along a curve may command long sight lines from the rest of the street. These "featured" homes can share the characteristics of corner homes, serving as "entryways" to portions of the street, particularly on broader streets such as Teresita. In this situation, featured homes should be given special design consideration, like corner homes.

Homes at the end of cul-de-sacs, of which there are several in Miraloma Park, have a more powerful presence than others, since they draw sight lines from far down the street. Additional attention to design details in these homes is important, as in corner homes. The drawing below illustrates a typical Miraloma Park cul-de-sac.



Setbacks

“Building setbacks are the distance between the structure’s edges and the front property lines. The pattern of setbacks helps establish a rhythm to the blockface and provides a transition between the public sidewalk space and the privacy of the building.

- *Is there an existing pattern of building setbacks ?*
- *What effect will changing this pattern have?*
- *Do the proposed setbacks create new building corners along the block face?”*

“Respect Setback Patterns”

A setback that goes against the established pattern will be disruptive to neighborhood character.

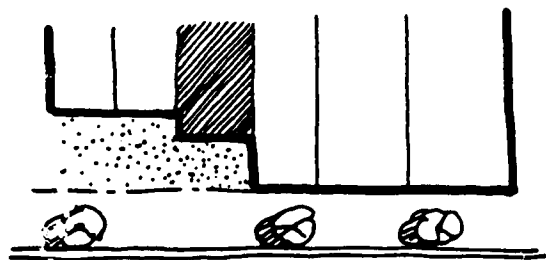
In Miraloma Park, within any particular blockface, “each building is set back from the property line to a similar degree. (Portions of the facades are recessed even further creating partial setbacks.) The setbacks help to define the transition between the private spaces and public street areas. Landscaping can help soften this transition. Existing patterns of landscaped front setbacks should be retained.”

The beautiful front gardens in the setbacks of many homes are an important asset of Miraloma Park, and concreting them over, as has happened more and more in recent years, not only damages the neighborhood character but also depreciates the value of the home. Drought-resistant plants and automatic drip-irrigation systems can facilitate maintenance of front gardens. (See Landscaping.)

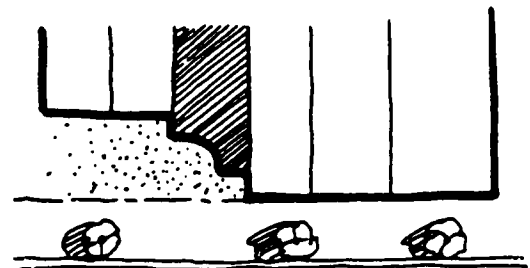
“Respond to Building Corners Created by Setbacks”

“Changes to a uniform setback pattern can create building corners along the block face. These corners often draw attention to themselves and can take on a special role in the composition of the streetscape. They should be designed to acknowledge this role.”

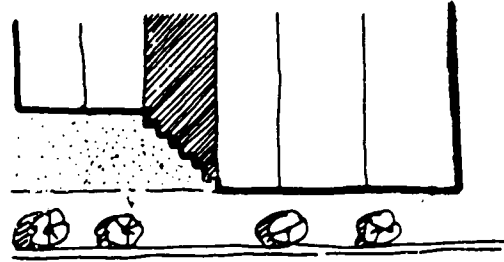
“A blank wall here can detract and should be designed to acknowledge its more prominent position. At minimum, all materials and colors should be continued along the exposed facades (see Texture and Details).”



“Wrapping a facade around a corner may be a better response to a special location.”

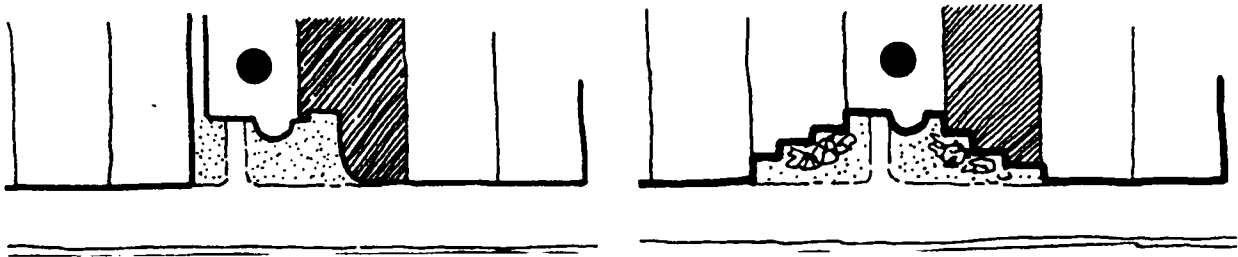


“A special design treatment which emphasizes the corner can enhance the street.”



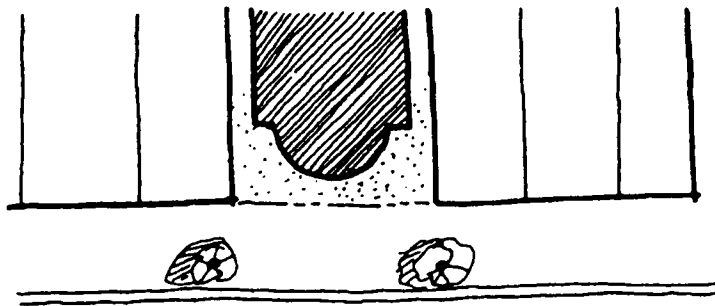
“Acknowledge Significant Neighboring Buildings”

“In some cases, a proposed project is adjacent to a historically or architecturally significant building. These structures are often set back from the street or are on wider lots with gardens in front. For these lots, open space can sometimes be even more important than the building itself. The setback treatment should be sympathetic to the importance of the building, its setback and the open space.”



“Provide a Setback to Accommodate Projections of Architectural or Decorative Features”

“Except for minor encroachments, architectural or decorative features are not permitted to overhang the sidewalk for the first 10 feet above the sidewalk, a height intended to provide the pedestrian adequate headroom. Therefore, in order to allow for appropriate architectural or decorative features at the base of the building, the building may need to be set back from the property line.”



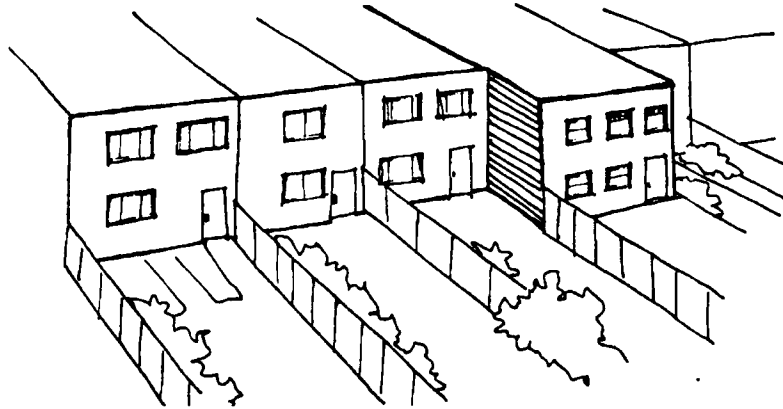
Rear Yards

“Rear yards are the spaces between the back of the building and the rear property line. In addition to serving the residences to which they are attached, they are in a sense public in that they contribute to the interior block open space which is shared visually by all residents of the block.”

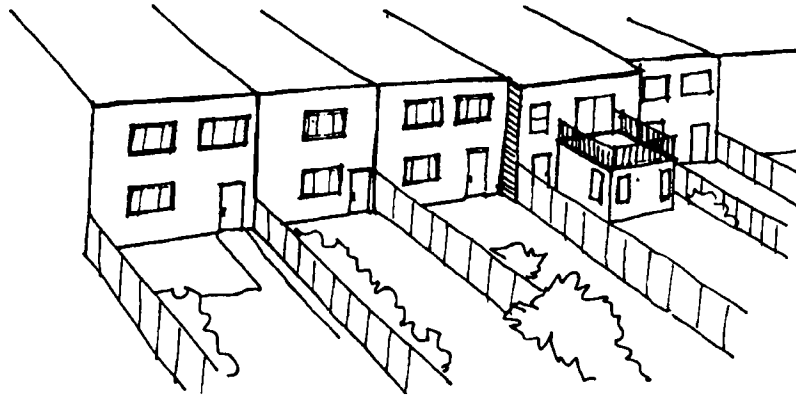
- *Is there a pattern of rear yard depths creating a common open space?*
- *Will changing this pattern have a negative effect?*
- *Are light and air to adjacent properties significantly diminished?*

“Respect Rear Yard Patterns and Adjacent Buildings”

“Intrusions into the rear yard, even though permitted by the Planning Code, may not be appropriate if they fail to respect the mid-block open space and reduce adverse impacts on adjacent buildings.” (See the following drawing.)



“A one-story rear addition is likely to have less impact on the common open space than a two story addition, particularly if the rear yards have high, solid fences. Side setbacks also lessen impact.” (See drawing below.)



In Miraloma Park, the greenbelts constituted by the open adjoining rear yards are a major and defining element of the neighborhood character. Preservation of these greenbelts or midblock open space is an important goal of these Residential Design Guidelines. Not only should rear additions respect the midblock open space, but they should also minimize adverse impacts on adjacent buildings, such as significant deprivation of light and air. New expansions should be designed to avoid overshadowing neighboring gardens, existing sunlit decks, or sunny yard space.

“Finish the Rear Facade and Visible Sides of the Building”

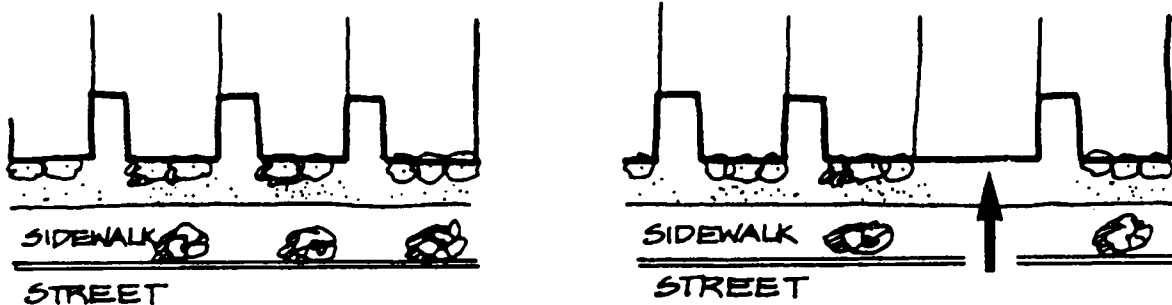
“The rear of the building, and the visible sides, while not as public as the front of the building, still is in view of neighboring properties and often, depending on topography, of those far beyond. This facade should also be compatible with the character of its neighborhood. The exposed siding of a rear extension should be architecturally finished because of its visual impact on adjacent properties.”

Side Spacing “Spacings are the separations, existing or perceived, between buildings. Side or ‘notch-backs’ between buildings help to underscore the separate nature of each unit and set up a characteristic rhythm to the streetscape composition.

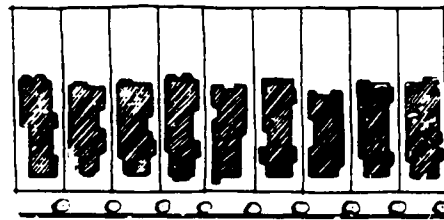
- *Is there a pattern of side spacing between the buildings?*
- *Will changing this pattern have a negative effect?*
- *Can a negative effect be minimized by changing the design?”*

“Respect the Spacing Pattern”

“As with setbacks, a poorly designed notch-back between buildings can strongly impact the neighboring buildings as well as be visually disruptive.” (See the following drawing.)

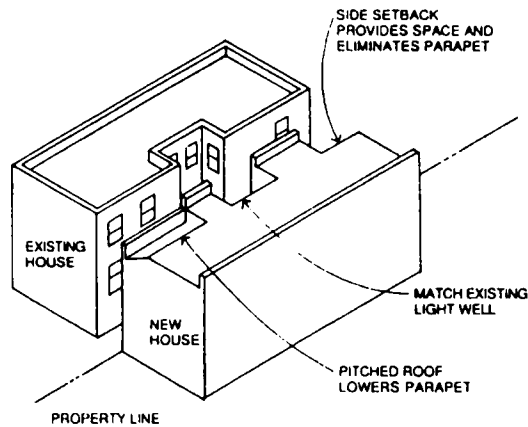


Proposed projects should respect the existing pattern of spacings between buildings.”



“INCORPORATE ‘GOOD NEIGHBOR’ GESTURES”

“Often a small set back or notch can prevent blockage of a neighbor's window or light well, or a slight reduction in height can avoid blockage of a view. These kinds of ‘good neighbor’ gestures should be incorporated into the design.”



WAYS TO ADJUST ENVELOPE & ADD LIGHT/PRESERVE NEIGHBOR'S VIEWS

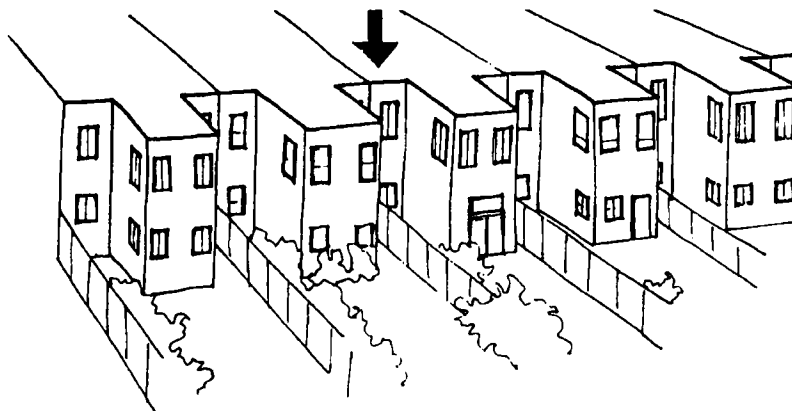
DRAWING BY RUTH SIEGEL / ARNOLD LEHNER, AIA

Lateral Lighting

Where side yards exist, new buildings or expansions should be designed so as to preserve these side yards in their entirety and thus to protect the privacy of and light to neighboring buildings. When rear additions impinge on light and air to adjacent homes, setbacks can be used to preserve the extent of light and air intended in the existing design.

Rear Expansions

In attached homes in Miraloma Park, the lack of side yards limits light received by residences and limits the sightlines (air envelope) around the residences. For this reason, attached homes are particularly vulnerable to deprivation of light and air by a neighboring rear expansion. Therefore, it is particularly important in attached homes that rear additions be set back at their sides as much as necessary to preserve the existing extent of light and air to adjacent structures, as shown in the following drawing.



Central Courtyards

In both attached and detached homes in areas abutting the steep slope of Mt. Davidson, availability of light to homes is often limited because the mountain's slope obscures the sun, often for a considerable part of the day. In such areas, every effort must be made to design rear or vertical expansions so that they do not further reduce already limited light to adjacent homes.

Amenities such as access to overhead and lateral sunlight, air, and views were incorporated into the original designs of Miraloma Park homes in order to compensate for the homes' relatively small size by creating the appearance and feeling of a larger space. Such amenities are particularly important in areas of Miraloma Park abutting the slopes of Mt. Davidson, where exposure to sunlight is often blocked for a considerable portion of the day by the mountain's slope. Therefore, these amenities should be protected by limiting the vertical expansion of surrounding homes when this expansion impacts these amenities.

To compensate for absence of a light and air envelope that would be provided by side yards, many attached home designs in Miraloma Park incorporate skylights and central courtyards that act as light wells. The existing pattern of heights was designed to maximize light access to each home. When considering expansion of homes in height, designers should explore ways not to shade the skylights and courtyards of adjacent homes. The distance between vertical expansions and skylights or other roof openings in surrounding homes should be sufficient to prevent shadowing of those openings. Setbacks on the relevant side of the expansion and/or the use of an angled roof can help to minimize shadowing of skylights and lightwells in adjacent homes. In circumstances where it is difficult to design an addition that does not block overhead light to the skylight of an adjacent home, the project sponsor may wish to consider offering to expand the neighbor's skylight or adding an additional skylight (or skylights) to restore the neighbor's lost light. Sometimes, a change in the material used in the skylight cover may increase light enough to compensate for the loss of light that would result from a sponsor's proposed addition. If the above remedies are not effective, other expansion design strategies should be pursued.

BUILDING ENVELOPE

“The building envelope refers to the exterior elements of a structure—the roof, the front, rear and side facades, and other projecting elements such as bays, overhangs and balconies. The actual envelope of a building, within the maximum envelope established by the Planning and Building Codes, should be compatible with the envelopes of surrounding buildings. This section focuses specifically on two aspects of the building envelope which are crucial for compatible design—the **Roofline** and the appearance of **Volume and Mass**.”

The relation of the building envelope to surrounding buildings is important, and must be addressed during preliminary conceptual design.

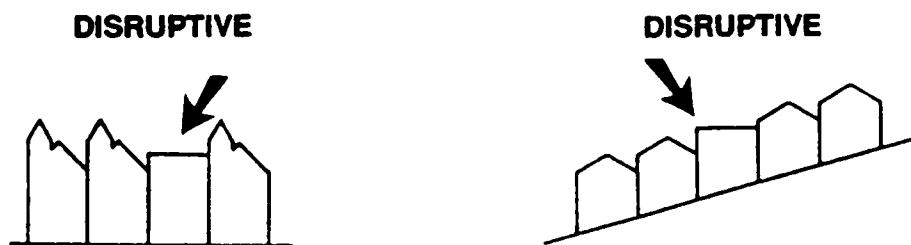
Roofline “The roofline refers to the profile of the building against the sky.

- *Is there an identifiable pattern to the rooflines of buildings on the blockface?*
- *What choices are there to respond to this pattern?*
- *Can the impact of unavoidable disruptions to the pattern be lessened?”*

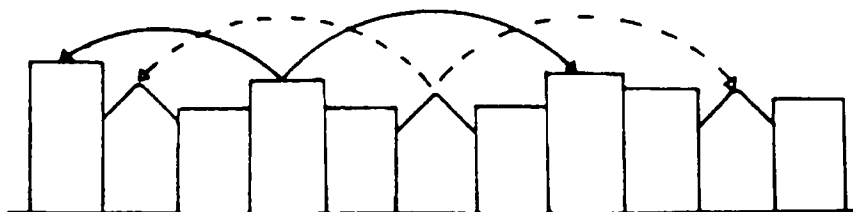
“Respect Roofline Patterns”

“In general, a strong repetition of consistent rooflines calls for similar design for new construction.”

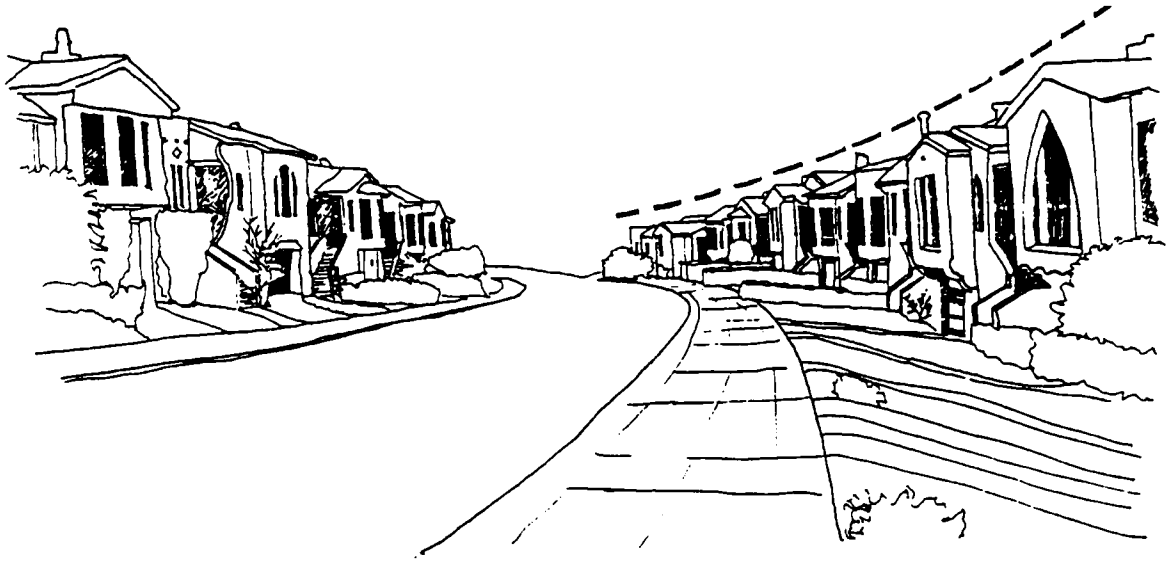
In many areas of Miraloma Park, the blockface consists of one style of house, and so the roofline pattern is obvious and strongly consistent. A building that disregards the pattern of rooflines would disrupt the overall cohesiveness of design of both block and neighborhood. New construction and vertical additions should not disrupt the existing pattern.



“Broad patterns may not be apparent unless the entire blockface is considered.”



On other blocks of Miraloma Park, several styles of homes may appear, creating a complex situation and a more varied pattern of rooflines. Nonetheless, because all of the housing styles in Miraloma Park were designed to be architecturally compatible with one another, a broader pattern still exists, and can be discerned by examining the entire blockface, as in the following drawing.

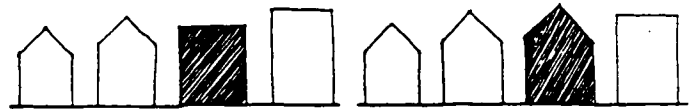


“Minimize the Impact of Inconsistent Building Rooflines”

“The impact of inconsistent building forms should be responded to creatively.



There is likely to be more than one way to address a complex pattern of rooflines. While the design may respond more specifically to one pattern over another, picking up on several patterns may help to tie the streetscape composition together.



When the inconsistency results from the new building being taller than the adjacent buildings, setting the taller element back from the street through a setback at the prevailing street wall height may be necessary.” (See setbacks on third story in drawings to left and below.) “Corner buildings may require setbacks on both frontages.”

The example below shows a vertical extension to an existing building. The addition is set back to diminish its impact, but it is not consistent with the roofline pattern of hip-roofs, and thus is incompatible with neighborhood character.



Volume and Mass

“Volumes are the three dimensional forms of the building. Mass is created by their spatial arrangements and surface treatments. Together they define a building's bulk, weight, and depth. The appearance of volume and mass influences how people perceive a building as they pass by. San Francisco has a tradition of buildings which exhibit a strong sense of volume and mass; facades tend to have sculptural, three dimensional qualities and the buildings themselves seem to be solidly rooted to the ground.

- *Have the elements which contribute to the feeling of volume and mass along the blockface been identified?*
- *Can the appearance of compatible volume and mass be created in the new structure with facade articulation and ornamentation?”*

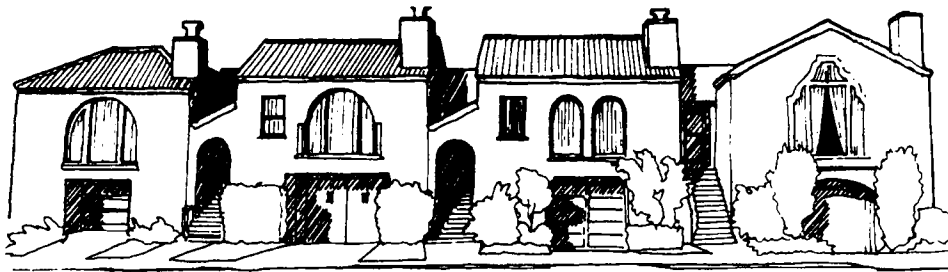
“Compatibility of Volume and Mass”

“The volume and mass of a new building or an addition to an existing one should be compatible with that of surrounding buildings. Corner buildings tend to show mass and volume more clearly than mid-block buildings and therefore need special attention.”

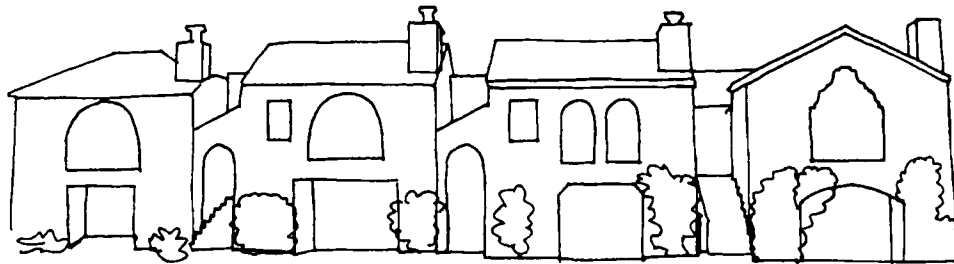
“Identify and Incorporate Elements which Contribute to the Appearance of Volume and Mass”

“Perhaps the easiest way to understand the forms which influence this design element is to outline them using photographs of the blockface and tracing paper. In the following example, both protruding forms and the recessed areas which create the sense of volume and mass have been identified. With this information, the compatibility of the volume and mass of the proposed project can be judged.”

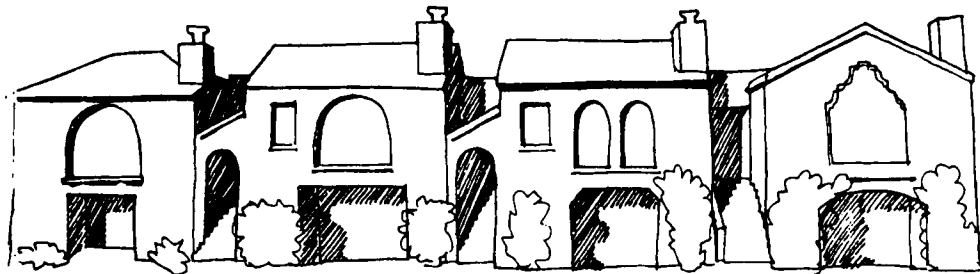
Take the original photographs. . .



Outline the basic forms. . .



Add shading to identify elements with volume and mass. . .



Three dimensional models may also help to identify the elements that contribute to volume and mass.”

Effect of Light and Shadows/Ornamentation

“Protruding facade ornamentation which casts shadows tends to increase the sense of volume even on a flat facade. The amount and level of detail of the facade ornamentation (see Texture and Details) influence the sense of volume and mass.



Lack of decorative features or use of fine scale decoration tends to create a facade with little sense of volume and mass.



If consistent with the surrounding buildings, the treatment of architectural detail can help to create the appearance of greater volume and mass.”

Effect of Light and Shadows/Openings

“Light and shadows cast on a facade help define the sense of volume and mass. Openings in the facade—windows, pedestrian and vehicular entries—play an important role in the creation of shadows. Simple and large shadows accenting recessed areas can provide a greater sense of mass, as in the following example.”



SCALE

“The scale of a building is its perceived size relative to the size of its elements and to the size of elements in neighboring buildings. The scale of any new building or building alteration should be compatible with that of neighboring buildings. To assess compatibility, the dimensions and proportions of neighboring buildings should be examined.

Dimensions

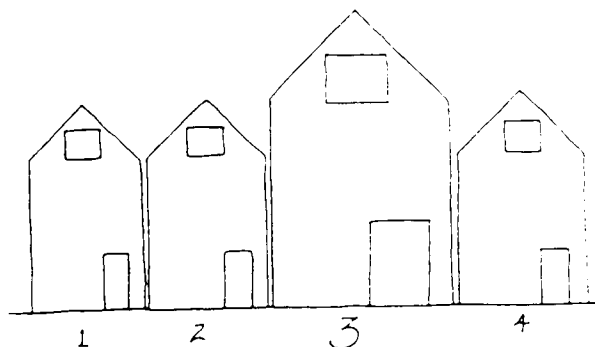
Dimensions are measures of length, width, and height

- *Does the building seem under or oversized in relationship to the buildings around it?*
- *Do certain elements of the building seem to be the wrong size in relation to other parts?*
- *Can the dimensions of the project be adjusted to relate better to the surrounding buildings?”*

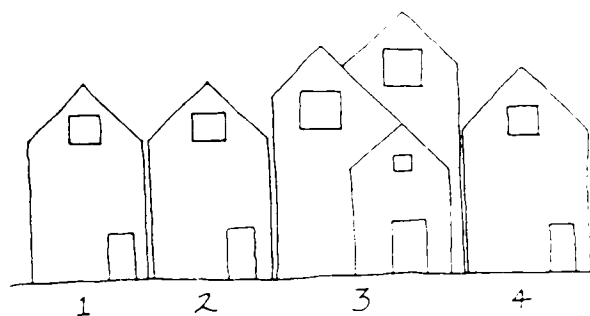
“Respect the Scale of the Neighborhood”

“If a building is actually larger than its neighbors, it can be made to look smaller by facade articulations and setbacks. If nothing helps, it may be necessary to reduce the actual size of the building.

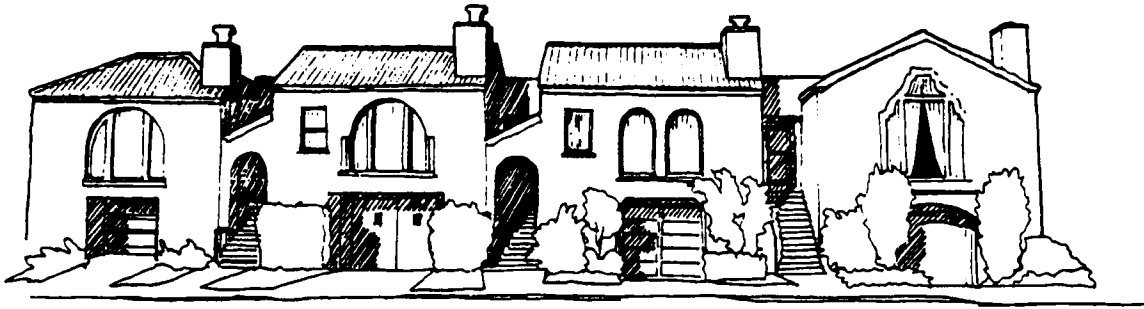
Buildings may be compatible with their surroundings in terms of proportions, but still be out of scale. Building #3 is too high and too wide.



As in the example above, building #3 is bigger than its neighbors but it is in scale with them because the width of the facade has been broken up and the height has been reduced.”



Houses in Miraloma Park are generally small in scale, as in the following example.



Bear the generally small scale of Miraloma Park houses in mind when designing a new building or an addition to a building in order to achieve compatible Scale. Consider the following dimensions.

Height

A structure higher than others in its blockface or context risks incompatibility with this context. However, the visual impact of an increase in height can sometimes be mitigated by front, side, or rear setbacks on the upper levels, or by a sloping roof. All of these design elements minimize the perceived height and mass of the building.

On moderately or steeply upsloping lots, to preserve midblock open space and amenities such as access to overhead light and air, it may be necessary to limit the height of additions to the rear of the house to one story over grade.

In areas of Miraloma Park that abut the steeper slopes of Mt. Davidson, availability of light to homes is often limited because sunlight is blocked by the mountain's slope, often for a considerable period of the day (see Section 2, Topographic Features of Miraloma Park). In these already light-deprived areas, vertical expansions that further limit the light are not appropriate. Alternative designs that involve no impact on light should be sought.

Width

The design of a new building or an addition should be consistent with the existing pattern of building width that prevails in Miraloma Park. Expansion in the side-to-side dimension is possible only in detached homes, provided that the building expansion, when required, does not encroach into a side yard, or when there is a clear pattern of side yards. Such expansion should minimize the impact on light and air to adjacent homes and preserve side yards in their entirety. Setbacks or the addition of one story only will help to reduce the impact on the adjacent home.

Depth

The design of a new building or an addition should be consistent with the existing pattern of building depth that prevails in Miraloma Park. Expansions in depth are generally rear expansions, which are addressed in the section on "Rear Yard."

Extensive rear additions on steeply downsloping lots, even if they preserve the amenities of neighboring homes, can result in out-of-scale structures that fill up the hillsides and eliminate open space, making the neighborhood appear overbuilt. The many steeply downsloping lots in Miraloma Park provide ample opportunity to expand within the envelope and neighbors are strongly encouraged to do so. However, should a rear extension be desired, to prevent excessive structure on downsloping hillsides, it may be necessary to limit the addition to two stories or less in height.

In most cases, following the above guidelines, expansions within or outside the footprint will be achievable. Unfortunately, there will be some situations in which expansion outside the footprint will not be possible without compromising neighbors' amenities and/or the character of the neighborhood or of the blockface.

Proportions

“Proportions are dimensional relationships among the building elements. These relationships exist at several levels: the relationship between the dimensions (height, width and depth) of each element of the building, the relationship of the dimensions of the elements to each other and to the building as a whole, and the dimensional relationship of the building to other buildings along a blockface.

- *Have the prevailing proportions along the blockface been identified?*
- *Can the proportional relationship of the proposed project be identified?*

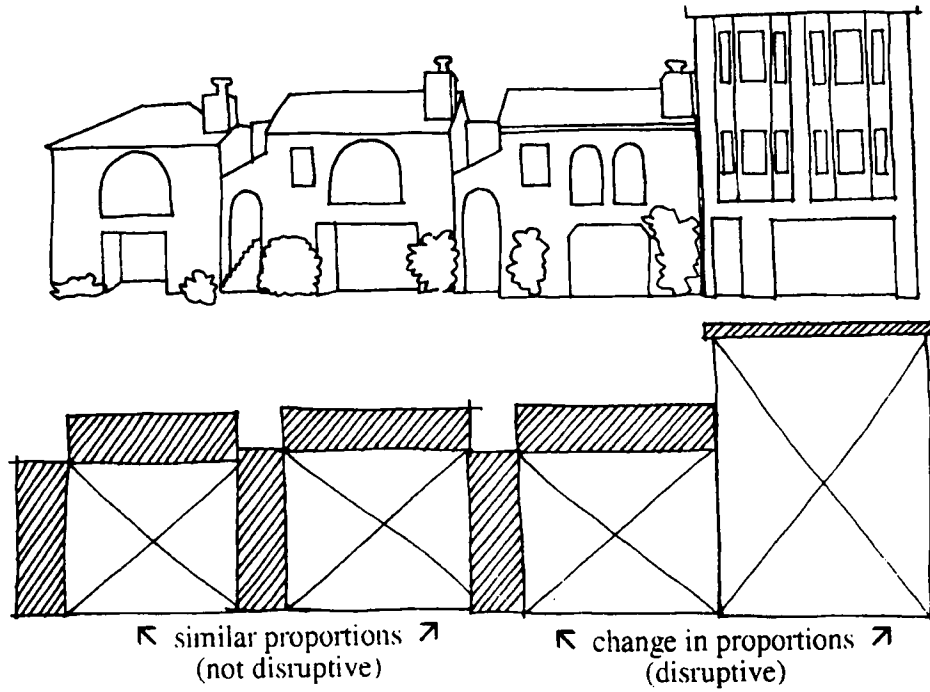
“Compatibility of Vertical and Horizontal Proportions”

“The overall sense of a building working well within a particular context is often the result of carefully developed dimensional relationships. Poorly proportioned buildings may seem out of balance, inconsistent, or unharmonious with their surroundings.

The proportions of the basic shapes of a project should be compatible with those of supporting buildings. A basic step in identifying the proportions on a blockface is to map (as described under ‘Volume and Mass’) the vertical and horizontal elements that define the facades of a building, such as doorways, windows, cornices and garage doors, and then to analyze their dimensional relationships.”

“Adjust Proportions for Greater Compatibility”

“A simple change in proportions can often have an enormous impact on how a building fits into its surroundings. A building with strong horizontal elements in an area where vertical elements predominate can be disruptive.” Note the following illustration.



The example below illustrates a change in window proportions. The guideline applies, however, to any element of the façade. The change in window proportions helps make this building more compatible with its context. Other design elements would, of course, have to be addressed before it would meet the minimum standards of these Guidelines.



TEXTURE AND DETAILING

“Texture refers to the visual surface characteristics and appearance of the building facade. Detailing refers to the manner in which building parts are put together. The texture and detailing of a building’s facade often have the strongest impacts on how people perceive a new structure and, therefore, on their sense of the character of the neighborhood. The use of **Materials** and the degree of **Ornamentation** give the building its texture.”

Exterior Materials

“Exterior materials are the architectural finishes used on the visible, exterior parts of the building.

- *Do the building materials complement those used in the surrounding area? Is the quality of the materials comparable to that of other nearby buildings?*
- *Could the materials be finished in a way that would improve their appearance?”*

“Use Compatible Materials”

“As with other design elements, the surrounding context provides the cues for the choice of materials. For example, an unpainted shingled building would not fit in well in a row of painted stucco homes.”



“Use of similar surface materials will help fit a new structure into the streetscape.”



“Appropriateness of the Choice of Materials”

“Attention must be given to how many different materials will be used on a facade, how the materials will be applied and distributed, and what materials are chosen. While in some projects the use of a variety of materials together—stucco, brick, and wood siding, for example—can result in a successful design, in others the variety will seem cluttered and distracting. The key to determining whether choices of material are appropriate is to understand what the design is trying to achieve.

Is the variety of materials being used to create more visual interest in a blank, flat facade? If so, the problem should probably be dealt with by using more interesting architectural form.

Are different materials being used to define different levels of a building, such as the base, the middle, or the top? The sensitive use of different materials can help express the building’s structure in a highly visible manner. In determining what materials are appropriate for this purpose, it is helpful to class the materials by their visual qualities, such as sturdy, massive, heavy, light, delicate, ethereal, etc.

Is the variety of materials responding to a pattern of materials prevalent in the blockface? If so, it is helpful to do a careful analysis of what type of materials is being used. Brick, for example, can be clean and smooth, or rustic and knobby, and can change in color and finish. Choosing among the varieties of a specific material is as important as choosing among the materials themselves.

Materials should appear as integral parts of the structure rather than ‘pasted on.’ Cheap looking and flimsy materials should not be used.”

The designers of Miraloma Park’s early homes used many materials, but predominantly stucco for front facades, tongue-and-groove siding for other exterior walls, and wood-frame windows. Other materials, including brick and siding in front facades, have been used in more recent homes. When refinishing existing exterior walls or finishing the walls of additions or new construction, homeowners should use materials compatible with those in the rest of the block-face. For example, aluminum or vinyl siding should not be used in blockfaces on which facades are primarily stucco.

In the design of a new building or an addition or renovation, the materials of the existing house as well as the materials of the surrounding buildings need to be considered. The quality of materials and installation should be comparable to those used in the original buildings.

“Finish Exposed Side Walls”

“Exposed sidewalls should be finished with quality materials that are compatible with the front facade and adjacent buildings. Unpainted plywood blends poorly with other materials and should not be used when it is exposed to view.”

Ornamentation “Ornamentation is the refinement of detail and the application of decorative elements with the sole purpose of enhancing the building’s appearance.

- *Does the project stand out as excessively plain or overly decorated?*
- *Does the ornamentation make sense for the building or is it simply copied from those surrounding it?*

“Respect the Amount and Level of Detail of Surrounding Ornamentation”

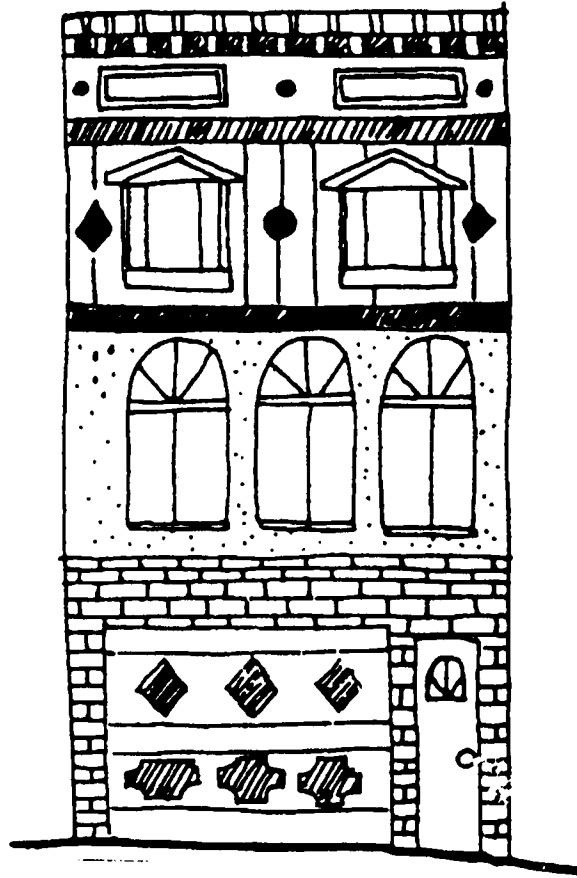
“The richness and level of detail of ornamentation in the surrounding area should be used as a guide, without exactly mimicking the neighboring facades. For example, a relatively flat facade with little ornamentation would be inconsistent in an area which has a high degree of facade ornamentation and vice versa.

In any event, stark, flat facades and large, visible, and undifferentiated sidewalls should be avoided by articulating their form and/or through the use of ornamentation. All materials and colors should be extended along all exposed sides of the building.

Ornamentation should be used with understanding and restraint, with consideration of the visual character of the neighborhood. The use of decorative brackets, eaves, dentils, cornices, columns, and capitals, for example, should come from an awareness of the evolution of such building elements and of their original, structural function; columns hold up buildings, brackets support overhangs, etc.

Ornamentation has also evolved throughout particular periods of architectural style. An analysis of the predominant era of architecture represented in the neighborhood adjacent to the project will be helpful. A project decorated with Victorian ornament in a neighborhood of stucco buildings typical in the Outer Sunset would seem inappropriate. An understanding of the differences among such important architectural styles in San Francisco as Italianate, Queen Ann, Stick, Colonial Revival, Mission Revival, and Craftsman would be a valuable tool for a designer working in a neighborhood of older, more historic buildings.

Ornament that has been carelessly ‘tacked on to’ the facade of a building can cause much architectural disorder. In the example below, the application of ornamentation is superficial and cluttered. The choice of window styles and surface materials seems to have no rationale, and the building lacks architectural unity and integrity.



Miraloma Park homes are not heavily ornamented, as are Victorian houses. However, in the years during which most of these homes were built, simple, well crafted, thematic detailing was an important concept in exterior architectural design. In remodeling, homeowners should retain this simple ornamental detailing, suggestive of and consistent with styles such as Mediterranean, Modern, and Deco. When building a new structure, if not the ornamentation, at least the effects of light and shadow pertinent to the style should be conveyed. Examples of ornamentation in Miraloma Park are the raised stucco decorative friezes, the segmented window panes and curved lines of window frames, ornamental iron grillwork, gates on tunnel entries, and the thematic use of materials for design and details on entry doors, roofs, windows and facade trims. Ornamentation should be used with restraint and in a manner consistent with that of surrounding homes. Some illustrations of the use of ornament in Miraloma Park homes are provided in Appendix F.

OPENINGS

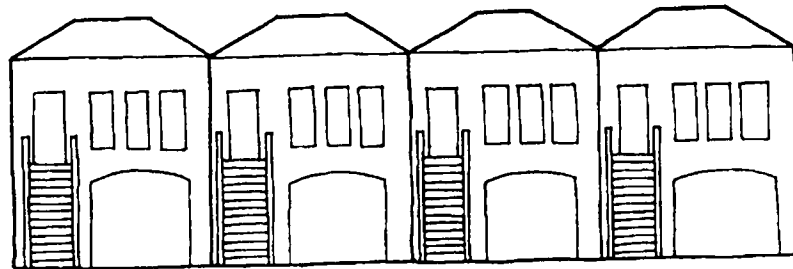
“Typically, openings in a building—**Doorways, Windows and Garage Doors**—make up the largest and most distinctive elements of a building’s facade. While these features have been considered under each of the previous four Design Elements, they are highlighted separately here for clarity of presentation.

Entryways Entryways refer to the pedestrian, as opposed to vehicular, entries into the building. They comprise doorways, porches, stairs, and other elements that contribute to the sense of arrival into the building.

- *Are the project’s doorways compatible in size, importance, and details with those around them?*
- *Has a possible existing pattern of stairways been identified?*
- *Does the project respond to this pattern or does it ignore it?*
- *Are the neighboring doorways plain, ornate, prominent, hidden?”*

“Respect Stairway Pattern: Position and Level of Entry”

“Doorways should be designed to be consistent with surrounding entries. In a neighborhood where the predominant pattern of stairways is located on one side of the building, ignoring this pattern could be disruptive. Where symmetry or asymmetry has become an important ingredient of a building group, the goal is to respect it and respond sensitively to it.

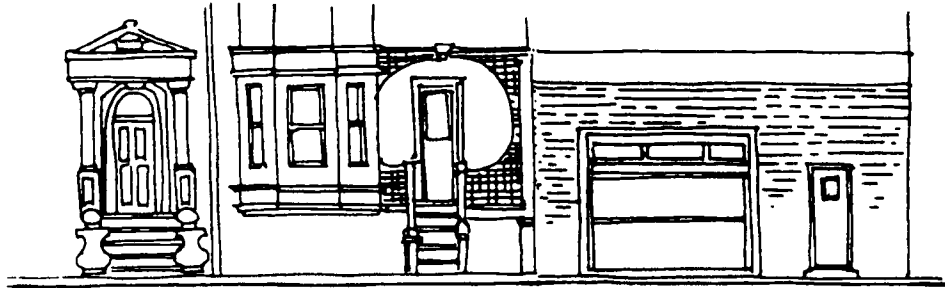


Similarly, a ground level entry in a row of structures with raised entries could interrupt an important pattern.

It is important to respect a pattern of raised, off center entrances, which may add richness and rhythm to the blockface.”

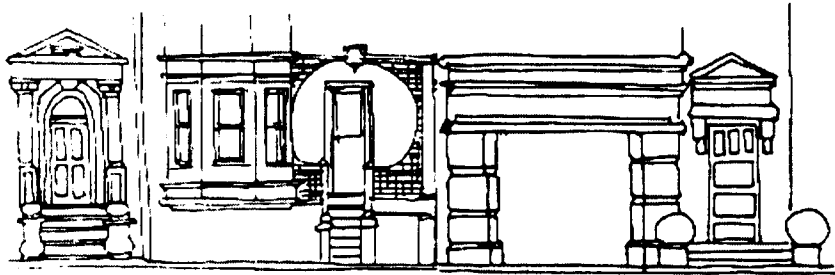
“Respect Entryway Patterns”

“A building with a small entryway can be disruptive to an area with more elaborate entries. In the example below the doorway appears undersized and inadequate next to the entries with more detailed porticos and decorative features.”



Proposed Entryway

Expanding the scale of the entry by bold framing can help to bring the building into harmony with the surrounding entryways.”



Proposed Entryway

Miraloma Park entryways, especially those of the Pre-War type, provide a strong transition from the street to the house and thus exemplify the commitment of the original builders, followed by those of the later periods, to provide maximal privacy to residents of individual houses. Many Miraloma Park homes emphasize the door opening with a curving stair and entry porch. Tunnel entries are common, and represent an architectural response to the often windy conditions in the area.

Many houses have decorative doors, sometimes with rounded tops. Articulation of the surrounding enclosed entry area is occasionally created with raised stucco “rustication” or decorative detailing.

Windows

“Windows are the link between the inside, private space and the outside, public space. Windows mark the rhythm along the blockface and contribute to the sense of mass of the facades. They emphasize the proportions of a building, can contribute to its ornamentation, and help define its texture.

- *Is the choice of windows—their configuration, proportions, details and material—appropriate?”*

“Compatibility of Windows”

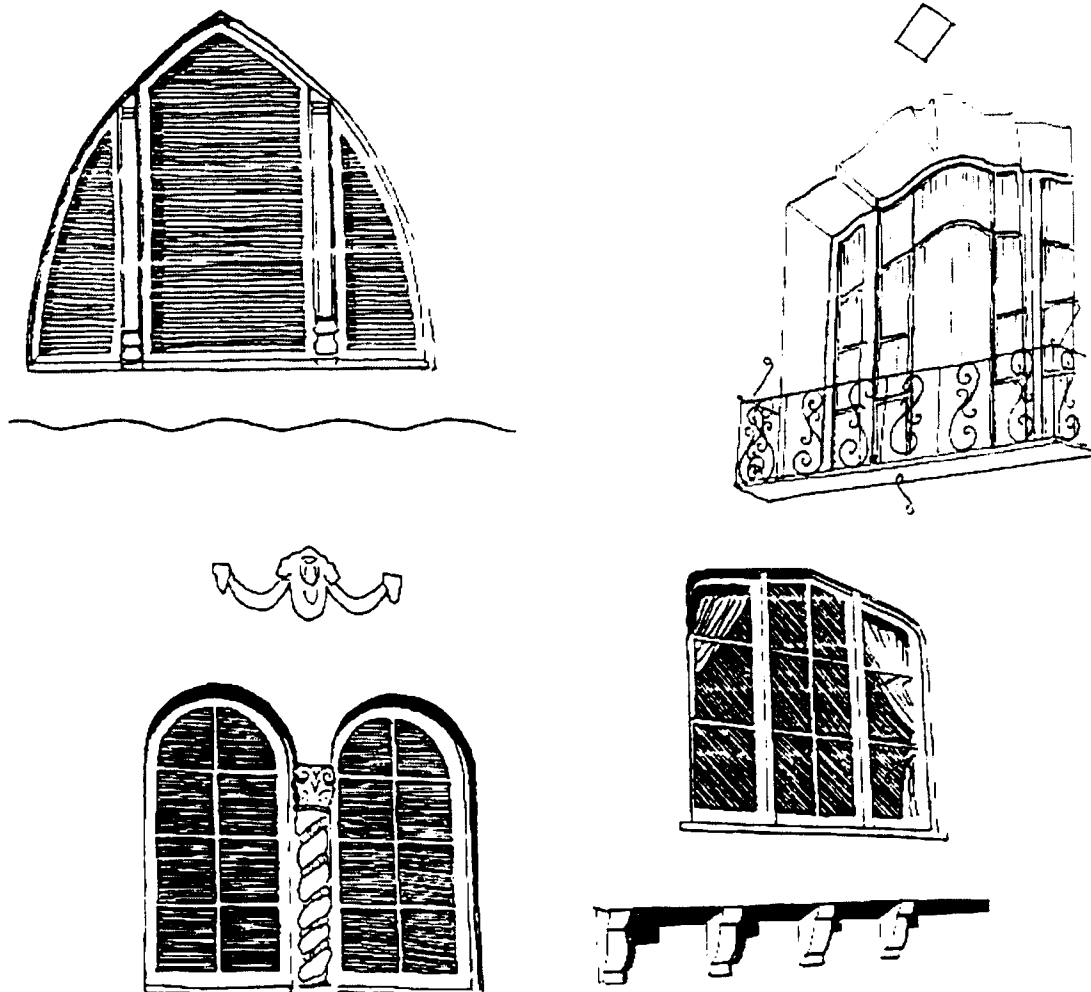
“The proportion, size and detailing of windows should relate to that of existing adjacent buildings. Most residential buildings have a vertical orientation, while horizontally oriented or even square window shapes are found in commercial and industrial areas. The proportion of

window (void) to wall (solid) area on a facade varies with building type. New windows should approximate ratios of neighboring structures while meeting the building's functional needs.

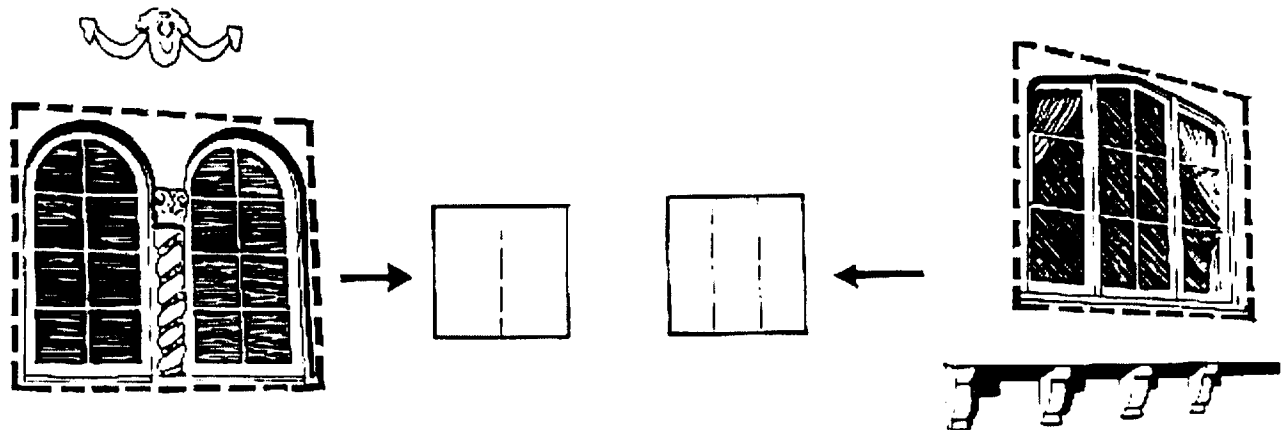
Since windows in most older buildings are framed by a variety of elements such as sash, stained glass, lintels, sills, doors, pediments, or heads, new structures should avoid designing windows which are not differentiated from the wall plane. Wood window frames are usually more harmonious with surrounding structures than steel or aluminum frames. Generally, older buildings have inset windows with a generous reveal. Individual windows should be consistent with pane divisions on neighboring buildings, which are often double-hung or casement sash."

In Miraloma Park, windows play an important role in the design proportions of the building and in the ornamentation of the facade. To maintain compatibility with other buildings in the blockface, wood frame or trim on windows should be compatible with original materials in type and quality. Decorative mullion and muntin design should be used when applicable and detailing of trim and reveals should be compatible with that of surrounding homes and with that of other windows in the building to be remodeled. Because the original windows and window elements were part of an intentional architectural design, to preserve the character of the neighborhood, replacements should resemble these original elements in design and materials.

Below are a few examples of windows in existing buildings in Miraloma Park that enrich the building facade when used appropriately. They suggest some possibilities for alterations in existing buildings and new buildings.



Note below that although the windows' proportions with respect to each other are basically one-to-one, the use of columns or sashes alters the proportional relationship.



Detached Miraloma Park homes have side windows that admit light and provide a feeling of space to the interior. In the development of a design, attention should be paid to the location of side windows: an attempt should be made to preserve the privacy of neighboring residences. Avoid placing side windows directly opposite the windows of an adjacent home, and avoid placing windows so that they offer easy sightlines into the interior of an adjacent home.

Garage Doors

“Garage doors are the auto entry to the building—the doors, their architectural frame, and the driveway. This element occupies a major portion of the ground floor of a building on the typical” narrow “lot and, therefore, has a major impact on the pedestrian perception of the building.

- *Does the proposed garage door fit in with the design of the rest of the project?*
- *Is the scale of the garage door compatible with its adjacent garage doors?*
- *Can the visual dominance of the door be reduced?*
- *Can its visual appearance be improved?”*

“Compatibility of Garage Entry”

“The design of the garage door should be compatible with the scale of the building and other surrounding buildings on the block. It should create visual interest and should be opaque so the parked vehicle cannot be viewed from the street.”

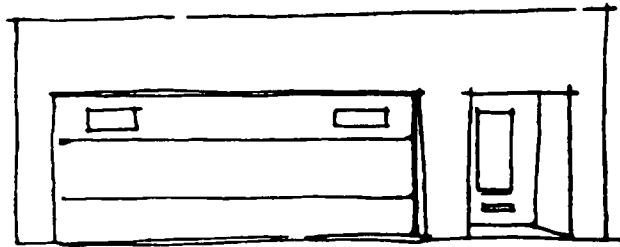
“Minimize Negative Impacts of Garage Entries”

“The garage door is often the largest opening in the front of the building. Care must be taken to prevent it from becoming the dominant feature. In most of the city's residential neighborhoods, the width of the garage doors is between 8 and 12 feet. If the garage is made deep enough, cars can maneuver once inside and the garage door can be reduced and made a less prominent feature of the building facade.” Examples of 12-foot, 8-foot, and double garage doors in Miraloma Park may be found in Appendix F.

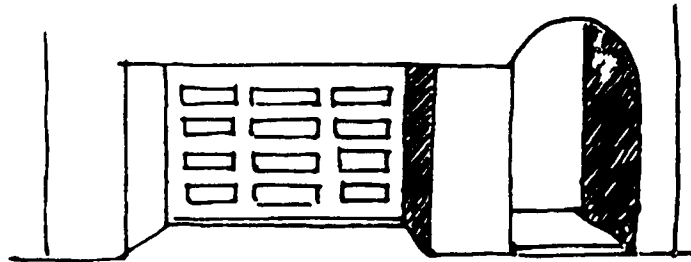
“Large lots and multiple lots in a row offer an opportunity to cluster parking areas and minimize the number of garage entries and loss of curb-side parking.

Below are several examples of ways to design garage doors so that they contribute to a building’s character rather than disrupt it.”

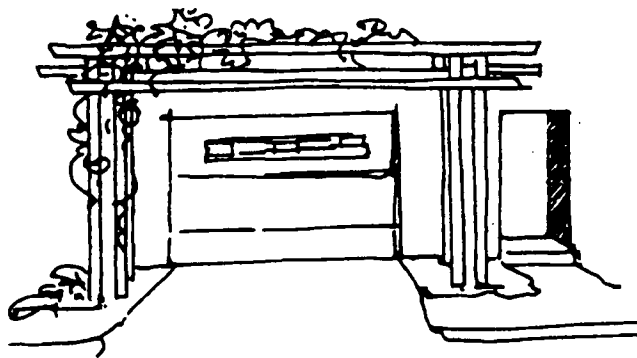
This garage door presents a dull, blank expanse.



A recessed or arched garage door is less intrusive.



Garage doors can be embellished to make them more attractive.”



Garage doors in Miraloma Park were important and integrated components of the original architectural design. In many homes, the original garage doors survive, often incorporating carriage house motifs that greatly enhance the architectural character of the building and the neighborhood. When replacing a garage door, take care to incorporate the new door into the original design theme. If possible, consider retaining the original garage door when enlarging a garage or electrifying a garage door. Joining the two existing doors can achieve the admirable

objective of preserving the integrity of the overall design. When garage doors are recessed in the original design, the recess should be maintained in any renovation, since elimination of the recess will negatively affect building mass and facade articulation.

Other Parking Openings

“On wider lots all of the street level facade may not be needed for garage or building entries. Preferably occupied rooms with windows should occupy the frontage with any parking pulled back from the property line. When parking is at the front of the building care should be taken to screen the parking from view and to make the wall visually interesting. Openings to the parking area, other than the garage door, should be limited to those required by the Building Code for ventilation, should be well above eye level, and should be decoratively screened in a way that will block the view of the parking area from the street.”

LANDSCAPING

“Appropriate landscaping can help improve the character of a neighborhood. Front setbacks provide space for planting shrubs, flowers, and trees.

Even on lots where there is no front setback, opportunities exist for enlivening the facade with containers for plant material. Notches and projections can be designed to incorporate planter boxes on the ground level. At the upper levels, planting areas and planter boxes can be constructed into the railings of decks or balconies.

Sec. 143 of the Planning Code requires planting a minimum of one tree of 15-gallon size for each 20 feet of frontage property along each street and alley. Utilities should be located so that there is adequate room for planting the required street tree. Advance planning for utility hookups should take place to ensure that there is no conflict between the location of the tree well and where the utilities enter the site. The particular tree species and locations are subject to approval by the Department of Public Works Bureau of Streets Use and Mapping. They may be contacted at 875 Stevenson Street, Room 460, phone: (415) 554-6700 for a street tree application and pertinent information.

Just as the building should be compatible with its neighbors, the landscape materials used should be compatible with the landscape materials used in the surrounding area. If there is a dominant tree species used on the block, usually that species should be the one selected.”

The developers of Miraloma Park designed areas for landscaping within the front setbacks in order to create a garden atmosphere in the neighborhood. When remodeling or building a new home, every effort should be made to minimize pavement for driveways and walkways and to maximize the area available for gardens in front of the residence. Concreting in the entire front setback area is not appropriate to the general landscaped context of Miraloma Park.

Small gardens in the front setbacks are among Miraloma Park's most distinctive and pleasant aspects, and everything possible should be done to preserve these delightful green and flowery spaces. The value added to any Miraloma Park home by an attractive garden in the front setback will be well worth the small investment in cost and time. If there are drainage problems or concerns about water usage, a landscape architect, plant nursery, or the San Francisco League of Urban Gardeners (SLUG) can provide constructive solutions. A drip irrigation system can cut costs and maintenance time considerably. The Strybing Arboretum in Golden Gate Park is an excellent source of information on plants appropriate to San Francisco gardens, including drought resistant and native plants, which are now recommended over some exotics.

SECTION 4

NOTIFICATION, STORY POLES, THE MIRALOMA PARK IMPROVEMENT CLUB, AND NEIGHBORHOOD INVOLVEMENT

NOTIFICATION AND STORY POLES

Notification to neighbors of an application for residential remodeling or new construction shall be according to the requirements of Section 311 of the Planning Code.

Where proposed horizontal or vertical additions to homes will increase the existing envelope of a residence, or when the proposal is a new building, it is recommended that sponsors erect story poles. These story poles shall be installed to indicate the outermost envelope of the building. Poles shall be placed to mark the perimeter corners of the proposed addition or new building, at a height that designates the proposed project's roof. Additional center poles shall be installed to indicate roof peaks, if any. The tops of the story poles can be connected with colored tape or rope in a manner that clearly denotes the envelope and massing of the proposed building. This approach will provide a method for residents who may not be able to interpret design drawings to ascertain the ultimate height and bulk of a building and to make informed decisions regarding a proposed project.

MIRALOMA PARK IMPROVEMENT CLUB (MPIC)

The MPIC was originally incorporated through the filing of the Club's Articles of Incorporation on 17 July, 1940. These articles established the MPIC as a 501 (c)(3) nonprofit corporation. The bylaws define the purpose of the Club as “to promote the individual and collective interests of all persons owning, leasing, renting or in the process of purchasing homes in Miraloma Park” (Bylaws of the Miraloma Park Improvement Club, Article 1, Section 1.01 [a]). The Club has continued to thrive throughout its nearly 60 years of existence.

NEIGHBORHOOD INVOLVEMENT

Since the planned development of Miraloma Park was completed in the late 1940s and early 1950s, the neighborhood has been relatively untouched by the demolition and external remodeling that impacted other neighborhoods during the 1970s and 1980s. For the past 70 years, the legacy of the original builders has been preserved. The open, low-density neighborhood character has been retained, as well as the privacy of individual homes with ample light and air that makes Miraloma Park “a suburb within the City.” Miraloma Park residents have continued to demonstrate their determination to preserve these amenities.

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Elbasani and Logan, architects, *Hiller Highlands Design Guidelines for the Reconstruction of Phases III, IV, V, and VI*, February, 1992, p 4.

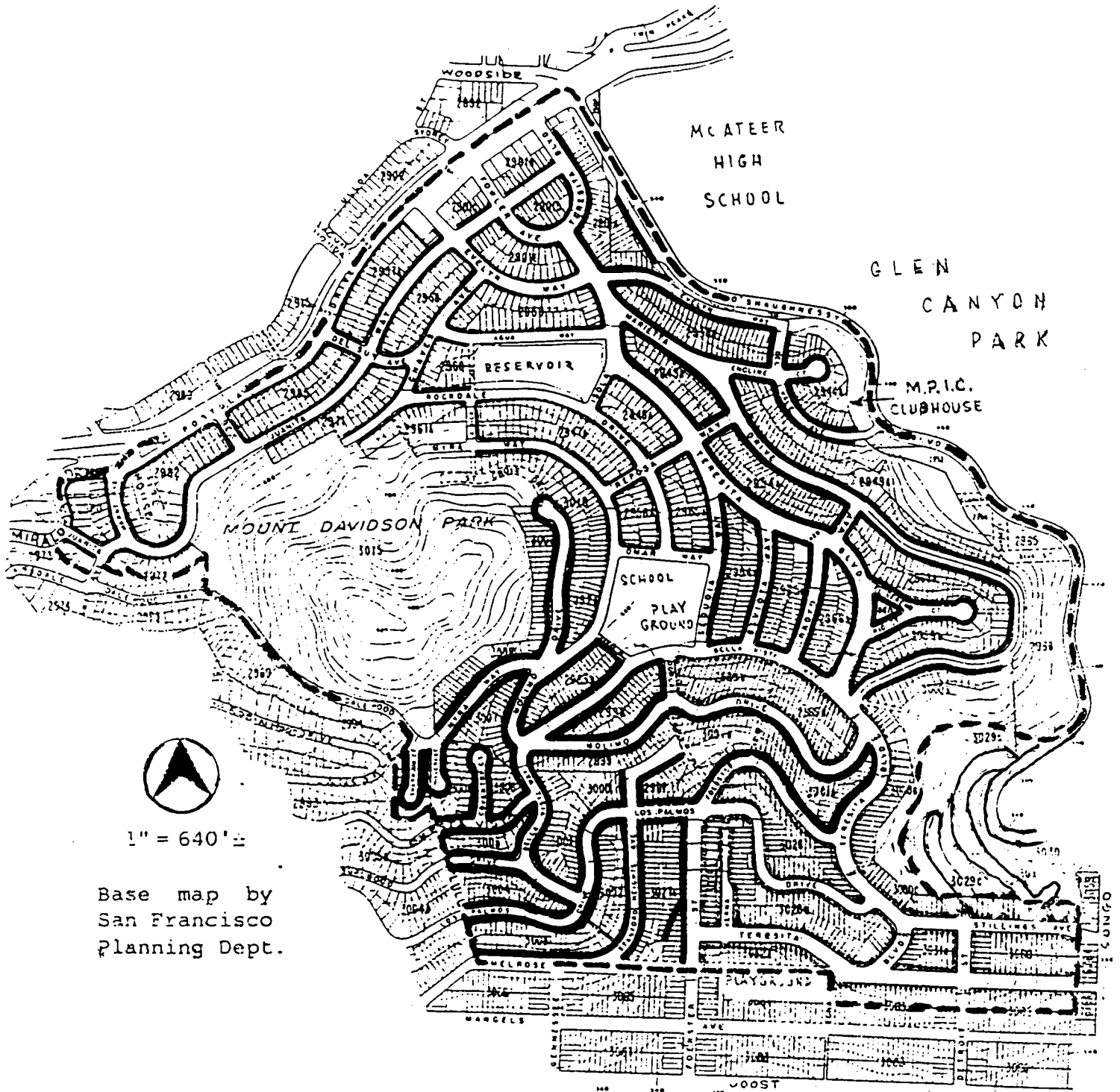
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APPENDIX A

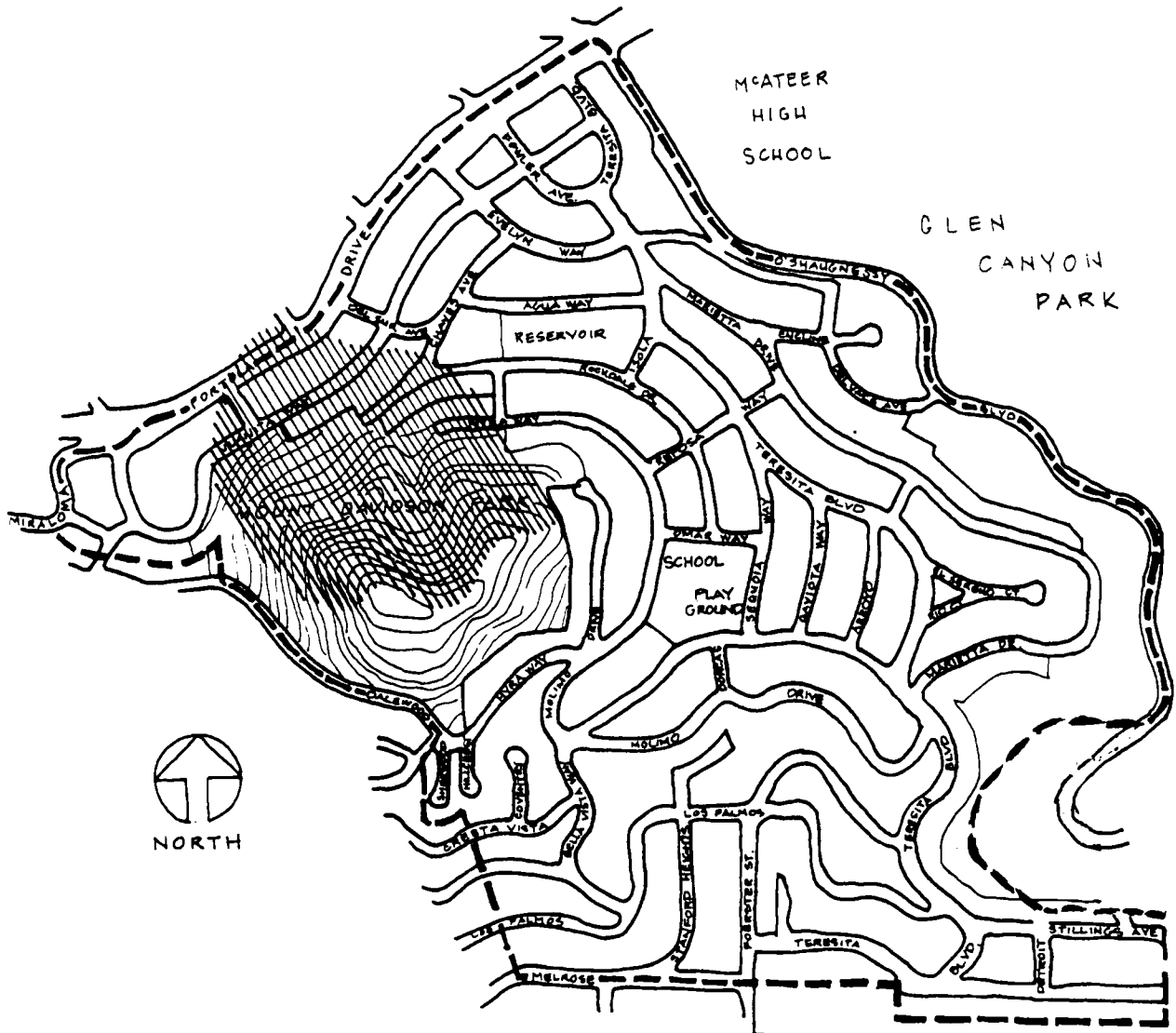
MAP OF THE AREA OF MIRALOMA PARK



APPENDIX B

**MAPS OF SHADOWING FROM MOUNT DAVIDSON ON
MIRALOMA PARK***

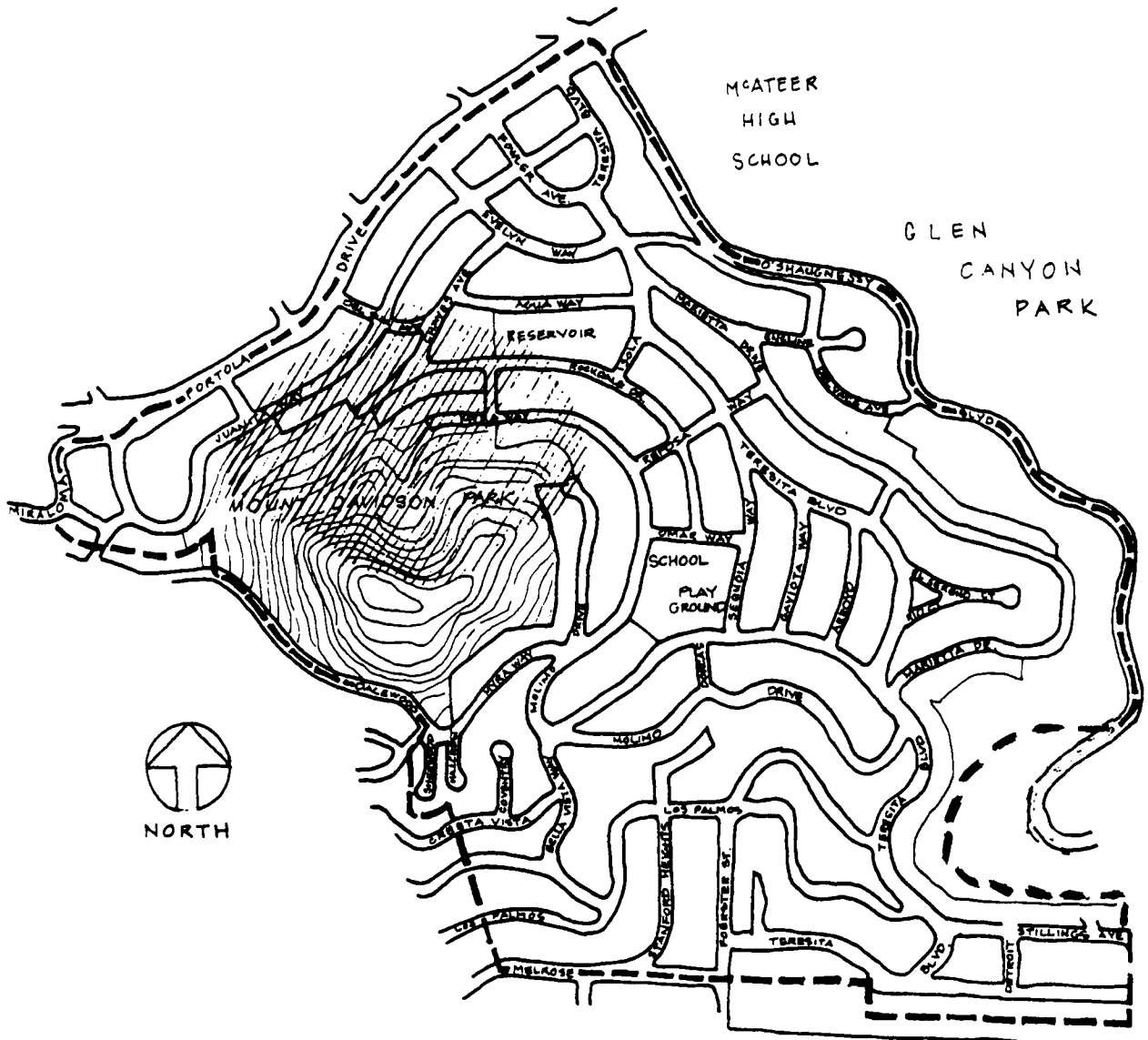
January 21, 10 AM



*These approximations show the shadow cast by an idealized symmetrical mountain peak of Mt. Davidson's height. Shadows were approximated using a sun angle calculator. Objects project shadows twice as long as their height at Winter equinox and half their height at Summer equinox.

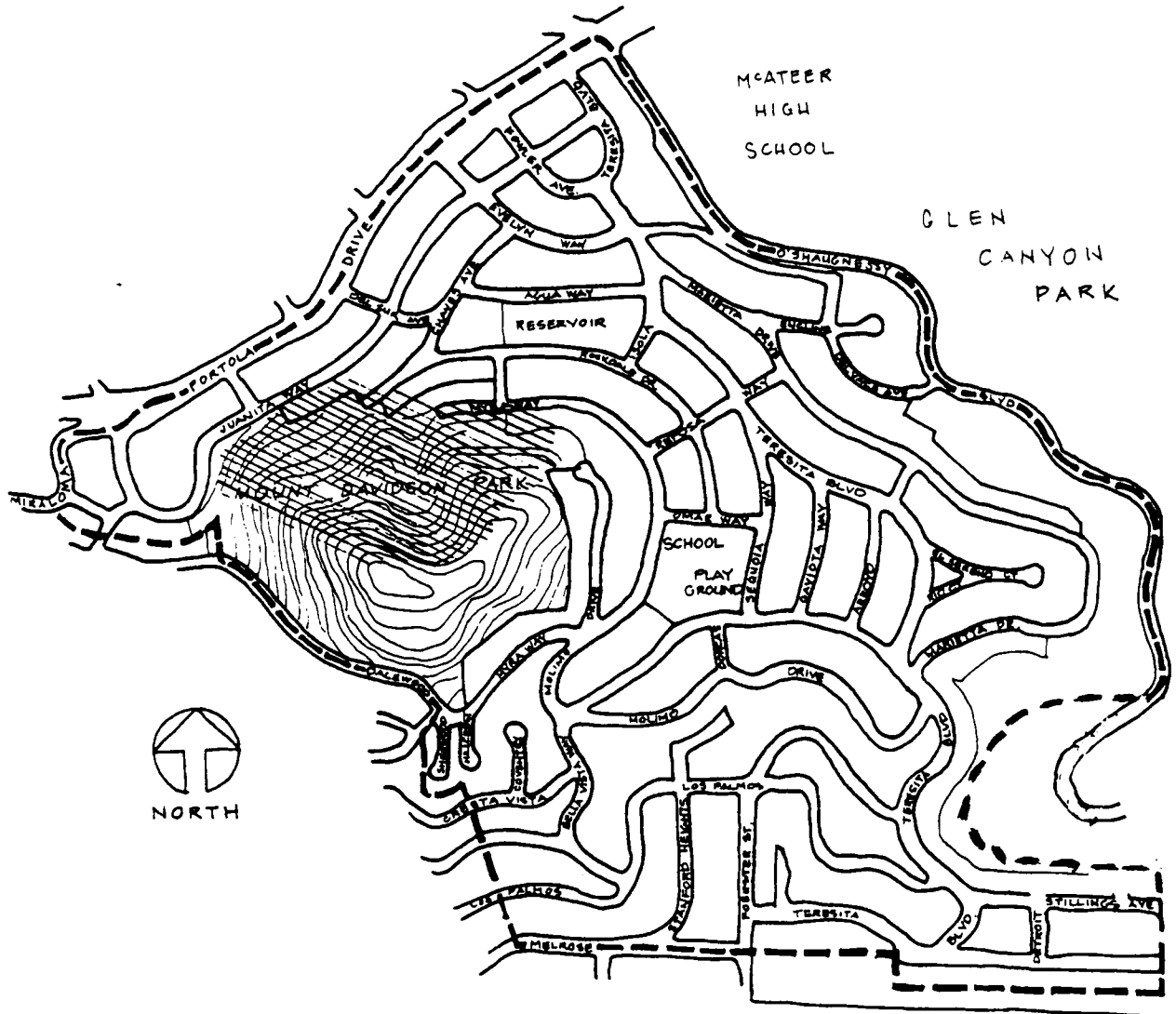
APPENDIX B (continued)

January 21, 2 PM



APPENDIX B (continued)

July 21, 10 AM



APPENDIX C

BUILDING TYPES IN MIRALOMA PARK

Pre-War 1920s and 1930s Homes

SITING

Location:	Houses on corner lots are specially adapted to site; tiered streets with houses at differing topographic levels allow views from the majority of dwellings built in this period.
Front setback:	large, medium
Spacing:	detached or attached
Lightwells:	non-adjoining
Rear yard:	medium depth

ENVELOPE

Roofline:	complex pattern: flat, peaked, rounded, parapeted, or built up
Volume/Mass:	3-dimensional, high level of facade articulation

SCALE

Dimensions:	Interior lots: facades appear as narrow segments; building heights are uniform within respective subdivisions—one story over garage
Proportions:	predominantly balanced, vertical with horizontal; corner houses predominantly horizontal

TEXTURE/DETAILING

Materials:	stucco fronts, wood (tongue in groove) rear facades; stucco sides (where exposed); roofs are tile, shingle, varied decorative
Ornamentation:	highly developed; many dwellings with ornamental balconies on upper level of front facade
Windows:	wood sashes; proportions consistent with those of building as a whole; major decorative elements thematically consistent in design with facade as a whole, often with decorative lintels and mullions; glass is transparent

OPENINGS

Entryways:	Decorative doors, often with curved tops; tunnel, partially hidden, recessed stairs, towers, some winding stairs; entry to house is typically not at ground level—usually to one side of the front facade and balancing garage door (prominent feature of facade design); entryways of corner houses typically face the corner.
Windows:	major ornamentation element, recessed, often thematically related to other stylistic details of facade
Garage doors:	recessed, prominent element of front facade, often thematically related to other stylistic details of facade

LANDSCAPING

Predominantly landscaped front setback areas; tunnel entryways usually landscaped

TRANSITIONAL 1940-1955

SITING

Location:	corner, uphill, downhill, flat lots; tiered streets with houses at varied topographic levels allowing views from the majority of dwellings built in this period
Front setback:	medium
Spacing:	attached
Lightwells:	non-adjoining
Rear yard:	medium or large

ENVELOPE

Roofline:	complex pattern; one story or two stories over garage, built up, flat or slightly peaked; minimal varied decorative motives
Volume/Mass:	3-dimensional, moderate level of facade articulation

SCALE

Dimensions:-	facades usually consist of one or two planes; building heights uniform within respective subdivisions; predominantly one story over garage, some two story over garage
Proportions:	predominantly balanced, vertical with horizontal

TEXTURE/DETAILING

Materials:	stucco fronts, wood sides and rear facades, shingle roofs
Ornamentation:	moderate with minimal thematic development
Windows:	wood

OPENINGS

Entryways:	recessed, some with tunnels, typically to one side of front facade and balancing garage door (prominent feature of facade design); some entryways of this period are at ground level.
Windows:	moderate ornamentation element, some recessed, usually thematically related to other stylistic details of facade
Garage doors:	some slightly recessed, prominent element of front facade; rectangular

LANDSCAPING

Predominantly landscaped front setback areas; tunnel entryways usually landscaped or have container plantings

RECENT 1955 - Present**SITING**

Location:	tiered streets with houses at varied topographic levels allowing views from many dwellings built in this period
Front setback:	medium or none
Spacing:	attached
Lightwells:	non-adjoining
Rear yard:	large

ENVELOPE

Roofline:	flat
Volume/Mass:	appear two-dimensional, minimal or no facade ornamentation

SCALE

Dimensions:	Facades usually consist of one or two planes; building heights uniform within respective subdivisions; one story or two stories over garage.
Proportions:	predominantly strongly horizontal

TEXTURE/DETAILING

Materials:	stucco fronts, wood sides and rear facades; flat roofs
Ornamentation:	minimal; no thematic development
Windows:	metal

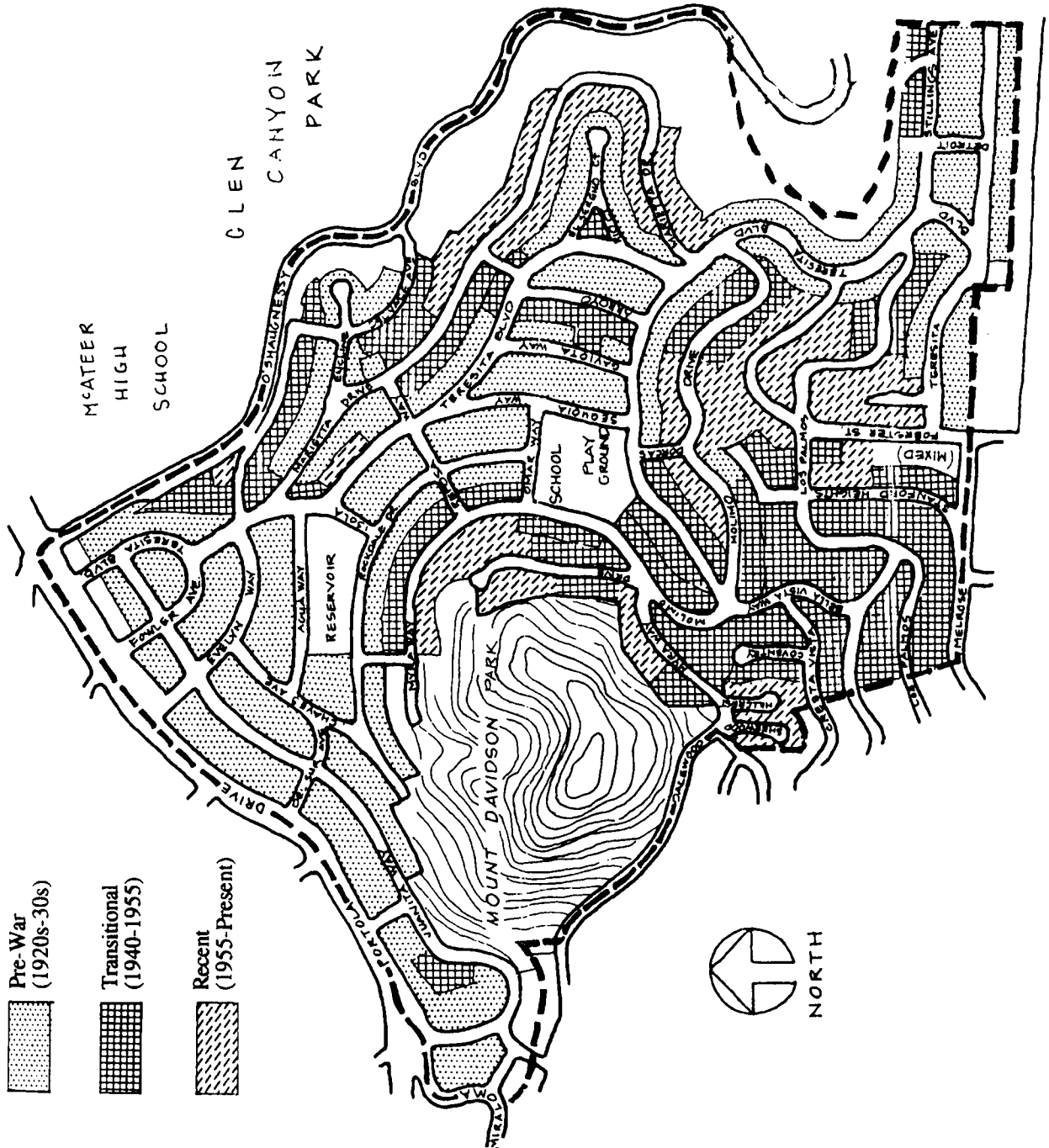
OPENINGS

Entryways:	recessed, some with tunnels, some with elevated front porches accessed by front stair; some at ground level
Windows:	important design element relieving flat, plain appearance of facades; strongly rectangular, flat or slightly recessed
Garage doors:	minimal ornamentation element; strongly rectangular; flat or slightly recessed; some accommodate two cars side by side

LANDSCAPING

Predominantly landscaped front setback areas; entryways landscaped or have container plantings

MAP OF THE BUILDING TYPES IN MIRALOMA PARK



APPENDIX D

VIEW PRESERVATION REFERENCES

HILLER HIGHLANDS VIEW PROTECTION

In writing Design Guidelines for the rebuilding of the Hiller Highlands homes in the Oakland Hills after they were destroyed by fire, architects pointed out that “the most remarkable feature of the Hiller Highlands site is the view,” and that views “should be preserved.” (Elbasani and Logan, 1992, p 4). The architects determined that plans for the original homes had been designed to preserve “unobstructed views above a +4 degree angle of declination. On houses or garages where the ridge line would have projected above the 4 degree view line of its uphill neighbor, a flat roof was substituted for the typical 4/12 pitch gable roof.” In the rebuilding of the Hiller Highland Homes, the Design Guidelines include similar restrictions, except when uphill neighbors agree to allow some view obstruction for the sake of the more picturesque gable roof.

TOWN OF TIBURON VIEW PROTECTION

One goal of the Town of Tiburon Design Guidelines for Hillside Dwellings [Synopsis] (1981, James S. Malott, for the Tiburon Planning Department) is “to preserve existing views as much as possible and allow new dwellings access to views similar to those enjoyed from existing dwellings”(G3 p 1). Principles of the Guidelines intended to help preserve views include:

- “Locate all new dwellings so they interfere minimally with views of adjacent dwellings.
- Certain parts of the view, important features, the horizon line, center of view, slot views, are more important than other areas of views. Avoid blocking these sensitive areas.
- Measuring a view for blockage, be sure to present the entire view from view stop on left to view stop on right, in order to present the problem completely.
- Other important presentation techniques include story poles with ridge strings, photos including story poles, photos from neighboring vantage points, models, perspectives, surveys, landscaping plans, plans/sections and elevations.”

While the Hiller Highlands and Tiburon Hillside Design Guidelines provisions apply to lots larger than those in Miraloma Park, and therefore offer some options for the placement of structures that may not be available to Miraloma Park homeowners, many of the guidelines and techniques presented in these documents can be helpful to designers of projects in Miraloma Park in preserving the views that the original developers of the neighborhood planned for its homes.

Other principles in the Tiburon Residential Design Guidelines relate primarily to reducing the bulk of a structure; however, these principles may pertain to reducing impact on views in some circumstances, and include:

- “Cut building into hillside, terrace the building up the hill, use underground spaces for functions to reduce visual bulk.
- Break up mass of structure into individual elements, use small scale forms, varying materials and features to break up large scale masses.
- Make building form follow hillside slope and contours so building will flow with landscape.”

CITY OF BERKELEY VIEW PROTECTION

The City of Berkeley's Zoning Ordinance establishes a separate designation for hillside areas (“H District”) in order to protect the neighborhood character and views in areas similar to Miraloma Park.

The purposes of the H District shall be to protect the character of Berkeley's hill districts and their immediate environs; to give reasonable protection to views yet allow appropriate development of all property; and to allow modifications in standard yard and height requirements when justified because of steep topography, irregular lot pattern, unusual street conditions, or other special aspects of hillside areas (Berkeley Zoning Ordinance, Section 14.01 –Regulations for H Districts, Purposes).

Although to some extent the assessment of the impact of an addition to an existing structure on views from surrounding homes is subjective, the above Bay Area residential design guidelines and zoning ordinances show that it is possible to apply guidelines that help to make these subjective assessments fair to both holders of existing views and those wishing to build. It is also possible to formulate some objective criteria to minimize the obstruction of existing views. These communities endorse a combination of such objective measures and professional judgments by planning staff in evaluating the effects of vertical additions on views.

References

1. Hiller Highlands title page and page 4
2. Tiburon Guidelines: additional information

Note: Text of references available from Miraloma Park Improvement Club.

APPENDIX E

CONDITIONS, COVENANTS, AND RESTRICTIONS AND ZONING

Miraloma Park's Conditions, Covenants, and Restrictions (CC & Rs) may be obtained at the San Francisco Assessor's Office in the Land Records. A set is also maintained by the Miraloma Park Improvement Club. The CC & Rs are usually attached to the property deed.

Miraloma Park's CC & Rs vary across its ten subdivisions, there being no uniform document governing the entire neighborhood. Although CC & Rs are not enforceable without costly and time-consuming Court action, they do reflect the intentions of the original builders.

Many of the subdivisions within Miraloma Park were approved by the City Planning Department with CC & Rs designed to maintain the property as a "desirable residential neighborhood" and to keep views unobstructed. The CC & Rs are too detailed to summarize in this document, but examples of restrictions applied in one or another of the Subdivisions include:

- a two and one-half story height limit
- a private garage for not more than two cars.
- prohibition of roof structures that would increase the height of the building.
- to maintain the rear yard open space, a prohibition of fences on slopes that exceed a grade of two feet horizontal to one-foot vertical if the total vertical rise exceeds six feet.
- a prohibition of wire (not metal) fences

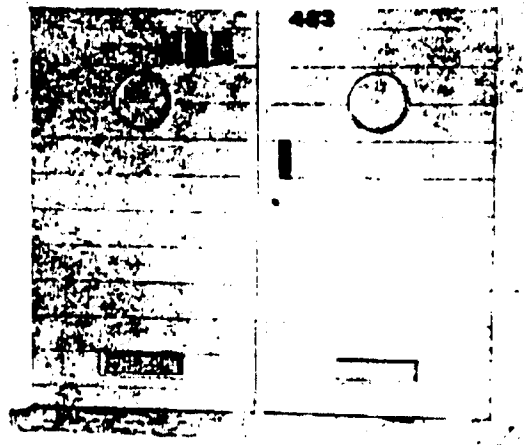
Project designers should consult the full text of their CC & Rs before beginning design work, to make sure that the home alteration design does not violate the stipulations of the CC & Rs for the subdivision in which the home is located.

Miraloma Park is an exclusively RH-1 (single-family housing) district according to the San Francisco City Planning Code: that is, all homes must be single-family dwellings. This stipulation was explicitly stated in the earliest CC & Rs of the neighborhood. The CC & Rs of Miraloma Park have restrictions on uses in the neighborhood that include manufacture of any kind, repair shops, noxious trades, flats, apartment houses, or more than one residence or dwelling house on any single lot. Because of the number of cars required to be parked on the street and because of the negative impact that additional parking has on the neighborhood, enclosed parking garages should not be removed from use and converted into living space. No annoyances of any kind are permitted.

APPENDIX F. GARAGE DOORS AND ORNAMENTATION IN MIRALOMA PARK HOMES

From Top to Bottom: 12-Foot, 8-Foot, and Double Garage Doors

Note the original carriage-house style door in the center illustration.

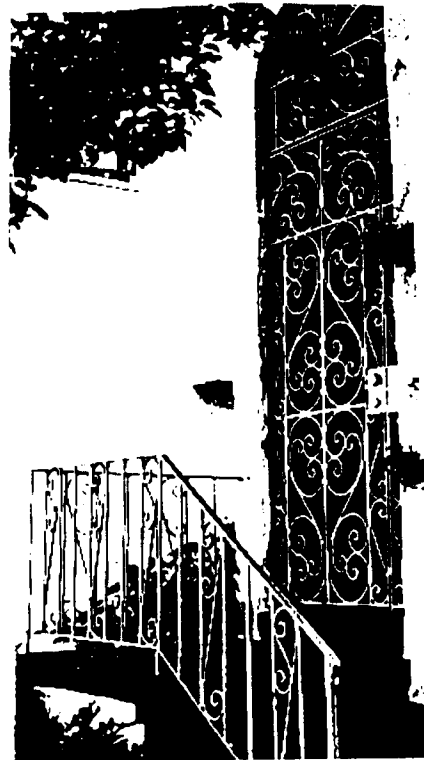
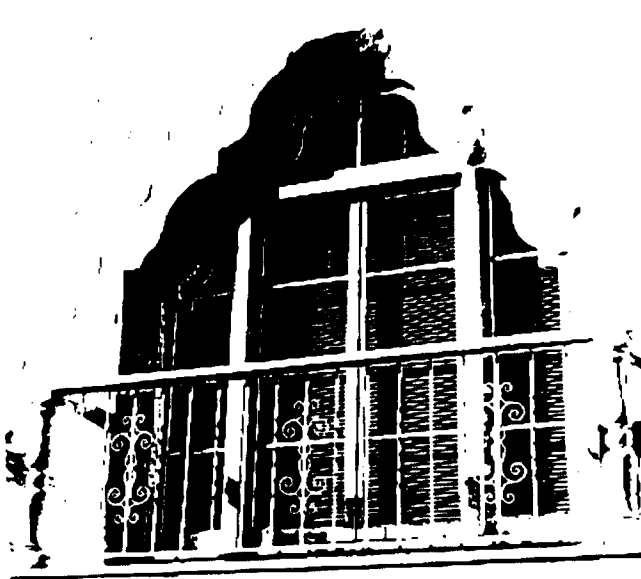


APPENDIX F (CONTINUED)

Ornamental Iron Work

Note also:

Top left – Ornate window arch and balcony corner posts
Lower right – Pipe-like adobe ornamentation above the window



APPENDIX F (CONTINUED)

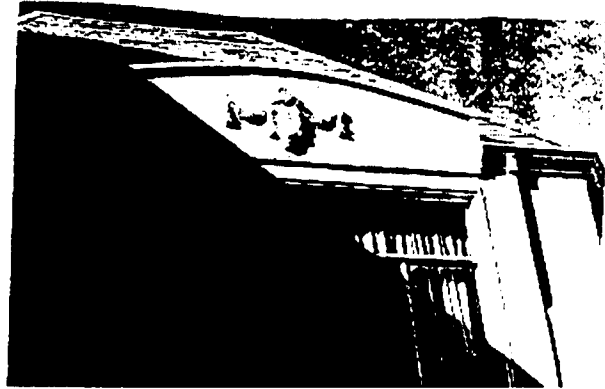
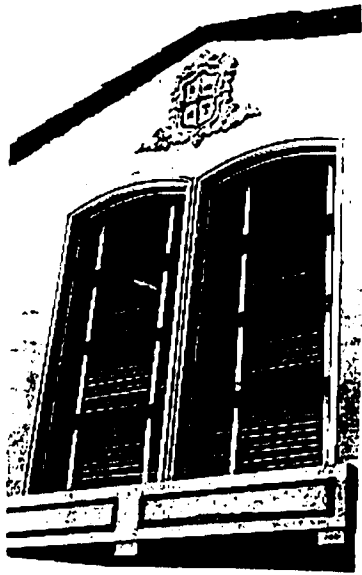
Window Ornament

Top Row – Two examples of coats-of-arms in stucco

Center right – Decorative stucco frieze above window

Bottom left – Recessed corner decoration in stucco

Bottom right – Ornate column between an ogival arch window pair with triple diamond stucco decoration above



Roof and Entryway Styles

Top left – Shake roof with shake extended to window cap

Top right – Adobe tile roof. Note also round, barred window in tower section

Bottom left – Stucco arched entryway with mission-style door, ironwork over peephole

Bottom right – Shake roof: note also diagonal brickwork in half-timber Tudor style façade



APPENDIX F (CONTINUED)

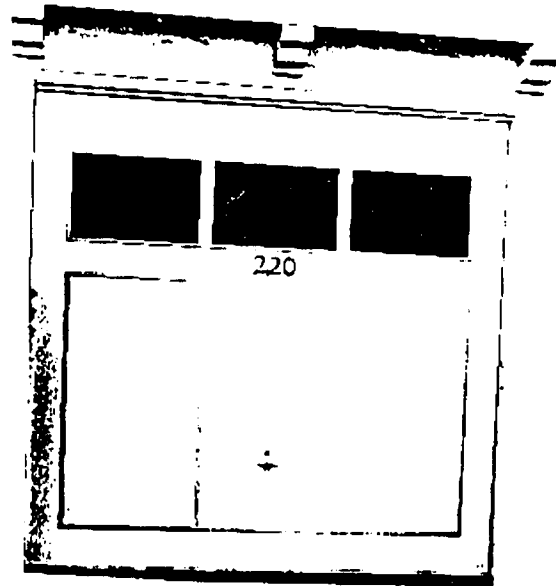
Decorative Facade Elements

Top left – External wood beam pattern over textured stucco above ogival window centered in band

Top right – Pediment above garage door

Bottom left – Patterned stucco around five-panel window

Bottom right – Sawtooth stucco ornamentation below window bay



APPENDIX F (CONTINUED)

Decorative Facade Elements

Top left – Carved wood frame around two-panel window. Note port-hole window to right.
 Top right – Sculpted stucco window bay with three-panel central window and arch over decorative garage door.

Bottom left – Ornamental stucco work above and below window bay; not octagonal window with decorative wooden bars to left and rounded corners on garage door.

Bottom right – Decorative window elements in Mediterranean style home



APPENDIX G

DESIGN REVIEW CHECKLIST

The following checklist will help to assess projects with respect to these Design Guidelines. The checklist is meant to focus attention on the key questions to ask about the proposed design in relation to the existing context—both topographical and architectural—and in relation to neighboring homes. In order to simplify assessment of the design, the questions from the design review process (see Section 3, Design Guidelines) are included here. Consult the full text of these Design Guidelines for detailed information on each item. If the design does not comply with the existing context or adversely impacts adjacent homes as revealed by any point on this checklist, the project is likely to be incompatible with these Guidelines and with the neighborhood character. Such a project should be modified so that it meets the criteria of these Guidelines.

Date:

Assessor's Block:

Lot Project Address:

Applicant:

Applicant's Address:

Applicant's Telephone:

SITING

Location

- | <u>Yes</u> | <u>No</u> | |
|-----------------------|-----------------------|---|
| <input type="radio"/> | <input type="radio"/> | Does the site draw attention to itself because of its topography or position on the block? |
| <input type="radio"/> | <input type="radio"/> | Will the project be competing for attention with neighboring structures? |
| <input type="radio"/> | <input type="radio"/> | Does the project respect the topography of the site, preserving views from adjacent structures and from their yards? |
| <input type="radio"/> | <input type="radio"/> | Does the project respect the topography of the site, preserving light and air to adjacent structures and their yards? |

Front Setback

- | <u>Yes</u> | <u>No</u> | |
|-----------------------|-----------------------|--|
| <input type="radio"/> | <input type="radio"/> | Is there an existing pattern of building setbacks? |
| <input type="radio"/> | <input type="radio"/> | What effect will changing this pattern have? |
| <input type="radio"/> | <input type="radio"/> | Do the proposed setbacks create new building corners along the block face? |

Rear Yards

- | <u>Yes</u> | <u>No</u> | |
|-----------------------|-----------------------|--|
| <input type="radio"/> | <input type="radio"/> | Is there a pattern of rear yard depths creating a common open space? |
| <input type="radio"/> | <input type="radio"/> | Will changing this pattern have a negative effect? |
| <input type="radio"/> | <input type="radio"/> | Are light and air to adjacent properties significantly diminished? |

Side Spacing

- | <u>Yes</u> | <u>No</u> | |
|-----------------------|-----------------------|--|
| <input type="radio"/> | <input type="radio"/> | Is there a pattern of side spacing between the buildings? |
| <input type="radio"/> | <input type="radio"/> | Will changing this pattern have a negative effect? |
| <input type="radio"/> | <input type="radio"/> | Can a negative effect be minimized by changing the design? |

BUILDING ENVELOPE**Roofline**

- | <u>Yes</u> | <u>No</u> | |
|-----------------------|-----------------------|--|
| <input type="radio"/> | <input type="radio"/> | Is there an identifiable pattern to the rooflines of buildings on the blockface? |
| <input type="radio"/> | <input type="radio"/> | What choices are there to respond to this pattern? |
| <input type="radio"/> | <input type="radio"/> | Can the impact of unavoidable disruptions to the pattern be lessened? |

Volume and Mass

- | <u>Yes</u> | <u>No</u> | |
|-----------------------|-----------------------|--|
| <input type="radio"/> | <input type="radio"/> | Have the elements which contribute to the feeling of volume and mass along the blockface been identified? |
| <input type="radio"/> | <input type="radio"/> | Can the appearance of compatible volume and mass be created in the new structure with facade articulation and ornamentation? |

SCALE**Dimensions**

- | <u>Yes</u> | <u>No</u> | |
|-----------------------|-----------------------|--|
| <input type="radio"/> | <input type="radio"/> | Does the building seem under or oversized in relationship to the buildings around it? |
| <input type="radio"/> | <input type="radio"/> | Do certain elements of the building seem to be the wrong size in relation to other parts? |
| <input type="radio"/> | <input type="radio"/> | Can the dimensions of the project be adjusted to relate better to the surrounding buildings? |

Proportions

- | <u>Yes</u> | <u>No</u> | |
|-----------------------|-----------------------|--|
| <input type="radio"/> | <input type="radio"/> | Have the prevailing proportions along the blockface been identified? |
| <input type="radio"/> | <input type="radio"/> | Can the proportional relationship in the proposed project be identified? |

TEXTURE AND DETAILING**Exterior materials**

- | <u>Yes</u> | <u>No</u> | |
|-----------------------|-----------------------|---|
| <input type="radio"/> | <input type="radio"/> | Do the building materials complement those used in the surrounding area? Is the quality of the materials comparable with that of surrounding buildings? |
| <input type="radio"/> | <input type="radio"/> | Could the materials be finished in a way that would improve their appearance? |

OrnamentationYes No

- Does the project stand out as excessively plain or overly decorated?
- Does the ornamentation make sense for the building or is it simply copied from those surrounding it?
- Is the scale of the ornamentation appropriate?

OPENINGS**Entryways**Yes No

- Are the project's doorways compatible in size, importance, and details with those around them?
- Has a possible existing pattern of stairways been identified?
- Does the project respond to this pattern or does it ignore it?
- Are the neighboring doorways plain, ornate, prominent, hidden?

WindowsYes No

- Is the choice of windows—their configuration, proportions, details and materials—appropriate?

Garage DoorsYes No

- Does the proposed garage doorway fit in with the design of the rest of the project?
- Is the scale of the garage door compatible with its adjacent garage doors?
- Can the visual dominance of the door be reduced?
- Can its visual appearance be improved?

LANDSCAPINGYes No

- Is there sufficient unpaved open area for landscaping in the front setback area of the project?

