THE DOWNTOWN BELLFLOWER TRANSIT ORIENTED DEVELOPMENT SPECIFIC PLAN (TOD SP)

APPENDIX D
Downtowns have certain unifying characteristics. The best downtowns promote a combination of urban qualities that people find satisfying. Good downtowns serve not only the business, entertainment, and commercial needs of the city, but also as an expression of urban living, the cultural hub, and psychological center of the community. People are attracted to them as special areas of the city because of their unique mixture of stores, theaters, restaurants, public buildings, and cultural activities. Good downtowns are stimulating in their intensity and diversity of activities. They are interesting places for people to be because of their unique combination of urban spaces, traditional architecture, and human activity. There is a need to find in downtown a sense of place, concentration of activities, variety, and a certain quality of unity not found within other portions of the community which are characterized by commercial strips and automobile oriented shopping centers. It is the purpose and intent of these Town Center Design Guidelines to promote such an environment which is unified in design and function.
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INTRODUCTION

Purpose
Downtown Bellflower is unique. It has the potential for becoming a true city center which promotes a mix of goods and services not always found within suburban oriented malls or commercial strips. The purpose of the downtown is to:

1. Accommodate and capture specialty retail markets;
2. Promote entertainment uses;
3. Enhance the pedestrian experience through landscape/hardscape amenities and street furniture;
4. Respect traditional, established building designs;
5. Encourage pedestrian-oriented signage; and
6. Foster inviting storefront design.

The key to improving the business climate and appearance of Town Center lies in the recognition of a simple fact: the traditional business district is neither a shopping mall nor a commercial strip and should not pretend to be either. With its traditional buildings, prominent centralized setting and place within the community, the Town Center is unique and special. It makes sense to acknowledge these resources and take advantage of them, to develop the qualities that are already present downtown; qualities a mall or strip will never have.

A successful downtown environment depends on a variety of factors. Market, location, product, and price all play important roles. However, it has been demonstrated in many downtowns throughout the country that physical appearance is also an extremely important characteristic. Achieving a healthy and vibrant overall appearance is often the first step in re-establishing the economic vitality of a downtown environment. An
initial investment in improving the visual quality of a business can bring about dramatic returns. The potentials are unlimited if this improvement is part of a coordinated effort in which adjacent buildings, as well as streets and sidewalks, are improved. The goal of these design guidelines is to improve and unify the image of Town Center by taking advantage of the amenities that lay dormant in its often-ignored architectural heritage.

The Evolution of Downtown Bellflower

The advent of the Pacific Electric Railway in 1905, connecting Los Angeles with Santa Ana, brought the early beginnings of a formal downtown. The railway, designed to connect with the Los Angeles job market, became a focal point to the surrounding sparsely-settled agricultural areas. In response to the prosperity of the 1920's, new retail businesses started to appear spurred by community leaders Claire Thompson and F.E. Woodruff who were responsible for constructing several brick buildings along Somerset Avenue (Bellflower Boulevard).

Physical public improvements came to Somerset Avenue in 1926 with the installation of curbs and gutters. The widening of the avenue to sixty feet to accommodate increased traffic and parking stalls occurred in 1930. Physical improvement on Somerset Avenue has become a recurring event in the history of the downtown. From the beginning, Somerset Avenue, later Bellflower Boulevard, was the focus of community activity. Proposals at various intervals in the history of the downtown to update the downtown's image have attracted extraordinary community interest. The beginning of the decade of the 1930's brought with it the development of the Bellflower Theater, built of modern materials such as concrete and steel, a grand movie palace whose tower-like spire transformed the downtown skyline. In 1949, the theater was remodeled into its present condition with the replacement of its once proud pyramidal tower by the present vertical pylon.

The Long Beach earthquake of 1933 reshaped downtown Bellflower from the original brick and mortar streetscape envisioned by Claire Thompson and F.E. Woodruff, to a less pure architectural statement. Many of the structures within the downtown turned out to be structurally sound, but it was the new brick storefronts constructed with the widening of Somerset Avenue which were particularly vulnerable and the era of the founders vanished with the streetscape they created. The building which survived the earthquake virtually undamaged was the Bellflower Theater, constructed of steel and concrete. Subsequent to the earthquake, the downtown was rebuilt containing a greater variety of architectural styles and less an expression of an individual vision.
The depression of the thirties ended abruptly when the whole south county region began to industrialize for World War II. The establishment of military industries such as Douglas Aircraft and the shipyards in nearby Long Beach brought prosperity to downtown Bellflower. Spurred by military-oriented industries and the great postwar migration from the northeastern states to the southwest during the decade of the forties, Bellflower's population rose from 11,000 to 44,000.

By the 1950's, the impact of the automobile was placing new competitive pressures on downtown Bellflower. In response to competition from new automobile oriented shopping centers, downtown merchants attempted to capture the attention of passing cars, sometimes altering the scale and design of their storefronts and signs substantially. In many ways, the design implications of these efforts have been harmful. Buildings originally crafted with elaborate detailing and intricate variations of brick patterns and facade details were greatly simplified or covered with "modern" materials such as corrugated metal panels. Owners and merchants transformed once grand buildings into imitations of modern designs, covering or removing old details, trying to project a clean uncluttered facade. The building sign often became the most elaborate and most important element of architectural decoration. The overall image projected in the downtown became a mixture of neglected old buildings and "modernized" facades, each competing with the other for dominance of Bellflower Boulevard. Much of the charm of the old architecture has been lost and the traditional image of the downtown distorted and confused. Neither the needs of the pedestrian on the sidewalk nor the driving public have been fulfilled. While the pedestrian-scaled environment of the downtown has been a viable concept for many years, an urban design concept which successfully integrates architecture, pedestrian movements, vehicular circulation, and streetscape design (landscape architecture, street furniture, street lights, hardscape) presents a challenge and is the intent of these guidelines.

**Intent of Guidelines**

These guidelines are not written with the objective of promoting any particular, singular style, but are designed to promote the renovation and refurbishment of existing Town Center buildings which recognize buildings as products of their own time, discouraging accretions which create an appearance inconsistent with the traditional scale, character, and architectural heritage of Town Center.

These guidelines have been created as a means of helping the community understand the traditional character and value of the architecture and
urban design image of downtown Bellflower. The objective of these guidelines is to rely upon existing architectural resources, in order to provide a framework for future development, redevelopment, renovation, and refurbishment.

Despite the information provided in these guidelines, renovation, reconstruction, or refurbishment of Town Center buildings still requires individual analysis and personal judgement. It is important that the owner and architect work in concert with these design guidelines in order to evaluate the implications of the renovation or refurbishment of the individual building as well as adjacent buildings. In addition to recommendations and requirements for unifying and improving the appearance of existing buildings in Town Center, these guidelines offer advice for new infill development and facade renovations. The overall intent is to offer practical advice which takes maximum advantage of the existing traditional downtown fabric to promote a character for Town Center which is both unique and sensitive to its architectural heritage.

Applicability

Within the Town Center area there are a variety of architectural styles, types, and sizes of buildings. Within Area 1, the traditional downtown core, are many buildings built during the 20’s, 30’s and 40’s which are a testament to the Main Street style of architecture, characterized by one and two story sidewalks-adjacent storefronts. Area 2 is characterized by greater architectural variety and contains traditional storefronts in addition to more “modern” buildings built during the 60’s and 70’s with some sites dominated by surface parking lots fronting Bellflower Boulevard. These guidelines are written to strengthen the traditional Main Street image found in Area 1 while allowing greater design flexibility in Area 2.
URBAN DESIGN FRAMEWORK

Introduction
The Urban Design/Image Plan is the basic organizational framework which defines Town Center's physical form through a series of image clarifying elements which include Landmarks, Nodes, Paths, Districts, Gateways, and Edges (defined below). The implementation of these image-giving elements is directly related to the health of Town Center. Images of greatest value are those that make use of all element types creating a strong vivid visual impression.

Image-giving elements can manifest themselves in many ways: the architecture which defines the streetwall (outdoor room) of Bellflower Boulevard, promoting aesthetic interest and streetscape (path) continuity; street trees which define paths and contribute to district identity; tall vertical elements (landmarks) such as the Bellflower Theater (Nubell theater, Hosanna Chapel) pylon tower element which provides a unique, singular, memorable, clear form which increases Town Center identity and orientation; paved surfaces, the pedestrian "floors" which define districts; trees bosquets (grids) and entrance monument signage, (gateways) placed at district edges, designed to announce entrance into, and exit from, Town Center; and public urban open space, such as Friendship Square, designed as a public gathering place (node), providing a centralized downtown focus. If the Town Center environment is visibly organized into these elements, and sharply identifiable, then it will become a true "place" promoting uniqueness and character.

Landmarks
Landmarks are elements of the environment that retain an individual and unique identity over time and thus provide locational information to the visitors and inhabitants of Town Center. Landmarks are simple physical elements that provide points of reference and orientation. They provide a clear form and are situated in prominent spatial locations. Because landmarks are, by definition, unique and distinct, they are few in number. Their potential impact far exceeds the qualities of other image enhancement features due to their prominence and ability to convey meaning. Existing landmarks associated with Town Center include: (1) the Bellflower Theater (Nubell Theater; Hosanna Chapel) pylon which is...
visible throughout the downtown; and (2) the Kwanis Club American flag located at the junction of the Artesia 91 Freeway and Bellflower Boulevard.

Nodes

Nodes are points of intersection of paths, streets, or pedestrian circulation features. They are junctions, convergence points, or points of concentrated activity which gain their importance from intensity of use. Nodes can be the focus of a district or, in the case of Town Center, can be the focus of the city as a whole. The concept of nodes relate directly to the concept of paths since junctions are typically the convergence of paths. Nodes are also directly related to districts, since district cores typically provide a distinct focal point or dominant feature to individual districts within the Town Center. Existing major nodes associated with Town Center include: (1) the intersection of Bellflower Boulevard and Flower Street, and (2) Friendship Park.

Paths

Paths are the arteries along which people move. Paths consist of formal vehicular arterials and local streets, and informal circulation features such as pedestrian sidewalk networks. Paths are elements which lead the observer through the environment and let the observer experience and relate to other environmental elements and activities. Major existing paths associated with Town Center include Bellflower Boulevard and Flower Street. Minor pedestrian oriented paths include: (1) sidewalks located contiguous to Bellflower Boulevard; (2) the pedestrian concourse which lies behind storefront buildings, to the west; and (3) pedestrian paseos, such as Friendship Park, which provide linkage from rear parking areas to Bellflower Boulevard.

Districts

Districts are medium-to-large sections of the environment, typically visualized in a two dimensional format, which the observer enters "inside of", and which are recognized as having some common identifying character. Districts are always identifiable from the inside, but are also used for exterior reference and orientation if viewed from the outside. People structure their environment to some extent through the recognition of districts, with individual differences as to weather paths or districts are the dominant elements. Districts associated with Town Center include: (1) Town Center, in its entirety (contained between the Southern Pacific RR and the Artesia 91 Freeway); and (2) two sub-districts: Area 1 located
between the Southern Pacific RR and Walnut Street; and Area 2 located between Walnut Street and the Artesia 91 Freeway.

**Gateways**

Gateways are natural or manmade features which announce entry or exit into districts and are commonly associated with the intersection of paths. Gateways are designed to signal the user that he or she is entering the city, or entering a space within it, such as a district. Gateways heighten the sense of ingress and egress from one district to another as a sequence of movement through an environment. Entry monumentation may be subtle or highly visible providing a clear distinction between districts. Existing gateways associated with Town Center include: (1) the Bellflower Boulevard/Southern Pacific RR tracks intersection; and (2) the Bellflower Boulevard/Artesia 91 Freeway overcrossing (tunnel).

**Edges**

Edges are the linear elements not used or considered paths by the observer. They are the boundaries between two planes; linear breaks in continuity. Some edges may be barriers, more or less penetrable, which separate one area from another, or they may be seams, lines along which two areas are related and joined together. Edge elements, although not as dominant as paths, are important organizing features, particularly in their role of holding together or defining general areas (districts). Edges are strongest when they are not only visually prominent, but also continuous in form and impenetrable to cross movement. Existing edges associated with Town Center include: (1) the Southern Pacific RR; and (2) the Artesia 91 Freeway.
Introduction
The intention of this section is to discuss and define the indigenous architectural and urban design qualities that form the basis for design in Town Center. Although architectural ornament and design detailing differ from building to building, the vast majority of buildings in Town Center adhere to several basic tenets of design and construction. These basic design concepts create an environment which is ordered and unified. A basic understanding of these concepts helps to explain the design approach taken in these guidelines and will assist owners, merchants, and architects in the design and rehabilitation process.

Design Influences
The environment of Town Center is composed of many factors. The architectural design of buildings, the relationships between buildings, the association of buildings to the street, pattern of streets, landscape amenities, street lights, and signage all contribute to the visual ambiance of Town Center. It is important to understand the inter-relationships between these factors in order to appreciate the qualities of the traditional downtown core. The elements comprising individual buildings, as well as the characteristics of the relationships between the buildings (streets, open space), are equally important in establishing the character of the downtown environment.

Urban Fabric
The traditional Town Center core is primarily composed of storefront buildings, typically constructed during the 20's, 30's, and 40's, which exhibit common characteristics. There exists in the downtown many buildings which share a common consistency in form, scale, texture, and color. Although these buildings vary in size, shape, quality, and style, they contain certain common characteristics, such as one and two story sidewalk-adjacent building mass, display windows, awnings, cornice elements, and storefront bulkheads which promote the traditional Main Street image. It is these characteristics which are the subject of this section of the design guidelines.
Outdoor Rooms and Street-Walls

One of the unique aspects of Town Center is the public urban open space created by buildings, located contiguous to the sidewalk, which frame the street creating outdoor rooms. These spaces are created and defined by continuous walls of buildings (streetwalls), which work together to achieve a whole truly greater than the sum of its parts. Redevelopment, rehabilitation, renovation, and refurbishment in accordance with these guidelines will assist in preserving and re-establishing the visual continuity and harmony of the traditional Main Street streetwall.

Architectural Massing

Buildings in Town Center are defined by a series of vertical walls lying perpendicular to the street which have very few projections or recesses. Cantilevered overhangs, deep recesses, large horizontal openings, overly articulated facades, grillwork, and other design treatments which are commonly associated with modern buildings are, in general, not found in Town Center. Most buildings in the downtown core have flat roofs which are not visible from the street. Facades are differentiated by slight variations in building height, subtle differences in facade color, and rhythms of window openings.

In-Fill Construction

The continuity of facade streetwalls is occasionally interrupted by a void commonly caused by a parking lot. These voids are interruptions contrary to the traditional character of the Town Center streetscape. New development which fills these voids in the traditional Main Street streetwall, restoring the original definition of the street is greatly encouraged. Of course, these new infill buildings should be designed according to the basic principles found within these guidelines.

The Front Facade

The front facade of most commercial buildings in Town Center consists of flat masonry construction (brick) or exterior plaster embellished with modest amounts of architectural ornamentation. The upper facade of two-story buildings is predominately a solid flat masonry or exterior plaster surface with punched window openings placed in a regular pattern (rhythm). The lower facade, or storefront, is primarily void or open in character with large amounts of glass for display. The large openings of the storefront are typically subdivided into smaller openings to create a vertical emphasis (structural bays) despite an overall horizontal void.
Rhythm

Architects use the word rhythm to refer to the pattern of elements that can be seen in a building facade. Typically, the window openings and solid wall surfaces can be viewed in an ordered and regular pattern which denotes the rhythm of the building. Rhythm can be seen in a grouping of buildings or within an individual building. Traditionally, in the Town Center core, the rhythm or pattern of storefront window openings in the facade was a major distinguishing characteristic. A consistent rhythm of windows, doors, and structural bays helps to define the individual character of a building. Rhythm has been used in longer horizontal buildings to visually break the facade into several pieces each having a vertical emphasis (piers).

Proportion

Proportion is the relationship of the height of an object to its width. Most buildings constructed before the era of modern architecture were built with rectilinear forms which emphasized vertical proportions. Building rehabilitation should be sensitive to the proportions of the original building. Elements added or replaced should have proportions which are consistent with the original design so the final composition will be unified in appearance. The rules of proportion apply to overall building facades, as well as openings, windows, elements of windows, and even building decoration.

Scale

Buildings are often said to have human scale or monumental scale. Always, scale refers to the apparent size or bulk of a building with respect to the perceived size or bulk of a building with respect to the perceived size of the human body. Buildings with doors, window openings, and other building elements of great size are said to have monumental scale. Large, undifferentiated building surfaces are said to be scaleless. That is, unless a person is standing adjacent to the building it is impossible to tell if the building is large or small. Conversely, the greater the amount of ornamentation and reduction of surface through the use of building articulation, color, texture, and decoration, the more likely the building will appear to have a human scale.

Much of the remodeling that has taken place in the Town Center core has reduced the human scale of buildings. Upper facades have often been robbed of their scale-giving devices such as window openings and cornice elements. Similarly, replacement materials have often been scaleless,
oftentimes consisting of large undifferentiated corrugated metal panels. These practices reduce the human scale of the street and detract from the traditional Main Street character of the downtown. New rehabilitation work should re-establish an architectural environment of human scale.

Color

Color is one of the most frequently misused building devices. Unfortunately, the use of color is extremely important. Intensity, shade, hue, and surface characteristics must all be considered when selecting colors. Color can be used to emphasize details or cause them to fall into the background. The more intense the color, the greater emphasis it will have. Brighter colors visually stand out from the surface of the building and darker colors appear to recede. The most important colors are the natural colors of brick, mortar, terrazzo, and marble, and earth tones associated with exterior plaster, and smooth stucco. Wood trim pieces (muntins, Mullions, sash, sills, frames) can be painted with brighter colors, only if they complement and harmonize with the natural earth tones of the building facade. Aluminum frames have frequently replaced traditional wood doors and windows. However, the shine and metallic color of the aluminum do not complement the traditional architecture found in most Town Center buildings. Aluminum frames should be painted a more neutral color or use a darker, traditional, anodized finish.

Although there are exceptions, the commercial buildings of Town Center traditionally were not painted with bright colors. Typically, the natural surfaces were complemented with one or two additional subtle colors for trim. Light colors such as tan, off-white, or camel were used to provide accent to building elements.

The Harmony of Color

Color should be selected which harmonizes with other elements of the building as well as adjacent building structures. The streetscape as a whole should be composed of a compatible self reinforcing color scheme. For example, major decorative elements on a single building such as the cornice, window trim, door frame, and other major building elements should have a similar color scheme. The painting of utilitarian elements such as down spouts, gutters, vents, and other miscellaneous mechanical equipment should be done with a color that will blend into the background surface. Building ornamentation which contributes to the overall design composition of the building can be painted to match the color of defining building elements, such as window trim and door frames. It is neither necessary nor desirable that the trim on adjacent buildings be painted with
the same color, however, it is important to establish a complementary relationship between adjacent structures. Sharp contrasts should be avoided.

Texture
Many of the preceding architectural principles (rhythm, proportion, scale, color) contribute to the textural quality of a downtown environment. Texture exists in the facade of an individual building and also in the collection or grouping of building facades (street-wall). In relation to an individual building, it is the building material itself which establishes a textural quality. Typically, building materials such as tile bulkheads, smooth exterior plaster, brick, and trim elements establish this textural quality.

The texture of a group of building facades is created by the placement of window openings; recesses and projections from the building facades; differing building signs, cornices and storefronts; alternative window detailing; and the variation of building width. Traditionally in the Town Center core, these parameters vary slightly from building to building creating a plane of facades (street-wall) which is humanely scaled and has a rich but subtle visual quality.
INFILL DESIGN GUIDELINES

Introduction

The construction of new buildings along Bellflower Boulevard is a valid tool for achieving street revitalization. It is extremely important, however, that any new buildings relate harmoniously to the older traditional buildings which surround them. Since these buildings are often associated with earthquake retrofit, facade demolitions, or new construction on street-facing parking lots functioning to fill a "hole" in the streetwall, they are called infill construction. The design of an infill building, particularly its front facade, should be influenced by the other traditional facades located on Bellflower Boulevard. The infill building should "grow" out of them. Although infill cornice lines (top of building) may vary in height, the infill building should maintain the rhythm of the existing, adjacent, facades. The new infill design should not, however, duplicate the design of neighboring Bellflower Boulevard facades. Rather, it should be a design which utilizes complementary materials or historic reference influenced by its surroundings ... a blend of the new and old. The infill facade should not pretend to be historic by using faux historic detail. Architectural details from past architectural periods are often used to blend a new building with older surroundings. This approach generally ends up only compromising what is authentically historic in the environment. Since good infill design responds directly to its surroundings, it is not possible to develop specific guidelines which apply to all cases. There are, however, several general principles which should govern the visual ties between an infill building and its neighbors.

Site Planning Guidelines

Setbacks and "Build-To Lines":

- The first floor of any new infill building contiguous to Bellflower Boulevard and associated side streets shall be constructed to the front property line (see Town Center Ordinance Table 19-11.9-2).

- Awnings, eaves, cornice elements, canopies, projecting signs, marquees, and other architectural features (e.g.,...
window and door sills, columns, pilasters which do not restrict pedestrian or vehicular movements may project into the public right-of-way with the approval of an encroachment permit (issued by the Public Works Department).

- Any building located on a corner parcel should incorporate architectural features at the ground floor level (at the corner) which promote pedestrian movements by providing pedestrian gathering places. These features may include building galleries, corner cut-offs, walk-through covered arcades, columnades, loggias, and other elements which focus visual attention on the corners.

- New buildings are encouraged to provide pedestrian gathering plazas at intersections designed to accommodate pedestrian movements and improve visual sight lines for vehicles. The minimum dimension of the corner plaza should be ten feet by ten feet.

**Street Orientation:**

- The Town Center building streetwalls (building facades) should be oriented parallel to the street. Facade indentations shall be allowed for minor architectural elements such as door swings and display cases.

- Primary building entrances should be oriented towards the street. While side or rear entries may be desirable, the predominant, major, building entry should be oriented towards the street to accommodate pedestrians.

- Storefronts should be oriented towards the street to enhance the pedestrian experience by encouraging window shopping.

**Compatibility:**

Many buildings within the Town Center have been designed with a similar palette of materials. When adjoining buildings share a front facade of similar, original design, the major design elements within the new infill facade should be similar or compatible.
Similar window treatments in both the upper and storefront portions of the facade should be constructed.

Design Integration:

Because of the great diversity of architectural styles and sizes in the Town Center, it is impossible to specifically define the infill design treatments for each new individual infill building within the scope of these guidelines. Rather, the individual building owners, tenants, and architects should work together to understand the original character and design intent of the buildings and adopt a design scheme which is sensitive to the Town Center's original scale, detail, and character.

Facade Proportion:

- The characteristic proportion (relationship, of height to width) of existing facades (particularly contiguous to Bellflower Boulevard) should be respected.

- Whenever an infill building is proposed which is much "wider" (e.g., Thompson's Furniture, Koopmans Furniture) than the existing characteristic facades on the street, the infill facade should be segmented by piers into a series of proportioned structural bays (see Design Principles: Proportion; Rhythm).

- Existing building heights in Town Center typically range from one to two stories. Infill buildings should be the same height as surrounding structures, with the same number of stories.

Building Opening Proportion:

- Maintain the predominant difference between upper story openings and street (storefront) openings such as windows and doors. Typically, there exists a greater transparent or glazed open area at the storefront level designed to display merchandise and promote sidewalk window shopping.

- Whenever an infill building is to be located adjacent to an existing neighboring building, the characteristic proportion and spacing of openings should be maintained.
Horizontal Rhythms:

- Whenever an infill building is proposed, identify the common horizontal elements (e.g., roofline, storefront height, bulkheads) found among neighboring structures and develop the infill design utilizing a similar rhythm (see Design Principles: Rhythm).

- If maintaining a horizontal rhythm is difficult or otherwise impossible due to neighboring buildings which are "modernized", exhibiting no common horizontal elements or building articulation, the use of awnings in relation to the new infill building is strongly encouraged to establish a shared repetitive storefront rhythm.

Wall Articulation:

- Long unarticulated streetwall facades should be divided into horizontal structural bays. The division of the wall plane establishes a rhythm similar to existing traditional storefront buildings found within Town Center.
Structural bays (bounded by piers) should be expressed at both the storefront and upper story levels.

Monolithic streetwall facades should be articulated by: (1) providing horizontal elements (i.e., cornice elements, bulkheads); (2) storefront recesses; (3) window and door openings; and (4) awning segments.

Avoid large unbroken surfaces on the storefront by: (1) dividing storefront windows into smaller panes; (2) installing ornamentation such as individually tiled bulkheads; (3) providing window awnings; (4) providing door recesses.

Roofs, Parapets, and Cornice Elements:

- Roofs should be flat, however, decorative cornice elements and parapets may be sculpted or stepped and may extend above the roof line. Mansard roofs should not be permitted.

- Consider the roof lines of adjacent buildings to avoid clashes in scale, proportion, style, and materials.

- The roof should be designed to screen rooftop mechanical equipment. Mechanical equipment should be screened through the use of architectural features such as facade parapets, which are integrated with the building architecture. Wood lattice and plywood screens, and other accretions which appear as "afterthoughts", should not be permitted. All mechanical equipment should be screened from public view (streets and sidewalks).

- Severe roof pitches which create overly prominent or out-of-scale or character building elements, such as A-frame roofs, geodesic domes, or chalet styled buildings should not be permitted.

Mechanical Equipment Screening:

- All mechanical equipment, whether on the roof, side of the building, or ground mounted, should be screened from public view. The method of screening should be
architecturally integrated with the building in terms of materials, color, texture, shape, and size. The screening should integrate with the building architecture. When individual mechanical equipment is provided, such as rooftop mechanical equipment, screening should be integrated with architectural features, such as facade parapets, instead of after-the-fact add-on screening elements. Mechanical equipment (e.g., air conditioners) located in window transoms is not encouraged.

Building Material Palette:

- New infill buildings should be constructed to integrate and harmonize with existing adjacent buildings. New infill construction should be sensitive to the traditional architectural fabric of the downtown and use building materials which complement and are compatible with existing buildings. A brief list of recommended and discouraged building materials is included as follows:

<table>
<thead>
<tr>
<th>RECOMMENDED BUILDING MATERIALS</th>
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<tbody>
<tr>
<td><strong>Walls</strong></td>
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<tr>
<td>- Exterior plaster (smooth troweled finish)</td>
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<td>- Stucco (smooth troweled finish)</td>
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<tr>
<td>- Face brick (new or used) with fired finish</td>
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<tr>
<td>- Ceramic tile (bulkheads only), traditional smooth finish; deep traditional colors (Dal Tile)</td>
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<tr>
<td>- Terrazzo tile (bulkheads; piers)</td>
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<tr>
<td>- Marble (bulkheads)</td>
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<td>- Polished granite (bulkheads)</td>
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<table>
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<tr>
<th><strong>Windows</strong></th>
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<tr>
<td>- Clear glass</td>
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<td>- Glass block (Streamline Moderne and Art Deco style buildings, only)</td>
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<table>
<thead>
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<th><strong>Roofs</strong></th>
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<tr>
<td>- Asphalitic materials (should be screened from public view)</td>
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</table>
Perimeter Walls
- Decorative split face concrete block with coping and pilasters
- Brick with coping and pilasters
- CMU block with smooth troweled exterior plaster or stucco veneer, coping, and pilasters

Interior Property Line Fencing
- Decorative wrought iron with solid masonry (i.e., split face concrete block, brick, CMU block with smooth troweled exterior plaster or stucco veneer) pilasters.

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**DISCOURAGED BUILDING MATERIALS**

**Walls**
- Rock, stone, or flagstone parquet
- Rough sawn or "natural" wood, barn siding, pecky cedar, plywood, T-111
- Used brick with no fired face (salvaged from interior walls)
- "New" used brick
- Stucco (thick troweled Spanish Lace)
- Metal panels (e.g., corrugated, galvanized, iron)
- Fiberglass (or composite) panels

**Windows**
- Reflective glass
- Opaque (smoked or black) glass

**Roofs**
- Metal (e.g., corrugated, galvanized, standing seam)
- Fiberglass (or composite)
- Tile (e.g., Spanish, Mission, Roman, pantile)
- Wood shakes
- Composition shingle
Perimeter Walls
- CMU block
- Wood fencing (e.g., wood slats, plywood, barn siding, pickets, T-111)
- Split rail fencing
- Chain link or "cyclone" fencing
- Barb wire and razor wire

Interior Property Line Fencing
- CMU block
- Wood fencing (e.g., wood slats, plywood, barn siding, pickets, T-111)
- Split rail fencing
- Chain link or "cyclone" fencing
- Barb wire and razor wire

Security:
- Storefront security should be enhanced through the use of shatter-resistant laminated Vigil-pane security glass.

- The use of exterior scissor style security grilles shall not be permitted (see Town Center Ordinance, Section 19-11.9 h Security Devices and Window Glass). Any use of interior scissor grilles must be concealed from public view (streets, sidewalks) when not in use by retracting the grilles into casings which harmonize with the building's architecture.

- Permanent security bars (defined as those which are permanently affixed to windows and doors), and roll-up metal security doors are not permitted (see Town Center Ordinance, Section 19-11.9 h Security Devices and Window Glass).

- Lighting should be designed to satisfy both functional and decorative needs. Storefront lighting should complement the architectural style of the building while providing illumination of building facades and entrances.
☐ Exterior door thresholds areas should be fully illuminated.

☐ Rear security lighting should be provided and maintained at 2 foot candles, average, measured at ground level.

☐ Window signage should not dominate storefront windows nor obstruct views to the interior of buildings.

City of Bellflower
Draft Town Center Design Guidelines

September 3, 1996
STOREFRONT DESIGN & FACADE REHABILITATION

Introduction

As the front facade is the most important aspect of the Town Center streetscape, the storefront is the most important front facade element. The storefront projects the image of the businesses inside and plays a crucial role in advertising and merchandising. It is, therefore, not at all surprising that the storefront is perhaps the most commonly altered aspect of Town Center buildings. In fact, most storefronts in the downtown core have been altered, in one fashion or the other. Unfortunately, many of these remodelings have severely altered traditional architectural features that give a building its historic character. As in the rehabilitation of the front facade, the rehabilitation of a storefront relies on a great deal of care. It is first necessary to understand the original design and construction of the storefront. The materials, details, overall design concept, architectural features, structural elements, functional entrances, and other decorative elements should be analyzed. The design should save and rehabilitate individual elements whenever possible, and make required replacements with designs sensitive to the original architectural heritage of the building. Whenever practical, the original storefront should be retained even if the use of the building has changed. In all cases, the architect, owner, and tenant should work together to develop a cost-effective solution which is sensitive to the original spirit and character of the storefront and facade design.

Historical Perspective

Although the storefront is only one of the architectural features of the entire front facade, it is the most important visual element. The storefront traditionally experiences the greatest amount of change during a building's life, and holds the most potential for creative alterations affecting both the character of the building and the streetscape. Once additions are removed, the storefront's original design is the best guide for any new alterations. Historically, the traditional Town Center storefront has few decorative elements other than those details which are often repeated across the face of the building (e.g., awnings, tile bullheads), integrating the storefront into the facade, as a whole. Emphasis is placed
on the display windows and their contents designed to entice customers into the business. The rest of the storefront is typically designed in a simple manner, in order not to compete with displayed items, but rather to clearly project the product or service being offered inside. Over the years, however, this concept gradually has been forgotten, as evidenced by the proliferation of "modern" storefronts in Town Center which are heavily decorated with security bars, aluminum textured grilles, tinted windows, and competing signs of all types, all of which are designed to vie for the motorist's attention.

Traditional storefronts and signage of the Main Street era were relatively small in scale, designed to relate to a slow-moving, pedestrian-oriented environment. Historically, as architectural styles went in and out of vogue, the Main Street storefront was ornamented with stylistic details which today attest to the date of original construction. It was not until the 1950's and the postwar "modernization" of American life that the basic form of the classic Main Street storefront was altered significantly.

Historically, the ground floor was designed to be what is now known as a "traditional" storefront and sales floor. Any upper floors were commonly
used as offices or residences. Main Street buildings can be characterized by a variety of sizes ranging from structures which accommodate a single business, or large buildings designed to provide space for two or more businesses, separated by structural piers forming distinct storefront bays. Typically, Main Street storefront buildings in Town Center are two stories in height. This building (product) type is designed to be viewed as an entire unit, with the visual emphasis consistently placed on the lower storefront area and its display windows, as opposed to parapet or cornice details which occur at the top of the building. Display windows were traditionally clear. Heavily tinted and reflective glass should not be introduced.

Storefront Replacement

When it is not possible to restore the original storefront, or replace it with one similar to the original traditional character, then a new storefront should be created which respects the architectural qualities of the original design. The use of materials, proportions, rhythms, solid-to-void ratios and construction techniques similar to that in the original storefront design should be employed. The storefront sign should be integrated into this overall composition as well. In this manner, the replacement storefront will respect the scale and overall character of the original design. Compatible materials and proportions will help to overcome differing amounts of architectural ornament and detail. If ornament is applied, care should be taken that it is of compatible design and scale with the original storefront.

Storefront Position and Function

The storefront should generally be located in the same plane as the upper facade. Great recesses or projections are generally discouraged. Consideration should be given to designing a storefront which enhances and encourages the use of window displays. These window displays contribute greatly to the quality of the pedestrian experience on the street.

In certain types of businesses, modern merchandising techniques do not rely on the use of the storefront. These businesses often include banks, offices, fraternal organizations, and other types of monumental establishments. However, when these types of functions are employed in traditional buildings, architects, owners, and tenants should strive for compatibility with their neighbors and develop a concept which promotes the storefront image. The quality and continuity of commercial storefronts and their displays enhance the pedestrian experience and largely determine its success or failure.
Entryways

Typically, entryways are slightly recessed from the front plane of the building. This approach has several goals including: (1) sheltering the doorway from the elements; (2) preventing doors from swinging into the public right of way, potentially injuring pedestrians; and (3) creating a more intimate entry into the building. The recessed entryway creates a shadowed area which becomes visually dominant in the hierarchy of building elements. Whenever possible, a recessed entryway should be employed. The front door is the most important element of the entry. Its design and appearance signifies the importance of the storefront and building as a whole. Vertical proportions are almost always encouraged. To discourage loitering in the entryway when businesses are closed, high lighting levels should be maintained to facilitate police surveillance.

Door and Window Design

Doors:

Many of the entryways to buildings in Town Center are standard aluminum frame with glass panels. In any renovation effort, doors should be selected to harmonize with the building’s facade. Historically, the storefront door was more than just a functional device which provided building entrance and exit. Commonly tall and stately in proportion, its design reflected its commercial importance. Its wood and glass construction made it substantial and inviting to the customer. The storefront entry door should play the same role today. Other storefront doors usually leading to upper floors, were similar in appearance but less impressive than the main entry door. The customer should be invited into the store by a pleasant entry.

☐ Reuse the historic door if possible. If not, consider replacing it with a new door of similar design.

☐ If the original door design is not known, use a simple wood and glass door of traditional design. If an aluminum and glass door is used, it should be very simple in design with a dark anodized finish.

☐ Make the door special with simple details such as a handsome brass door pull, brass kickplate, and/or attractively painted window logo.
Avoid heavily decorated doors. False historic or highly decorated contemporary doors look out of place in the traditional storefront.

Traditionally, many Town Center buildings contain only one front entry door. Single entry doors should be retained even when one business has expanded to include several adjacent storefronts. The rhythm of entrances is important to the visual character of the traditional facade, and the Town Center streetscape as a whole.

Doors to retail shops should contain 80 percent glass.

Windows:

The use of windows as an architectural element is of critical importance to storefront facade design, particularly in Town Center. Windows create a visual rhythm of building openings, as well as providing views into the retail interior. The primary function of glass should be to encourage visibility to interior display areas or building interiors, especially for display windows located at the ground floor sidewalk level.

Windows located in the upper facade of buildings in the Town Center were almost always double hung windows of vertical proportions. This results primarily from functional considerations. A vertically proportioned window minimizes the horizontal span required in the plane of the wall to create the window opening. Also, the mechanical components of an operable double hung window work most effectively when the window is a vertical rectangle.

The windows of retail stores vary in size and shape depending on the nature of the business as well as the architectural style of the building. Large plate glass windows are typically indigenous to apparel stores. Small pane windows, often characterized by muntin fenestration (framing) is oftentimes characteristic of restaurants and taverns.

When considering new storefront window fenestration, it is important to relate the proposed design to the overall existing facade composition of the entire block. A "package-design" used to portray a corporate image, as in the case of many large national franchised stores, often does not fit the existing traditional street
image. False historical details, such as Victorian bay windows, however attractive, can disrupt the traditional Main Street image.

- Use clear glass (90 percent light transmission). Tinted and reflective glass are not recommended.
- Storefront windows should occupy a minimum of 75 percent of the storefront wall area.
- Storefront windows should be located a minimum of 18 inches from the sidewalk grade to accommodate a traditional bulkhead. Maximum bulkhead height should not exceed 36 inches.
- Discourage introducing or changing the location or size of windows or other openings that alter the traditional architectural character of the building.
Discourage replacing original wood window and door frames with incompatible materials such as aluminum, and tinted or reflective glass.

Air conditioners placed in window openings should not be permitted.

Permanent, fixed, security bars located over windows shall not be permitted (see Town Center Ordinance Section 19-11.9 h Security Devices and Window Glass). The use of laminated shatter resistant security glass is encouraged.

Awnings

The use of awnings is encouraged in Town Center. Not only do awnings provide protection from the elements for the pedestrian, they also help create a feeling of streetscape continuity. Historically, traditional canvas or cloth awnings were commonly used in Town Center. Awnings were almost never constructed of aluminum or other types of metal material. Replacement awnings should be designed with materials, colors, and patterns which complement the overall traditional Main Street image of Town Center. They should be sensitive to the proportion and scale of individual buildings and be designed in a manner which enhances the overall architectural composition.

Awnings play a significant role in encouraging pedestrian movement and associated commerce throughout the year. Historically, the suspending of retractable fabric awnings was often used on traditional commercial facades in the Town Center. In the summer, the awnings could be lowered to shade the storefront and keep patrons cool. In the winter, in the raised position, it allowed the welcome sun to warm the interior of the store. All year, the awning could be used to protect the sidewalk pedestrian from the extremes of sun and rain. Awnings also contributed to the aesthetic of the streetscape, providing colorful and complementary accents to the buildings architecture.

Today, awnings are available in a wide variety of types, shapes, and materials. They can be retractable or fixed in one position. However the preferred awnings for Town Center are constructed of a poly-cotton composite with acrylic coating (Manufacturers: Gulf Stream, Sunbrella). These are made in a variety of colors and also traditional striped patterns.
The awning can also play a special role in promoting architectural harmony. Visually unrelated upper facades and lower storefronts represent a common visual problem. The careful addition of a compatibly scaled awning can create a pleasant transition between the two portions of the facade, minimizing sharp visual contrasts. In such cases, the color, pattern, and shape of the awning should be carefully chosen to link the two facade portions together.

- When the facade is divided into distinct structural bays or segmented by vertical architectural elements (piers), awnings should be placed within the width of the bay or segment rather than providing one continuous overlapping awning. The awning design should respond to the scale, proportion, and rhythm created by these divided architectural elements.

- The minimum height of an awning should be eight (8) feet as measured from the bottom of the awning to the sidewalk, and shall not extend outwardly from the building face more than six (6) feet (see Town Center Ordinance Section 19-11.9 c Permitted Encroachments Within the Public Right-of-Way).

- The top of a ground floor storefront awning should not extend above the midpoint of the space located between the storefront window, cornice, or transom, and the second story window sill.

- Aluminum awnings generally detract from the traditional Main Street character of Town Center and should be avoided.

- Awnings should not obstruct transom windows.

- Awning shape should relate to window and door openings. Barrel (rounded) shaped awnings should be used to complement arched (rounded) windows. Square awnings should be used on rectangular windows.

- When there are several individual businesses in one building which use awnings, different colored awnings may be used, provided they are coordinated in terms of color, size, shape, style, and material. An alternative would be awnings of the same color, but with different font styles.
and colors located on the valance drop, designed to differentiate individual businesses.

- Awnings should be well-maintained, washed regularly, and replaced when faded or torn.

**Canopies**

Canopies serve a similar function to awnings, however, canopies are different than awnings in several ways. A canopy is usually permanently affixed to the building, flat, and constructed of solid materials versus fabric awnings.

- Canopies should reflect the character and architectural style of the building.

- Canopies should be located above storefront windows but below second story window sills. If transom windows are present, the canopy should be located below the transom to allow light to penetrate the building.

- The minimum height of a canopy should be eight (8) feet as measured from the bottom of the canopy to the sidewalk, and shall not extend outwardly from the building face more than six (6) feet (see Town Center Ordinance Section 19-11.9.c Permitted Encroachments Within the Public Right-of-Way).

- Adding a canopy to an existing building which traditionally never contained a canopy is strongly discouraged.

**Storefront Accessories and Ornamentation**

In general, appendages and ornamentation not original to the building storefront or its specific architectural style should not be added. However, storefront elements which were part of the original design of the building should be fully restored. Storefront display windows, window transoms, and tile bulkheads are important design elements on many building storefronts in Town Center. These elements should be repaired and restored whenever possible and replaced with elements of similar scale, size, and detail when necessary.

- Tiled storefront bulkheads are strongly encouraged. Traditional tiled bulkheads (Dal Tile; smooth, clear finish) provide colorful accents to a storefront with the added functional advantage of preventing scuff marks on the base of the facade.
All glass "modern" bulkheads, framed by a horizontal mullion at the top of the bulkhead, are discouraged.

Where transoms are present, every effort should be made to retain these important storefront features. Air conditioning units placed in transom windows are strongly discouraged.

Mechanical appurtenances attached to building facades, such as mechanical equipment for retractable interior security grates, should be concealed from public view. Concealment of exterior mechanical equipment should integrate and harmonize with the building's architecture and color.

When a deep threshold or building recess occurs, the use of recessed ceiling lights is strongly recommended to promote pedestrian safety.

The use of sidewalk plant containers (Dura Art Stone) and permanent rear entrance planters shall be encouraged.

Rear Entrance Design

In designing the rear entrance, a number of issues must be considered. In general, the rear entrance must respond to the same needs as the storefront, only at a reduced scale. The rear entrance shares a dual role which relates to both aesthetic and functional considerations. The rear entrance should project a pleasant, inviting image which draws potential patrons to the commercial activities contained within. The rear entrance must also meet the functional service needs of the business, as it has in the past, such as the loading and unloading of merchandise. Since these two functions are often in conflict, the design of the rear entrance must be carefully designed. Of particular concern is the storage and disposal of refuse. Trash cans, dumpsters, and other containers should be hidden and screened from public view. Exterior utilities must be also be screened or integrated with the architecture of the building.

The design of the rear entrance should be compatible with its surroundings. The visual character of rear facades, alleys, and parking lots is a relatively utilitarian one, especially when compared to the formal street facing storefront facade. In this context, a refined or grand design can look out of place. Rather, the design should be pleasantly inviting and architecturally compatible with the front facade, but more simple in execution.
Mechanical Equipment and Utilities

Even in a traditional Main Street setting, such as Town Center, buildings must make room for the introduction of modern equipment, utilities, and machinery to make them function in a practical but aesthetic manner. The introduction of these modern conveniences into the traditional fabric of the building must be done with care and sensitivity in order to ensure that the overall established character is not jeopardized.

Any exterior plumbing, electrical lines, or other utilities on any facade in public view should be relocated or enclosed. The installation of various types of mechanical equipment on the exterior of any building should predominantly be located in the rear of the building. Since the vast majority of buildings in Town Center have flat roof surfaces, roof areas should be considered for locating various types of equipment. Whenever equipment is placed on the roof of a building, however, it should be screened so as not to be visible from public view (streets or sidewalks) or rear entries.

The introduction of air conditioning equipment will often be one of the most difficult problems. Air conditioning often requires major exterior ventilation grills on the exterior of the building. Many of the buildings in the Town Center were not originally designed for air conditioning, so the introduction of this equipment is often difficult. In all cases, the use of window mounted air conditioning units creates an awkward visual appearance which disrupts both the interior and exterior of the building. In Town Center the use of window mounted air conditioning units is not permitted. Similar consideration should be given to other mechanical equipment (e.g., ventilation grills, exhaust vents, utility metering equipment).

- Roof mounted air conditioning units should be located behind parapet walls, light wells, or other areas of the building not visible from public view (streets and sidewalks) or rear entries.

- Any exterior plumbing, electrical lines, or other utilities on any facade visible from public view should be relocated or enclosed.

- Unsightly electrical service meters should be located in consolidated metal equipment cabinets, painted to match the exterior of the building.
Selection of Building Materials

Contemporary materials which have characteristics similar to traditional materials may be used in facade rehabilitation. In general, materials such as brick veneer of a color which enhances the traditional character of the original facade may be employed. Their profile should be similar to the profile of the original brick material they replace. High gloss materials such as opaque transom glass should only be used within the storefront opening (windows and doors).

Sometimes contemporary "shopping mall" materials are used over the rich character of traditional Town Center buildings. Materials such as cedar shakes, textured plywood (T-111), stone veneer, thick stucco (Spanish lace), rocks, and plastic are not encouraged for use on traditional facades for the following reasons:

☐ These building materials often attempt to create a theme which conflicts with the traditional character of Town Center. Instead, only materials which reinforce the traditional character of the original facade should be used.

☐ These building materials are not of a quality (durability, finish, and appearance) that is necessary to establish an image of quality and stability.

☐ These materials often detract from the character of the storefront and facade. They create a confused and cluttered appearance instead of reinforcing the traditional character of the facade.
SIGN GUIDELINES

The Traditional Role of Downtown Signage

Building signs have undergone a tremendous evolution since the original construction of many of the buildings in Town Center. Originally, signs painted or gilded on the glass of the storefront or lettered on the storefront wall or parapet were sufficient to capture the attention of the pedestrian without overpowering the design of the building or obscuring the view into the shop. With the increased importance of the automobile, each successive generation of merchants has tried to outdo each other in the boldness of the size, location, and color of signs which announce their business. This trend began as a gradual increase in the size and proportions of the sign and continued to the point where some signs dominate the buildings on which they are placed.

In the Town Center, like many American downtowns, the visual distinction between the traditional downtown business district and outlying commercial strips and suburban oriented shopping centers has become blurred. Historically, sign manufacturers and designers have encouraged businesses within Town Center to adopt the large scaled signs commonly associated with commercial strips or large suburban oriented shopping centers, which are typically setback from the street, behind large parking lots. In those locations, signs may need to be of a larger size to attract the attention of motorists whizzing past. But established downtown pedestrian oriented commercial areas were designed to accommodate shoppers strolling along sidewalks and motorists traveling at slower speeds. Such a pace allows people to take in more of their surroundings at-a-glance, including signs scaled more to the pedestrian's environment.

In many commercial strips and shopping centers in the City of Bellflower, businesses are relatively nondescript and often rely on large, flashy signs to attract attention. In contrast, the Town Center is self contained and characterized by a traditional downtown core with buildings located contiguous to the sidewalk within easy viewing distance to both pedestrians and motorists alike. Thus, large signs are not only out of scale, they overwhelm the very traditional architectural features that make Town Center a special place to shop and recreate.
If Town Center is to promote its traditional Main Street image and architectural heritage, building owners and merchants must consciously work to integrate their advertising needs into a framework compatible with the original character of the downtown. Signs should address pedestrian and slow moving automobiles and be respectful of the original design of the building. The design of signs is one of the most important aspects of facade rehabilitation.

The placement, construction, design, color, font style, and message of signs is extremely important in the overall visual quality of Town Center. Signs are important, not only because they serve to identify the "presence" of any business on the street, but because they have a great collective impact on the overall image projected.

**Permitted Sign Types**

The type and placement of the sign on the building is the most important consideration. Clearly, a guiding principle throughout this process is to integrate the sign into the architecture of the building. The sign should complement the building and appear as a thoughtfully considered design element. The traditional purpose of capturing the attention of the pedestrian is still the most viable and important purpose of the building sign. The sign's function in announcing the business should be balanced with the need for a sensitive and integrated overall composition. Permitted sign types for Town Center include the following:

- Wall Signs
- Projecting Signs
- Window Signs
- Projecting (pedestrian oriented)
- Blade Signs
- Awning Signs
- Business Directory
Sign Design Guidelines

General Sign Guidelines:
The following "general" guidelines should be considered prior to developing any signs for Town Center.

- Use a brief message. The fewer the words, the more effective the sign. A sign with a brief, succinct message is simpler and faster to read, looks cleaner, and is more attractive.

- Avoid hard-to-read, overly intricate typefaces (fonts). These typefaces are difficult to read and reduce the sign's ability to communicate.

- Avoid faddish and bizarre typefaces (fonts). Such typefaces may look good today, but soon go out of style. The image conveyed may quickly become that of a dated and unfashionable business.

- Sign colors and materials. Colors should be selected to contribute to legibility and design integrity. Even the most carefully thought out sign may be unattractive and a poor communicator because of poor color selection.

- Use significant contrast between the background and letter or symbol colors. If there is little contrast between the brightness and its background, it will be difficult to read.

- Limit colors to three on a simple sign. Too many colors overwhelm the basic function of communication. The colors compete for the viewer's attention. Limited use of accent colors can increase legibility, while large areas of competing colors tend to confuse and disturb.

- Place signs to indicate the location of access to a business. Signs should be placed at or near the entrance to a building to indicate the most direct access into the business.

- Sign size should be proportionate. The size and shape of a sign should be proportionate with the scale of the building.
Sign placement should be consistent with the proportions and scale of building elements within the facade. Within a building facade, the sign may be placed in different areas. A particular sign may fit well on a large, blank wall, but would overpower the finer scale and proportion of a storefront. A pedestrian oriented sign located near the building entry may look tiny and out of place above eye level. Signs (wall or projecting) should not cover or interrupt architectural features on building facades.

Place wall signs to establish facade rhythm, scale, and proportion where facade rhythm doesn't exist. In many buildings that have a monolithic or plain facade, signs can establish or continue an appropriate design rhythm.

Avoid signs with strange shapes. Signs that are unnecessarily narrow or oddly shaped can restrict the legibility of the message. If an unusual shape is not symbolic, it is probably confusing.

Carefully consider the proportion of letter area to overall sign background area. If letters take up too much sign area, they may not necessarily be more legible than smaller ones. A general rule is that letters should not appear to occupy more than 75 percent of the sign area.

Make signs smaller if they are oriented to pedestrians. The pedestrian-oriented sign is usually read from a distance of fifteen to twenty feet; the vehicle-oriented sign is viewed from a much greater distance. The closer a sign's viewing distance, the smaller that sign needs to be.

Design the sign to be appropriate to the building on which it is placed. The sign is an integral part of the building facade. The style of a sign should be appropriate to the style of a building's architecture.

Wall Sign Guidelines:

The following guidelines relate to wall mounted signs.

Direct and indirect lighting methods are allowed provided that they are not harsh or unnecessarily bright.
The use of cabinet (can) signs are not permitted (Town Center Ordinance Section 19.11.11 Sign Regulations).

Sign colors should be compatible with all other signs on the building.

The identification of each building or store's address in six inch high numbers over the main entry doorway (transom area) is encouraged.

Sign Lettering Guidelines for Wall Signs

Sign lettering should meet the following size recommendations:

- For storefronts 30 feet or less in width, a maximum letter height of 12 inches is recommended.
- For storefronts 30 to 60 feet in width, a maximum letter height of 18 inches is recommended.
- For storefronts 60 feet in width or greater, a maximum letter height of 24 inches is recommended.

Window Sign Guidelines

- Encourage individual letters. Permanent window signs should use individual letters placed on the interior surface of the window, intended to be viewed from the outside. White paint or gold leaf are the recommended colors. Glass-mounted graphics may be applied by silk screening or pre-spaced die-cut vinyl letters.

Awning Sign Guidelines

- Awning signs should be placed over main building entrances.
- Text copy should be limited to the name of the business and addresses only.
- The text shall be located on the drop valance only. (Town Center Ordinance Table 19.11.11-1). Letter height should not exceed six inches in height. Letter color should
be compatible with the awning and the building color scheme.

☐ The shape, design, and color of awnings shall be carefully designed to coordinate with, and not dominate, the architectural style of the building. Where other awnings are used on the building, the design and color of the sign awnings and all other awnings shall be coordinated.