## Appendix F

### Archeological and Paleontological Resources Reports

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</tbody>
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Appendix F1

Contractors’ Guide to Sidewalk Repair in Historic Areas
This manual will help you learn if your work order is located in a historic area or not. Because some sidewalks, sidewalk furniture, and trees in the City of Los Angeles are considered historic, their repair and replacement require special care and attention. Use this manual to help you tackle your work orders in a historically sensitive manner.

Feedback Form (next page)

Part A: Sidewalk Repair (pages 1-4)

- Guidance on how to decipher if a sidewalk is historic or not
- Do’s and Don’t’s of a variety of work orders

Part B: Tree Repair and Replacement (pages 5-17)

- Guidance on how to decipher if a tree is historic or not
- Guidance on who to consult if the tree is historic
- Map of Los Angeles Historic-Cultural Monuments (Trees) (page 8)
- Maps of Historic Preservation Overlay Zones (pages 10-17)

Part C: Historical Background of Sidewalks in Los Angeles (pages 18-28)

- History of Los Angeles’s paved sidewalks
- Examples of historic sidewalk features – what makes a sidewalk historic?

This manual will be updated every 5 years – as the city declares more sidewalks, trees, and buildings “historic” and as you provide important feedback on the manual.
Feedback Form

As you use this manual, think of ways in which it can be improved. Pass your ideas on to your supervisor, and we will use your feedback to improve this manual.

How could it be more useful? How is it helpful? Have you come across issues on ZIMAS? Is it difficult to repair certain kinds of materials? What kind of additional guidance would be helpful?

Thank you!

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Sidewalk Repair Step 1: Is the existing sidewalk considered historic?

Has the property adjacent to the sidewalk been identified as a historical resource, or is it within a historic neighborhood?

1. Check ZIMAS.lacity.org. See the graphic to the right for a visual guide.
2. Search the address.
3. Click on the “Planning and Zoning” tab, located on the left-hand side. Does “Historic Preservation Review” read “Yes”?

If Yes:
See Step 2 on pages 2 and 3 for further instruction.

If No:
Proceed with work. In the work order report, note that you checked ZIMAS and the location is not historic.
**Sidewalk Repair Step 2**: What does your work order say you need to do here? Follow these historic preservation guidelines, which are informed by the Secretary of the Interior’s Standards for Rehabilitation. Historic sidewalks require special attention. When repairing or replacing sidewalk features, do the work in a sensitive way that doesn’t drastically change its material, design, or appearance.

<table>
<thead>
<tr>
<th>Work Order (Program Access Improvement)</th>
<th>Recommendation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repair broken concrete</td>
<td>Observe the existing materials (concrete, brick, stone/terrazzo, etc.) and appearance (texture, pattern, and color) of the sidewalk, curb, or driveway.</td>
</tr>
<tr>
<td>Repair cracks</td>
<td>Remove the portion of sidewalk material that is broken and replace it with matching material. <strong>DO</strong> match the appearance as best you can. Replicate score lines, texture, swirl patterns, and coloration. For example: If the original material is concrete, use concrete. If the original color is dark gray, add color powder to mixture to match the historic sidewalk. If the original material is terrazzo (stone), replicate the appearance using stone or another material with a similar texture, pattern, and color. <strong>DON’T</strong> use black asphalt to patch up cracks or voids. Note: If the uplift requires tree removal or replacement, follow the instructions in <strong>PART B: Tree Removal and Replacement</strong>.</td>
</tr>
<tr>
<td>Repair driveways</td>
<td><strong>DON’T</strong> patch sidewalk uplifts with an incompatible material like asphalt (as shown above). The historic sidewalk is concrete and has been scored to create a pattern of smaller squares. <strong>DO</strong> dye or prepare the concrete so it matches the shade of gray as closely as possible. Make sure the old and new blend visually.</td>
</tr>
<tr>
<td>Required accessibility improvements such as cross-slope work</td>
<td></td>
</tr>
<tr>
<td>Curb ramp repairs or installation</td>
<td></td>
</tr>
<tr>
<td>Repair curb and gutter</td>
<td></td>
</tr>
<tr>
<td>Repair uplifts</td>
<td></td>
</tr>
<tr>
<td>Crosswalk repaving</td>
<td>Observe the existing materials and appearance (texture, pattern, and color) of the crosswalk. <strong>DO</strong> match the appearance as best you can. <strong>DON’T</strong> replace a concrete crosswalk with asphalt scored and painted to look like brick.</td>
</tr>
</tbody>
</table>
Contractors’ Guide to Sidewalk Repair in Historic Areas

PART A: Sidewalk Repair

<table>
<thead>
<tr>
<th>Minor utility work, such as utility box adjustments</th>
<th>No special guidance. Proceed as usual.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major underground and/or overhead utility relocation work</td>
<td>When possible, <strong>DO</strong> avoid replacing or trenching sidewalks and perform work underneath the sidewalks. Patch ground surface and street surface back to original appearance.</td>
</tr>
</tbody>
</table>

This work program is considered a rehabilitation project. The following 4 of 10 **Secretary of the Interior's Standards** are applicable to this project:

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

3. Each property shall be recognized as a physical record of its time, place, and use. **Changes that create a false sense of historical development**, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

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

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

**DON’T** use black asphalt to patch up broken sidewalk material (as shown below). The historic sidewalk is concrete and has been scored to create a pattern of smaller squares.

**DO** remove the entire broken concrete portion and replace with concrete that matches the original. Dye or prepare the concrete so it matches the shade of gray as closely as possible. Score the concrete to match the grid lines.
This sidewalk is made of terrazzo (blended stone) of multiple colors.

**DO** only replace portions that cannot be repaired.

**DO** craft the replacements so that they match the color, texture, and pattern of the existing terrazzo.

**DON'T** replace the broken portion with an incompatible replacement. For example, don’t use black or gray asphalt or concrete as a replacement.

Historical red gravel has been replaced with unsympathetic scored gray concrete.

**DO** observe the original materials and appearance (texture, pattern, and color) of the sidewalk: textured concrete, scored grid pattern, and light red coloration.

**DO** replicate the original materials and appearance, when preparing the replacement sidewalk.

**DON'T** replace red material with gray material.

A few squares of this sidewalk have been replaced. The original sidewalk is concrete mixed with stone material. The replacement is similar in color and pattern but does not match the original textured concrete.

**DO** remove the broken portion and replace with material to match: textured gray concrete, with scoring that follows the original grid pattern.

If there is **no feasible way** to texture the concrete in a similar fashion, you may prepare a smooth surface in a similar colored concrete as shown above.
**Tree Repair and Replacement Step 1: Is the existing tree considered historic?**

Is the tree itself historic? Is it near a historical resource? Is it within a historic neighborhood?

For sidewalk uplifts that require tree removal, is the existing tree causing the uplift considered historic?

1. Check [ZIMAS.lacity.org](http://ZIMAS.lacity.org). See the graphics on the next page for a visual guide.
2. Search the address.
3. Click on the “Planning and Zoning” tab, located on the left-hand side. Does “Historic Preservation Review” read “Yes”?

<table>
<thead>
<tr>
<th>If Yes:</th>
<th>If No:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• <strong>Stop work</strong> – DO NOT REMOVE THE TREE. Write in work order report</td>
<td>• Check the list and accompanying map of City of Los Angeles Street</td>
</tr>
<tr>
<td>that the tree is historic and work has stopped.</td>
<td>Trees as Historic-Cultural Monuments (p. 9) to make sure that you</td>
</tr>
<tr>
<td>• Click on <strong>Yes</strong>. A box will appear. Click on ZIMAS</td>
<td>are not removing a historic tree.</td>
</tr>
<tr>
<td>• If the “Historic Preservation Overlay Zone” tab shows an “HPOZ Name”</td>
<td>o If it is <strong>not</strong> on the list, or if the work order does not</td>
</tr>
<tr>
<td><strong>CONSULTATION REQUIRED:</strong> Consult with the HPOZ Board.</td>
<td>involve <strong>street tree removal or replacement</strong>:</td>
</tr>
<tr>
<td>• If the “Other Historic Designations” tab shows “CITY OF LOS</td>
<td>These historic preservation guidelines do not apply. In your work</td>
</tr>
<tr>
<td>ANGELES DESIGNATION”:</td>
<td>order report, note that you checked ZIMAS and that the location is</td>
</tr>
<tr>
<td><strong>CONSULTATION REQUIRED:</strong> Consult with the Cultural Heritage</td>
<td>not historic.</td>
</tr>
<tr>
<td>Commission.</td>
<td>o If it is <strong>on</strong> the list:</td>
</tr>
<tr>
<td>• If the “MILLS ACT” tab shows “Contract Number”:</td>
<td><strong>Stop work</strong> – DO NOT REMOVE THE TREE. Write in work order report</td>
</tr>
<tr>
<td><strong>CONSULTATION REQUIRED:</strong> Consult with the Office of Historic</td>
<td>that the tree is historic and work has stopped. **CONSULTATION</td>
</tr>
<tr>
<td>Resources and Cultural Heritage Commission.</td>
<td>REQUIRED:** Consult with the Cultural Heritage Commission.</td>
</tr>
</tbody>
</table>
Contractors’ Guide to Sidewalk Repair in Historic Areas

PART B: Tree Repair and Replacement

1. [Image of ZIMAS software interface]

2. This is a designated historic resource and requires historic preservation review. Continue to ZIMAS and follow the Special Instructions.

To search for additional information on this designated resource and on resources surveyed through SurveyLA please visit HistoricPlacesLA.org, the City’s new historic resources inventory and management system.

3. [Images of historic preservation overlay zones and information links]

HISTORIC PRESERVATION
1341 W CARROLL AVE

HISTORIC PRESERVATION
750 N EDINBURGH AVE

HISTORIC PRESERVATION
2650 E OLYMPIC BLVD

INFORMATION LINKS:
- HistoricPlacesLA
- Special Instructions
- Mills Act

MILLS ACT
- Contract Number: 43369181
- Casa Number: CHC-2004-6651-4AEX
City of Los Angeles Street Trees as Historic-Cultural Monuments

The City of Los Angeles has recognized and designated several street tree locations as worthy of Historic-Cultural Monument status. This list may grow and will be updated every five years. As of early 2018, these are:

1. Monument #24 – Coast oak live (Quercus agrifolia) (deceased) in median island on Louise Avenue 210 feet south of Ventura Boulevard
2. Monument #41 – Deodar cedar (Cedrus deodar) trees on White Oak Avenue between Devonshire Street and Ronald Reagan Freeway (State Route 118)
3. Monument #49 – Olive (Olea europea) trees on Lassen Street between Topanga Canyon Boulevard and Farralone Avenue
4. Monument #67 – Deodar cedar (Cedrus deodar) trees on Los Feliz Boulevard between Riverside Drive and Western Avenue
5. Monument #93 – California pepper (Schinus molle) trees on Canoga Avenue between Ventura Boulevard and Saltillo Street
6. Monument #94 – Median island Queen Palm (Syagrus romanzoffianum) and Mexican Fan Palm (Washingtonia robusta) trees on Highland Avenue
7. Monument #148 – Coral (Erythrina cafra) trees on San Vicente Boulevard between Bringham Avenue and 26th Street
8. Monument #465 – Sycamore (Platanus racemosa) trees on Bienvenida Avenue between Sunset Boulevard and the dead end south of Sunset Boulevard
9. Monument #509 – Camphor (Cinnamomum camphora) trees in the 1200 block of Lakme Avenue

A map is provided on the next page.
Figure 1
City of Los Angeles Street Trees as Historic-Cultural Monuments (HCM)
City of Los Angeles Historic Preservation Overlay Zones (HPOZ)

The City of Los Angeles has recognized and designated over 30 historic districts, or HPOZs. This list may grow and will be updated every five years. As of early 2018, they are:

- Adams/Normandie HPOZ
- Angelino Heights HPOZ
- Balboa/Highlands HPOZ
- Banning Park HPOZ
- Carthay Circle HPOZ
- Carthay Square HPOZ
- Country Club Park HPOZ
- El Sereno – Berkshire HPOZ
- Gregory Ain Mar Vista Tract HPOZ
- Hancock Park HPOZ
- Harvard Heights HPOZ
- Highland Park/Garvanza HPOZ
- Hollywood Grove HPOZ
- Jefferson Park HPOZ
- Lafayette Square HPOZ
- Lincoln Heights HPOZ
- Melrose Hill HPOZ
- Miracle Mile HPOZ
- Miracle Mile North HPOZ
- Oxford Square HPOZ
- Pico-Union HPOZ
- South Carthay HPOZ
- Spaulding Square HPOZ
- Stonehurst HPOZ
- Sunset Square HPOZ
- University Park HPOZ
- Van Nuys HPOZ
- Vinegar Hill HPOZ
- West Adams Terrace HPOZ
- Western Heights HPOZ
- Whitley Heights HPOZ
- Wilshire Park HPOZ
- Windsor Square HPOZ
- Windsor Village HPOZ
- 52nd Place HPOZ

Maps are provided on the following pages.
Figure 2
City of Los Angeles Historic Preservation Overlay Zones (HPOZ)
Figure 3. Historic Preservation Overlay Zones within North Valley Project Zone
Figure 4. Historic Preservation Overlay Zones within South Valley Project Zone
Figure 5. Historic Preservation Overlay Zones within West Los Angeles Project Zone
Figure 6. Historic Preservation Overlay Zones within Central Project Zone
Figure 7. Historic Preservation Overlay Zones within East Los Angeles Project Zone
Figure 8. Historic Preservation Overlay Zones within South Los Angeles Project Zone
Figure 9. Historic Preservation Overlay Zones within Harbor Project Zone
**History of Paved Sidewalks in the City of Los Angeles**

In the early years of Los Angeles settlement, there were no sidewalks of any kind. Wood was scarce, but the earliest sidewalks were boards. When Harris Newmark arrived in Los Angeles in 1853, he observed: “Graded streets and sidewalks were unknown; hence, after heavy winter rains mud was from six inches to two feet deep, while during the summer, dust piled up to about the same extent” (Newmark 1926:34). Some of the earliest commercial buildings in the late 1850s, including the Arcadia Block and the Temple Block, address this problem by elevating the entire building well above street grade, and the entrances were accessed by several steps (Newmark 1926:226, 229). In 1860, John Temple improved the sidewalk outside his block by covering bricks with a thick layer of asphalt from area now known as the La Brea tar pits, then sprinkled with sand (Newmark 1926:287). In 1880, the Temple Block then became the first in Los Angeles to replace wooden sidewalks with cement pavement (Newmark 1926:519).

After that slow start, concrete sidewalks have become ubiquitous in Los Angeles. The variety in their design – scored squares, terrazzos, and concrete slabs – is indicative of individual choices and shifting jurisdiction over sidewalks. Whereas today sidewalks are regarded as a public realm feature, in their early years, sidewalks were privately owned and, therefore, their design commissioned, by abutting property owners.

From 1911 to 1978, private owners maintained responsibility over sidewalks (Loukaitou-Sideris and Ehrenfeucht:259). In an effort to clear sidewalks of clutter, the Los Angeles City Council regulated sidewalk use and required maintenance of street trees and gravel – between 1880 and 1920, it passed over twenty new ordinances (Loukaitou-Sideris and Ehrenfeucht:37).

In 2009, Los Angeles had 700,000 street trees along 6,500 miles of road and over 10,400 miles of sidewalk gravel. Annually, the city plants 5,000 new trees and removes 2,000 (Loukaitou-Sideris and Ehrenfeucht:210).

**Types of Historic Sidewalk Features**

Following are some examples of how the sidewalk itself can contribute to the historic significance to a historical resource.

** Entire sidewalks:** In some cases, the full extent of the sidewalk may be considered a historical resource or is an important part of the setting of the historical resource. A series of examples are illustrated in Figure 10:

- The entire sidewalk that comprises the Hollywood Boulevard Walk of Fame is itself a City of LA Historic Cultural Monument (LA HCM #194), and much of it is located with the boundary of the NRHP-listed/CRHR-listed Hollywood Boulevard Commercial and Entertainment District (listed April 4, 1985).
- The custom terrazzo pattern at the Wilshire Professional Building (LA HCM #1087) stretches from the base of the building to the curb.
- In some HPOZs, Windsor Square for example, having concrete paved streets and sidewalks was an important part of the advertising campaign to attract residents soon after the subdivision first opened in 1911.
Artwork embedded in the sidewalk: In some cases, a tenant of a commercial or government building may have inserted artwork in the sidewalk to mark an entrance for patrons or visitors. A series of examples are illustrated in Figure 11:

- The terrazzo at Clifton's Cafeteria features artwork representing many of Los Angeles' most important tourist destinations.
- The terrazzo pattern at the Garfield Building is part of the entire entryway's starburst theme.
- The Broadway Department Store Medallion is still visible even though it is now a government building, the Junipero Serra State Office Building.
- In some cases, ceramic tile squares to form text or brass letters were inserted into the concrete sidewalk to identify the building's name or the primary tenant, such as at Newberry's Department Store.

Streetlights: Historic era streetlights or luminaires may have been designed specifically for use in a specific location. See Figure 12. For example, the Victoria Box lampposts along the downtown portion of Wilshire Boulevard are unique to that location. Double-acorn lights were used throughout the downtown Los Angeles area, including within the NRHP-listed historic districts along Broadway and Spring Street, and NRHP-eligible historic districts along Hill Street and 7th Street. Some historical resources had special luminaires designed specifically for that resource and integrated directly into the resource itself, including the Los Angeles Union Passenger Terminal, commonly known as Union Station (NRHP/CRHR-listed November 13, 1980; LA HCM #101). Some HPOZ surveys included mention of the different historic era-streetlights along the different streets within the HPOZ, including Windsor Square and Hancock Park.

Street furniture: Street furniture is the common term for pedestrian amenities attached directly to a sidewalk. Examples are illustrated in Figure 13:

- Sidewalk clocks were common in the late 19th and early 20th centuries.
- Subdivision markers were often installed at the entrance of a new subdivision to mark it for potential buyers and existing residents.
- Additional street furniture included gates marking the main entrance to a subdivision, included those in Beachwood Canyon and Bel Air.

Staircases: In some HPOZs where lots were elevated several feet above the sidewalk level, staircases were uniformly constructed for the convenience of residents and visitors. Staircase could be provided access to the lot from the street, or in some cases, up from street to street on a steep hill.

Landscape: In some HPOZs, landscape was designed at the same time as the entire subdivision or neighborhood. See Figure 14. As shown in the site plan (circa 1947) for the Gregory Ain Mar Vista Tract HPOZs, street trees along the sidewalks were carefully planned by two masters in partnership: the architect, Gregory Ain, and landscape designer, Garrett Eckbo (City of Los Angeles Department of City Planning 2002:32-38).

Sidewalk Prism Lights: Commonly used in the late-nineteenth and early-twentieth centuries in commercial buildings in downtown Los Angeles were glass prism lights embedded into the concrete sidewalk. These prism lights illuminated the basement below that extended under the sidewalk, providing natural light to the tenants. See Figure 15.
Figure 10a: Entire sidewalks Hollywood Walk of Fame (top) and Wilshire Professional Building (bottom).

Advertisement for Windsor Square, noting the benefits of perpetually cared for streets and sidewalks and curbs and parkways.

Figure 10b: Entire sidewalks

Figure 11a: Artwork embedded in the sidewalk Terrazzo fronting Clifton’s Cafeteria (context and detail).

Figure 11b: Artwork embedded in the sidewalk
Starburst at the Garfield Building (top). Broadway Department Store/Junipero Serra State Office Building Medallion (bottom-left). Newberry’s Department Store script (bottom-right).

Figure 12: Streetlights
Acorn streetlights commonly found in Downtown Los Angeles.

Figure 13: Street Furniture
Figure 14: Landscape

Gregory Ain Mar Vista Tract HPOZ street trees and sidewalks in site plan (top). Street trees along Meier Street sidewalks in HPOZ (bottom).

Figure 15: Sidewalk Prism Lights
Sidewalk prisms allow sunlight to enter the area below (e.g. subway path, basement).

References:


Legend
Project Zones
Q - Alluvium, lake, playa, and terrace deposits; unconsolidated and semi-consolidated. Mostly nonmarine, but includes marine deposits near the coast.
Qoa - Older alluvium, lake, playa, and terrace deposits.

Figure A
Alluvium Geology of the Project Zones
Citywide Sidewalk Repair Program

Source: ESRI (2014); California Geological Survey (2010); City of Los Angeles (2016)
### Geologic Symbols

- **Qls**: Quaternary large landslide deposits. Selected large landslides, such as Blackhawk slide on north side of San Gabriel Mountains; early to late Quaternary.
- **Q**: Quaternary alluvium and marine deposits. Alluvium, lake, playa, and terrace deposits; unconsolidated and semi-consolidated. Mostly nonmarine, but includes marine deposits near the coast.
- **QPc**: Plio-Pleistocene and Pliocene loosely consolidated deposits. Pliocene and/or Pleistocene sandstone, shale, and gravel deposits; in part Miocene.
- **P**: Pliocene marine rocks. Sandstone, siltstone, shale, and conglomerate; in part Pleistocene and Miocene.
- **pCc**: Precambrian igneous and metamorphic rock complex. Complex of Precambrian igneous and metamorphic rocks. Mostly gneiss and schist intruded by igneous rocks; may be Mesozoic in part.
- **pC**: Precambrian rocks, undivided. Conglomerate, shale, sandstone, limestone, dolomite, marble, gneiss, hornfels, and quartzite; may be Paleozoic in part.
- **Mc**: Miocene nonmarine rocks. Sandstone, shale, conglomerate, and fanglomerate; in part Pliocene and Miocene.
- **Oc**: Oligocene nonmarine rocks. Sandstone, shale, and conglomerate; in part Miocene and Eocene.
- **Tv**: Tertiary volcanic flow rocks. Tertiary volcanic flow rocks; minor pyroclastic deposits; in part Miocene.
- **Mc**: Miocene nonmarine rocks. Sandstone, shale, conglomerate, and fanglomerate; in part Pliocene and Miocene.
- **P**: Pliocene marine rocks. Sandstone, siltstone, shale and conglomerate; mostly well consolidated.
- **Ep**: Late Cretaceous to Eocene. Sandstone, shale, and conglomerate.
- **K**: Jurassic marine rocks. Shale, sandstone, minor conglomerate, chert, slate, limestone; minor pyroclastic rocks.
- **KJf**: Franciscan Complex. Franciscan complex: Cretaceous and Jurassic sandstone with smaller amounts of shale, chert, limestone, and conglomerate. Includes Franciscan melange, except where separated–see KJfm.
- **J**: Jurassic marine rocks. Shale, sandstone, minor conglomerate, chert, slate, limestone; minor pyroclastic rocks.
- **gr-m**: pre-Cenozoic granitic and metamorphic rocks undivided. Granitic and metamorphic rocks, mostly gneiss and other metamorphic rocks injected by granitic rocks. Mesozoic to Precambrian.
- **gr**: Undated granitic rocks. Undated granitic rocks.
- **grPz**: Paleozoic and Permo-Triassic granitic rocks. Paleozoic and Permo-Triassic granitic rocks in the San Gabriel and Klamath Mountains.
- **pC**: Precambrian rocks, undivided. Conglomerate, shale, sandstone, limestone, dolomite, marble, gneiss, hornfels, and quartzite; may be Paleozoic in part.
- **pCt**: Paleozoic igneous and metamorphic rock complex. Complex of Paleozoic igneous and metamorphic rocks. Mostly gneiss and schist intruded by igneous rocks; may be Mesozoic in part.
- **grpC**: Precambrian granitic rocks. Precambrian granite, syenite, anorthosite, and gabbroic rocks in the San Gabriel Mountains; also various Precambrian plutonic rocks elsewhere in southeastern California.
- **Water**: Water.
Paleo Figure C
Geology of the Central Project Zone
Citywide Sidewalk Repair Program

Legend
- Central Project Zone
- Sensitivity Evaluation Area

Source: ESRI (2014);
California Geological Survey (2010)
City of Los Angeles (2016)
Paleo Figure D
Geology of the East Los Angeles Project Zone
Citywide Sidewalk Repair Program
Paleo Figure F
Geology of the North Valley Project Zone
Citywide Sidewalk Repair Program

Legend
- North Valley Project Zone
- Sensitivity Evaluation Area

Source: ESRI (2014); California Geological Survey (2010); City of Los Angeles (2016)
Paleo Figure G
Geology of the South Los Angeles Project Zone
Citywide Sidewalk Repair Program

Source: ESRI (2014); California Geological Survey (2010); City of Los Angeles (2016)
Paleo Figure I
Geology of the West Los Angeles Project Zone
Citywide Sidewalk Repair Program

Source: ESRI (2014); California Geological Survey (2010); City of Los Angeles (2016)