

Architectural Design Standards

This chapter presents in detail those standards for new or renovated residential or commercial structures in the Mission District. As a way to maintain and preserve the aesthetic quality of existing neighborhoods and the history and culture of the area, new buildings or rehabilitated non-historic buildings shall be designed in the Spanish Colonial, Mission Revival or Spanish Colonial Revival style. Architecture of buildings shall also adhere to the basic design principles outlined in the Commercial and Residential Design Guidelines for the City. These principles include shelter, balance, integrity, detail, substance, transition, and character. Projects should also incorporate environmental design principles with respect to building layout, lighting, windows, and others details, which when applied, will provide a more secure property and enhance neighborhood safety.



By following the standards outlined in this chapter, the construction of new or remodeled buildings should complement Spanish Colonial architecture, which was introduced in the 1770's and which continued to be used in San Gabriel until the mid-nineteenth century. That period's architectural vocabulary reappeared as the Mission Revival style at the end of the nineteenth century and continued up to the 1920s, when there was a reexamination of the roots of this architectural tradition, which became known as the Spanish Colonial Revival style. The introduction of Design Guidelines in the Mission District Zoning Code resulted in the construction of the Padilla Room, which is an excellent example of a return to the sensibilities of the Spanish Colonial Revival style found in San Gabriel in the late 1920s. Simplified versions of the Spanish Colonial Revival style continued to be used in San Gabriel through the end of the twentieth century.



OBJECTIVES

- Assist property owners who wish to restore or rehabilitate existing building or construct new structures in the Mission District
- Provide descriptions of the significant architectural styles used in the Mission District that includes information concerning composition, design details and materials that are unique to each period;
- Establish architectural standards;
- Establish sign standards; and
- Establish a review and approval process.

HISTORICAL INFLUENCES

Spanish and Mexican settlers dating back to the eighteenth century established the architectural vocabulary of the Mission District that is now referred to as the Spanish Colonial Style. The buildings constructed in San Gabriel since the 1770's utilized Mexican architectural forms and matters derived from high style and vernacular Spanish architecture. This building tradition remained unchanged until the arrival of the Americans in the mid-nineteenth century. The most important buildings in San Gabriel date from that period. The San Gabriel Mission and the three surviving adobes in the City are the only surviving structures from that period. The Americans introduced contemporary mid-nineteenth century architectural building materials, methods of construction, and design elements that were often integrated into the traditional Spanish and Mexican architecture. Buildings from this period have not survived.



By the beginning of the twentieth century, American building technology was in full force; however, in California, there was a return to the architectural vocabulary of the Spanish Colonial period as architects attempted to create an indigenous California architecture. From 1890 through the 1920s, it was called the California style or Mission Revival style. In the twenties, it was renamed the Spanish Colonial Revival style. The buildings that survive from this period are the second oldest group of structures in the Mission District and actually give the distinctive appearance to the area.

After World War II, modern architecture became the dominant architectural style in San Gabriel as well as in Southern California. Many of the surviving buildings from this period incorporate architectural details that can be related to famous architects and trends of the period. Some features included white, cream or pastel colored



cement plaster with wood siding, wood shutters, and window sashes painted the same color as the wood trim to contrast with the color of the plaster. These buildings represent the changes in the San Gabriel Valley as individual communities became integrated into a regional suburban configuration.

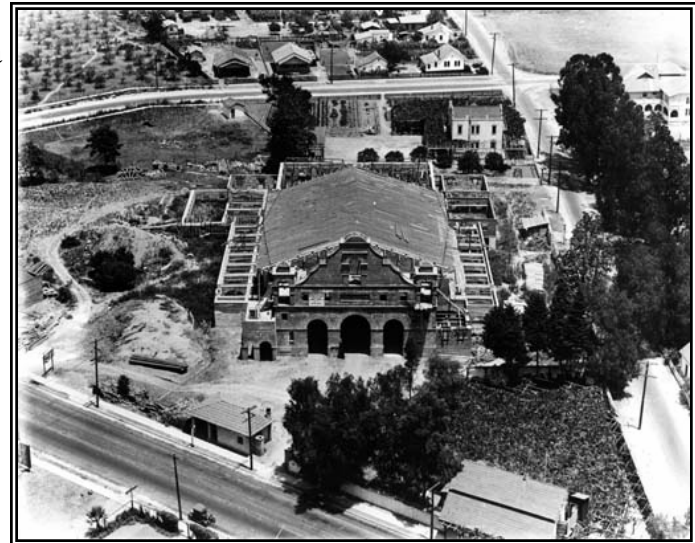
At the same time, the San Gabriel Parish replaced all of its 1920s Spanish Colonial Revival style buildings with new structures designed in an updated Spanish Colonial Revival style. In other words, San Gabriel experienced a second Spanish Colonial Revival. In the last quarter of the twentieth century, the vocabulary of the Spanish Revival was used for a number of commercial structures in the Mission District. The most successful building erected in the late twentieth century was the Padilla Room at the Civic Auditorium. The architectural quality of these buildings varies greatly, but they do maintain themes that go back to the eighteenth century.



7.1 DESIGN POLICY FOR THE MISSION DISTRICT

New buildings or renovated non-historic buildings constructed in the Mission District shall utilize the architectural vocabulary of three distinct periods in San Gabriel:

1. The Spanish Colonial Period from 1770–1845.
2. The Mission Revival Period from 1895–1920.
3. The Spanish Colonial Revival Period from 1920–1939.



The materials, architectural details, building massing, configuration, and color palette from those periods that are found in existing or former buildings of San Gabriel are given preference in approving proposed designs. Design elements found in Southern California during these periods will be given consideration, unless they are considered inappropriate in scale or configuration for the size of the new building being proposed. Design elements from other states, Spain or Mexico, which are foreign to the San Gabriel or Southern California experience, may be considered inappropriate for use in San Gabriel.





7.2 ARCHITECTURAL STANDARDS

The purpose of Architectural standards is to provide building owners with the information needed to follow one of the three primary variants of the Spanish Colonial architecture used in San Gabriel since the eighteenth century. The Spanish Colonial, Mission Revival, and the Spanish Colonial Revival style have their own distinctive features. Property owners and architects shall select one of the three styles to create a new twenty-first century building. For property owners choosing to use architectural styles other than those outlined, please refer to Section 7.2.1.

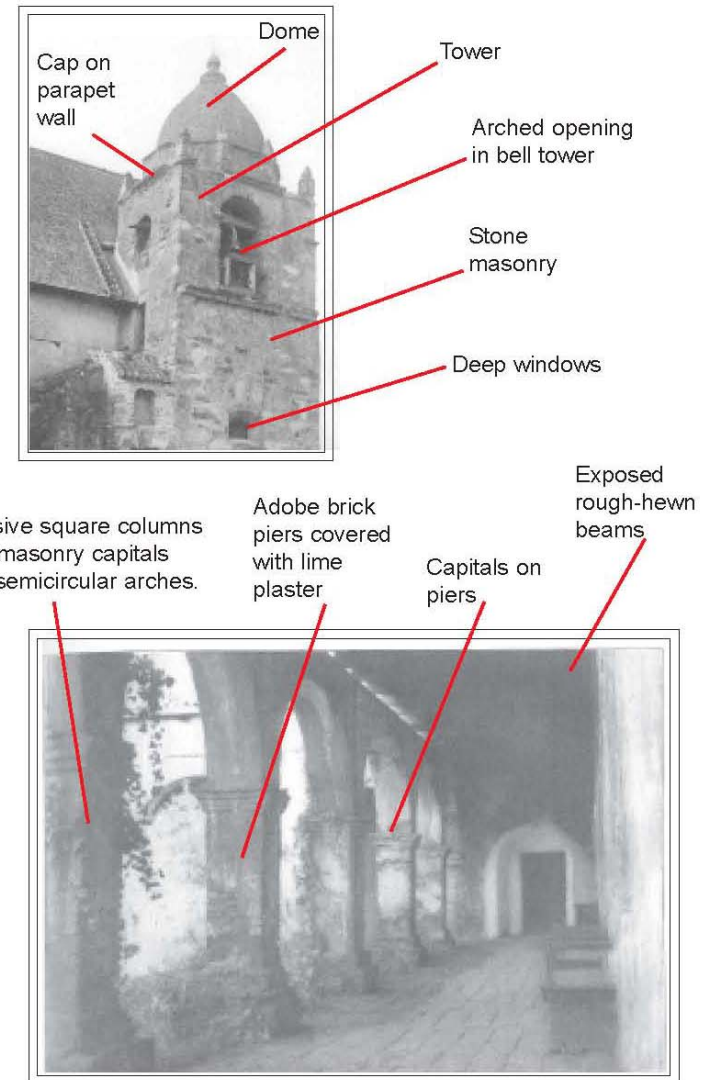
The architectural standards in Table 7.1 for the Spanish Colonial, Mission Revival, and Spanish Colonial Revival discuss the configuration, design details and materials that are characteristic of the three styles of architecture that shall be used for construction of new buildings and remodeling non-conforming buildings in the Mission District. Table 7.1 also provides a guide for restoring or rehabilitating existing buildings in the district that was originally constructed in one of these three styles.

When property owners, architects, and designers require greater detail, a short bibliography of books about the Spanish Colonial, Mission Revival, and Spanish Colonial Revival styles in California is located at the end of this section for reference.



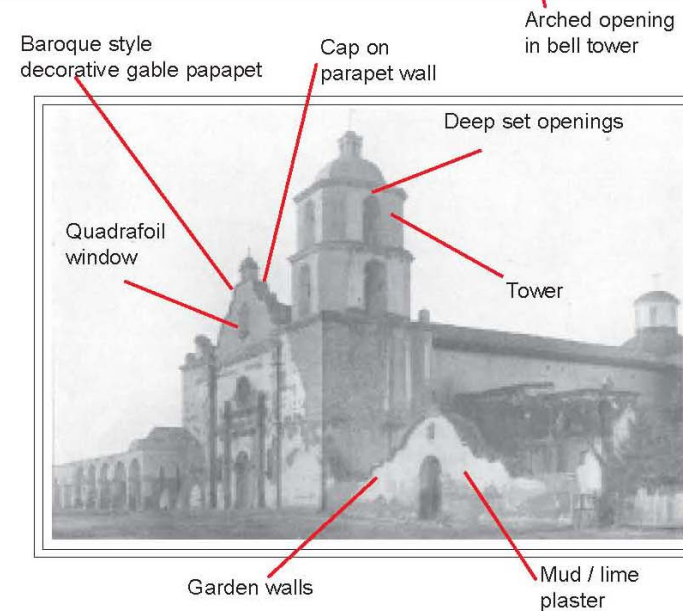
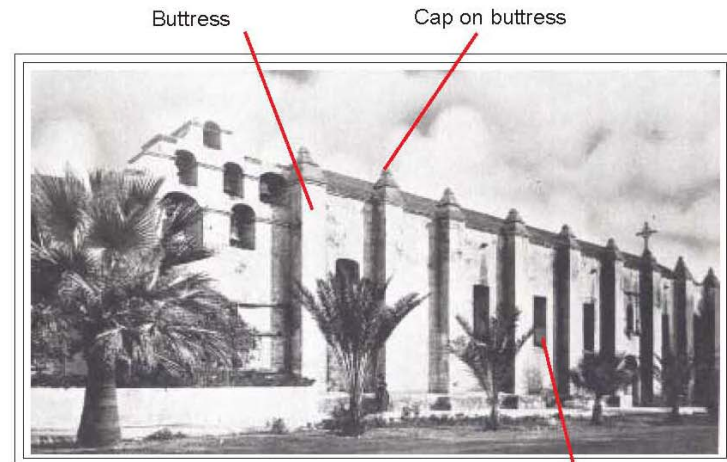
TABLE 7.1 ~ ARCHITECTURAL STANDARDS

SPANISH COLONIAL (SC) 1770 - 1845	
1. ARCADE, LOGGIA, & CEILINGS	<ul style="list-style-type: none"> a. Exposed hewn or rough sawn beam shall be 24" to 30" on center. b. Exposed beam to be unfinished or stained and supporting wood plank ceilings or underside of roof. c. Barrel vaulted or double barrel-vaulted ceilings to be supported by masonry columns or to resemble brick masonry covered with plaster.
2. ARCADE & LOGGIA MASONRY PIERS	<ul style="list-style-type: none"> a. Massive square piers that are plain or articulated with masonry capital or base. b. Wood beam lintels. c. Semi-circular arches that appear to be made of masonry and covered with plaster.
3. ARCADE WOOD POSTS	<ul style="list-style-type: none"> a. Wood posts for residential or small scale arcades to be hewn wood.
4. BUTTRESSES	<ul style="list-style-type: none"> a. Massive buttresses that appear to be structural.
6. CHIMNEYS	<ul style="list-style-type: none"> a. Chimneys are inconspicuous. b. Chimneys are located on the roof only. c. Chimneys are covered with cement plaster.
7. COLUMNS, PIERS & PILASTER CAPS	<ul style="list-style-type: none"> a. A simple projecting plaster capital and base on columns, masonry piers, and pilasters. b. No caps on wood columns.
8. DECORATIVE WINDOW & DOOR DETAILS	<ul style="list-style-type: none"> a. Simple wood window frames stained or painted brown.



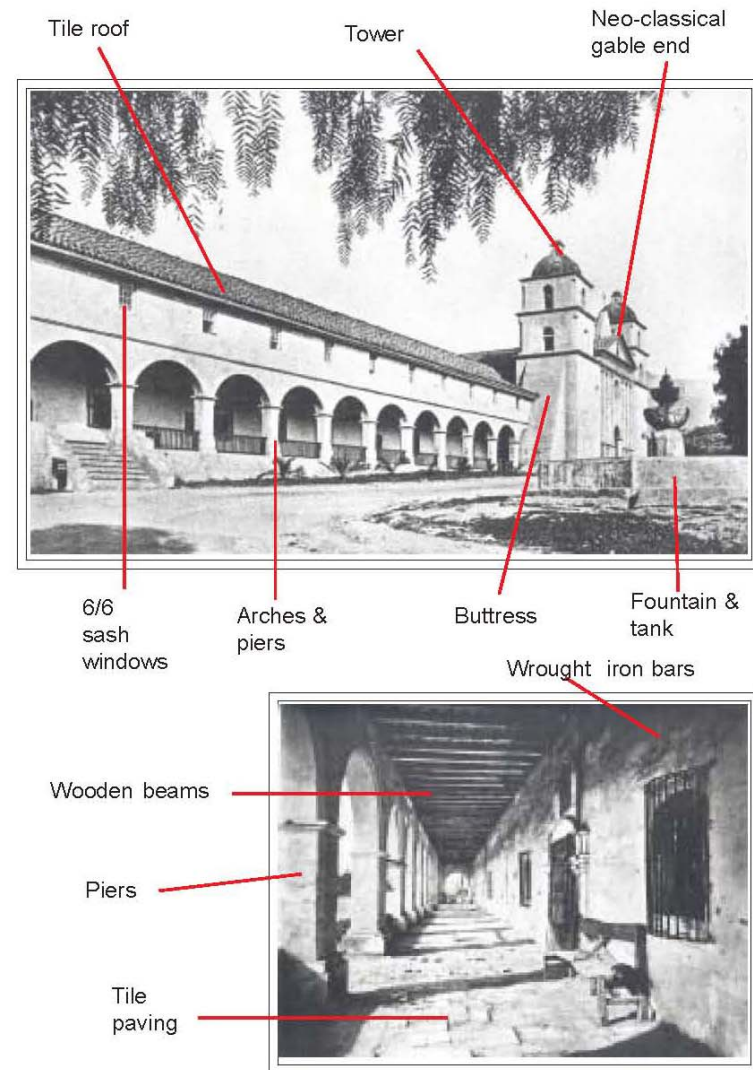
Mission District Specific Plan ~ Architectural Design

SPANISH COLONIAL (SC) 1770 - 1845	
8. DOOR FRAMES	a. Simple wood door frames unfinished, stained, or painted brown.
9. DOORS EXTERIOR	a. Door openings are a minimum of 12 inches deep to simulate an adobe brick wall. b. Rough, sawn, or hewed wood plank doors with exposed forged iron nails or decorative bronze bosses are located on the exterior face of the door to simulate traditional construction. c. Finish is clear or dark stain. d. Exposed hardware forged wrought iron.
10. DOORS GARAGE	a. Garage doors will match materials and design details of entrance doors.
11. EXTERIOR WALLS	
Brick	a. Eighteenth and early nineteenth century handmade or imitation Mission brick.
Adobe	a. Adobe brick covered with mud plaster or cement plaster to imitate mud plaster.
Stone Masonry	a. Eighteenth and early nineteenth century stone masonry at the San Gabriel Mission will be covered entirely or partially with mud cement plaster. b. Cut stone decorative details in Spanish Renaissance or Baroque style.
Plaster	a. Mud and lime plaster with smooth irregular surface. b. Cement / lime / and plaster with smooth irregular surface
12. EXTERIOR PARAPET WALLS	a. Simple plaster crown molding with three or four profiles used at the top of walls that do not have a roof or a raised parapet.
13. GABLE WALL PARAPETS	a. Baroque or neoclassical decorative gable ends on large scale buildings only. b. Plain gable with pitched roof.



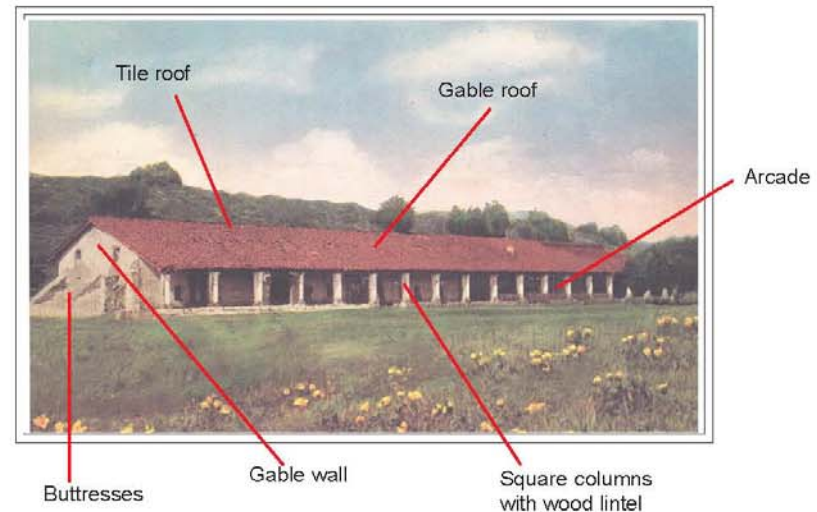
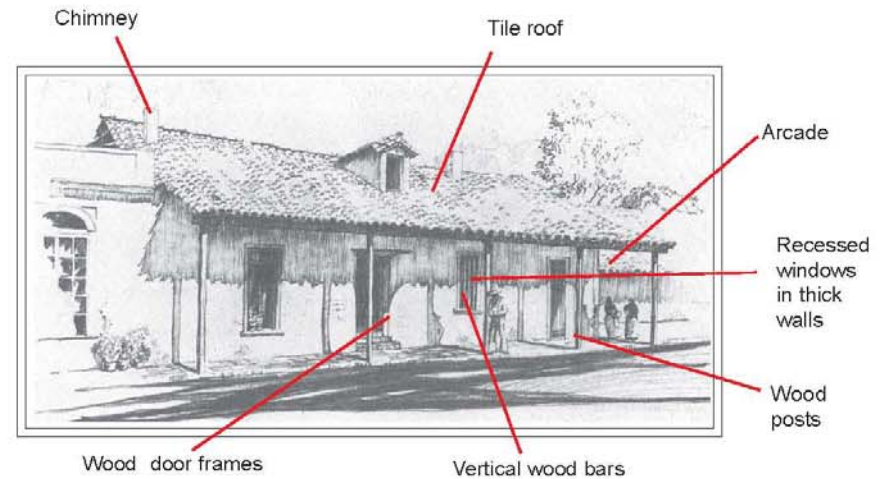
Mission District Specific Plan ~ Architectural Design

SPANISH COLONIAL (SC) 1770 - 1845	
14. GARDEN WALLS	<ul style="list-style-type: none"> a. Stone, adobe bricks, and fired clay brick walls covered with smooth cement plaster that simulates mud plaster. b. Walls with a flat top or a round cap that is plastered.
15. LIGHTING FIXTURES	<ul style="list-style-type: none"> a. Wrought iron lanterns will hang from wrought iron chains and be supported by wrought iron brackets.
16. MONUMENT SIGNS	<ul style="list-style-type: none"> a. Materials (found at the San Gabriel Mission) include stone masonry, fired clay brick, cement stucco that matches mud plaster, hewn timbers, and wrought iron. b. Light fixtures are wrought iron or sheet metal lanterns.
17. PAVING	<ul style="list-style-type: none"> a. Red clay tile that measures 12 to 18 inches square. b. Laid in grid pattern. c. Decomposed gravel.
18. PERGOLAS	<ul style="list-style-type: none"> a. Square brick or adobe brick columns covered with plaster. b. Finish wood beams and rafters. c. Log beams and rafters d. No roof covering.
19. ROOF CONFIGURATION	<ul style="list-style-type: none"> a. Gable, shed, flat b. Segmental domes on towers.
20. ROOF MATERIALS	<ul style="list-style-type: none"> a. Terra cotta flat tiles, terra cotta barrel tiles, or imitation terra cotta tiles.
21. TOWER DOMES	<ul style="list-style-type: none"> a. Round or segmented domes. b. Cement stucco on domes.
22. ROOF RAFTER TAILS	<ul style="list-style-type: none"> a. Simulated rafter tails spaced 24 – 30 inches on center. b. Plain ends on rafter tails.
23. WINDOW GRILLES	<ul style="list-style-type: none"> a. Turned wood spindle grilles on windows. b. Wrought iron bars on windows.

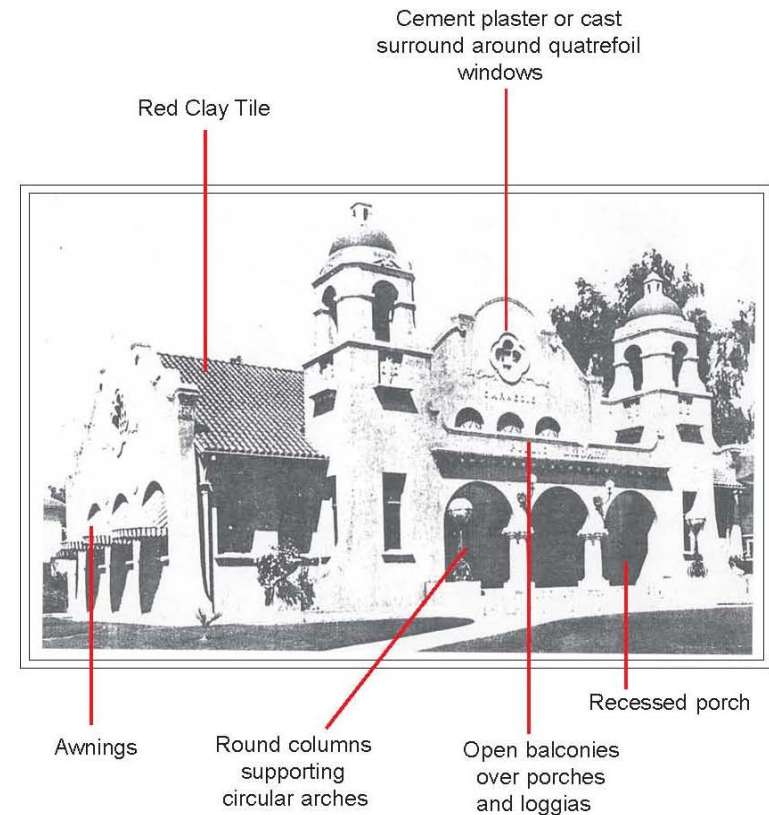


Mission District Specific Plan ~ Architectural Design

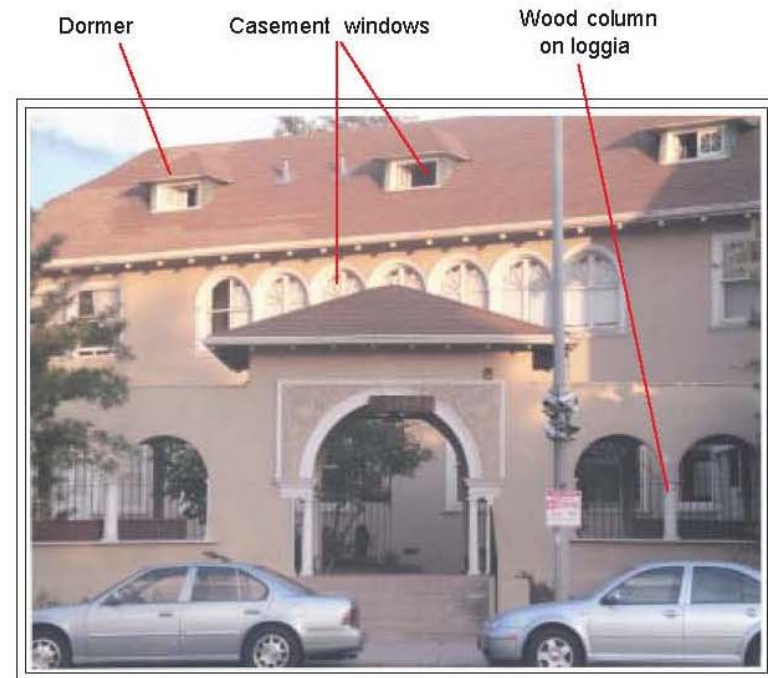
SPANISH COLONIAL (SC) 1770 - 1845	
24. STAIRCASES	a. Solid balustrades covered with plaster, red tile treads, and plaster risers.
25. TOWERS & CAMPANILE	a. Towers, turrets campanile on churches only.
26. WATER TANK, POOLS, & FOUNTAINS	a. Round or square tanks, 30 inches high constructed of reinforced concrete that simulates the appearance of stone or Mission brick masonry covered with plaster. b. Walls of the tank do not have a cap.
27. WINDOWS	a. Spanish Colonial windows did not have glass window sashes until the arrival of American building technology in the 1840s. b. Windows originally were fitted with wood shutters. c. Window openings are a minimum of 12 inches deep to simulate adobe brick construction. d. Turned wood spindles or wrought iron bars are set vertically into the window frame located in front of glazed wood casement windows. e. Exterior wood plank shutters with window grilles. f. American windows are double hung with 6/6, 8/8, 8/12, 16/16 wood sashes. g. Individual panes of glass are square or oblong with the height greater than the width.
Gable Wall & Parapets	a. Round or quatrefoil windows are used as a special accent above the main entrance of a large-scale building.
28. TOWER OPENINGS	a. Arched openings are square.
29. WINDOW SHUTTERS	a. Wood plank shutters with panels or two or three horizontal nailers are exposed and have wrought iron hardware. b. Single shutters are the same width as the window openings. c. Panels on pairs of shutters are one half the width of openings.



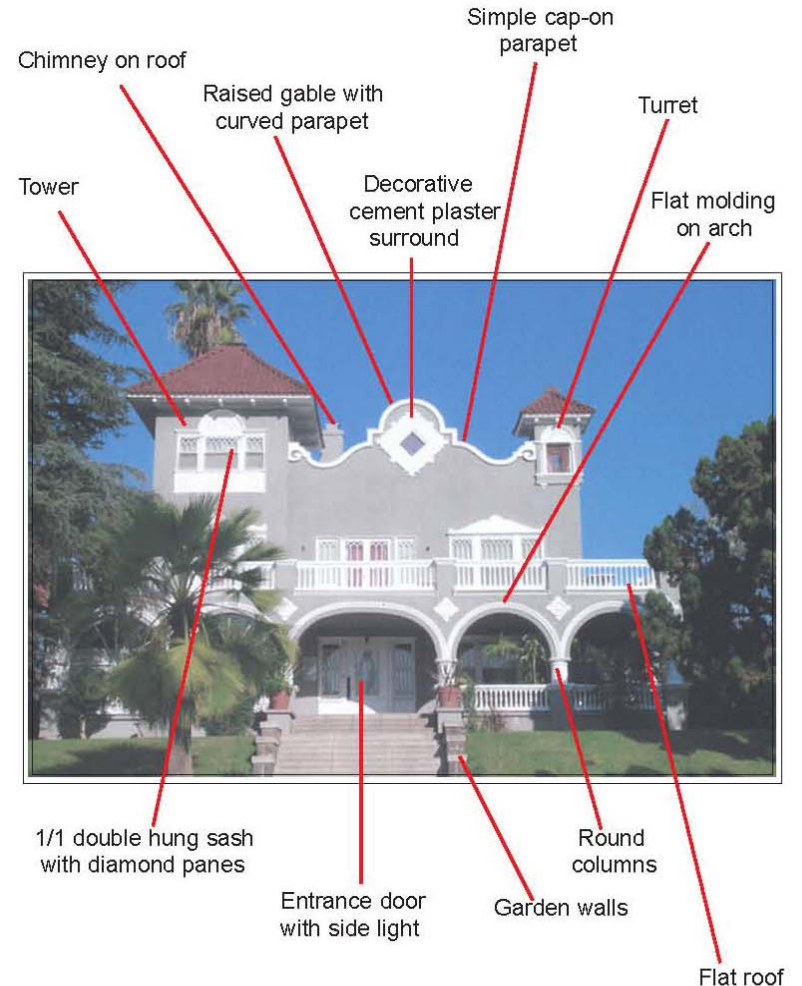
MISSION REVIVAL (MR) 1895 - 1910	
1. ARCADE & LOGGIA BALCONY, & PORCH CEILINGS	<ul style="list-style-type: none"> a. Varnished or painted Tongue and Groove boards. b. Sand-finished cement plaster.
2. ARCADE & LOGGIA MASONRY COLUMNS AND ARCHES	<ul style="list-style-type: none"> a. Substantial square columns with circular or flat arches. b. Cement plaster with sand finish. c. Substantial round columns that support circular arches.
3. ARCADE, LOGGIA & BALCONY WOOD COLUMNS	<ul style="list-style-type: none"> a. Classical style round wood columns. b. Doric, Ionic, or Corinthian capital and bases. c. Square and circular flat arches.
4. BALCONIES	<ul style="list-style-type: none"> a. Recessed balconies with flat or round arch openings and solid balustrades covered with cement plaster. b. Open balconies over porches or loggias with flat roofs with solid balustrade covered with cement plaster. c. Balustrades are part of the balustrade of the wall below.
5. BUTTRESSES	<ul style="list-style-type: none"> a. Decorative buttresses.
6. CAPS ON PARAPET WALLS	<ul style="list-style-type: none"> a. Plain flat plaster or sheet metal caps.



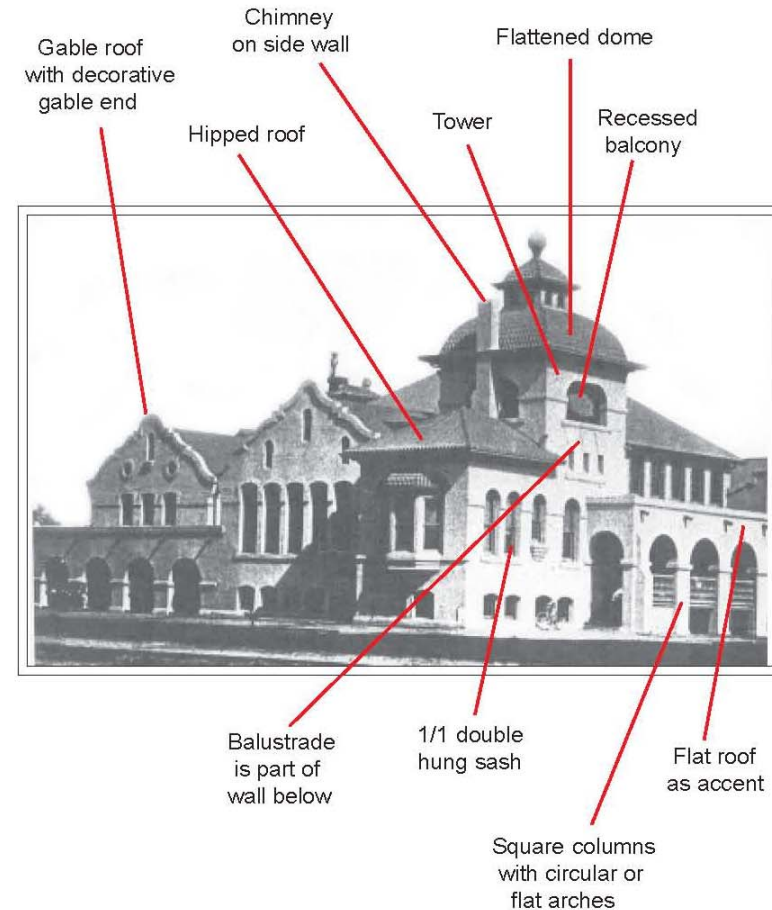
MISSION REVIVAL (MR) 1895 - 1910	
7. CHIMNEYS	<ul style="list-style-type: none"> a. Chimneys are located on the roof or outside wall with a simple cap. Cement plaster with pebbledash or sand finish. b. Chimneys or roof to have cement plaster with pebbledash or sand finish. c. Chimneys on outside wall to be covered with cement plaster with pebbledash or sand finish; clinker brick, or river rock.
8. COLUMNS & PILASTERS	<ul style="list-style-type: none"> a. Plain columns with wood capital and base. b. Monumental round columns of loggias, arcades, and pergolas. c. Classical style cast stone or wood columns with Doric capitals and bases.
9. DECORATIVE WINDOW & DOOR DETAILS	<ul style="list-style-type: none"> a. Plain flat or decorative moldings used to accent the head of circular arched windows or doors that are the focal point of the façade. b. Cement plaster, cast stone, or composition molding placed around quatrefoil windows.
10. DOORS EXTERIOR	<ul style="list-style-type: none"> a. Front doors that are oak or other hardwood with a single wood dropped panel, single glazed panel, or a glazed panel with a wood dropped panel below. b. The oak or hard wood door has a clear coating to expose the grain. c. Hardware is brass or wrought iron in Mission Revival, Arts and Crafts, or traditional design. d. Front doors are a minimum of 42 inches wide. e. Secondary exterior doors will be hardwood or softwood with five horizontal, glazed upper panels and a single panel below. f. Secondary hardwood doors are clear coated or painted. Softwood doors will be painted. g. French doors match the style of casement windows or sash windows. h. Door openings for a pair of double doors are 60 inches in width or less. i. French door openings are to be separated by a wall that is 24 or more inches. j. Single glazed door with narrow fixed sidelights.



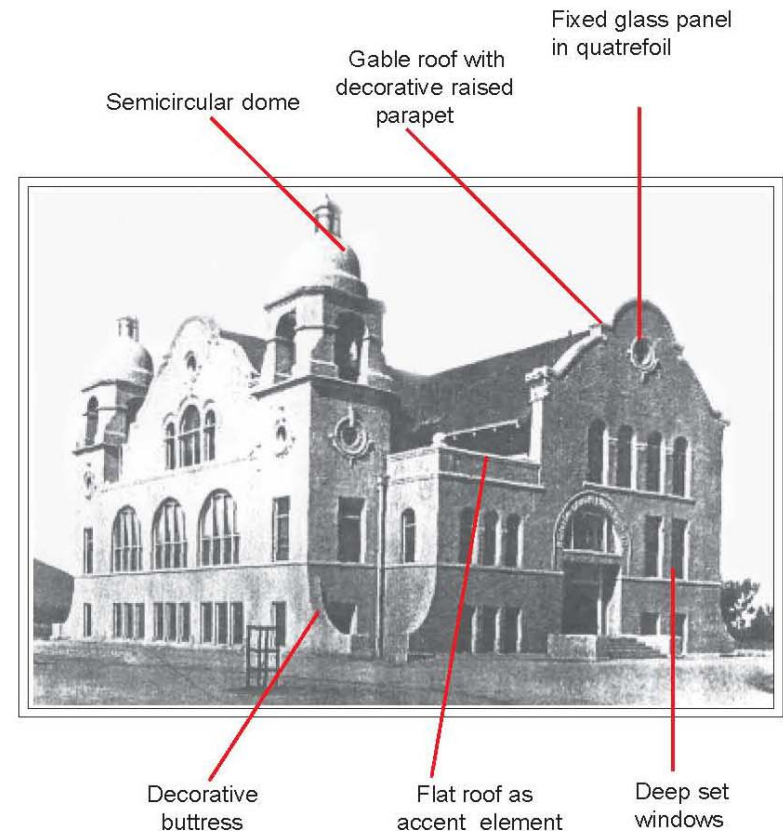
MISSION REVIVAL (MR) 1895 - 1910	
11. DOORS GARAGE	a. Paneled wood doors.
12. EXTERIOR WALLS	
Stone Masonry	a. River rock veneer on cut stone, cast stone, or foundation walls, chimneys, and front porch balustrades.
Plaster	a. Cement plaster with spatter dash finish. b. Cement plaster with sand finish.
Wood Paneling	a. Oak paneling with dropped panels on walls and soffits of a recessed main entrance.
13. GABLE WALLS	a. Raised gable wall will have a Mission style curved parapet wall.
14. GARDEN WALLS	a. Walls to have cement plaster with a sand finish or a pebbledash finish, or veneered with river rock, clinker brick, cut stone with a rock face. b. Caps on walls to be plain. c. Masonry finished walls to have a concrete cap. d. Plaster finish walls to have wood or concrete caps.
15. LIGHTING FIXTURES	a. Wrought iron or copper Arts and Crafts style wall sconces. b. Wrought iron or copper Arts and Crafts style lanterns. c. Cast brass or bronze porch traditional style hanging light. d. Cast brass or bronze traditional style wall sconce.



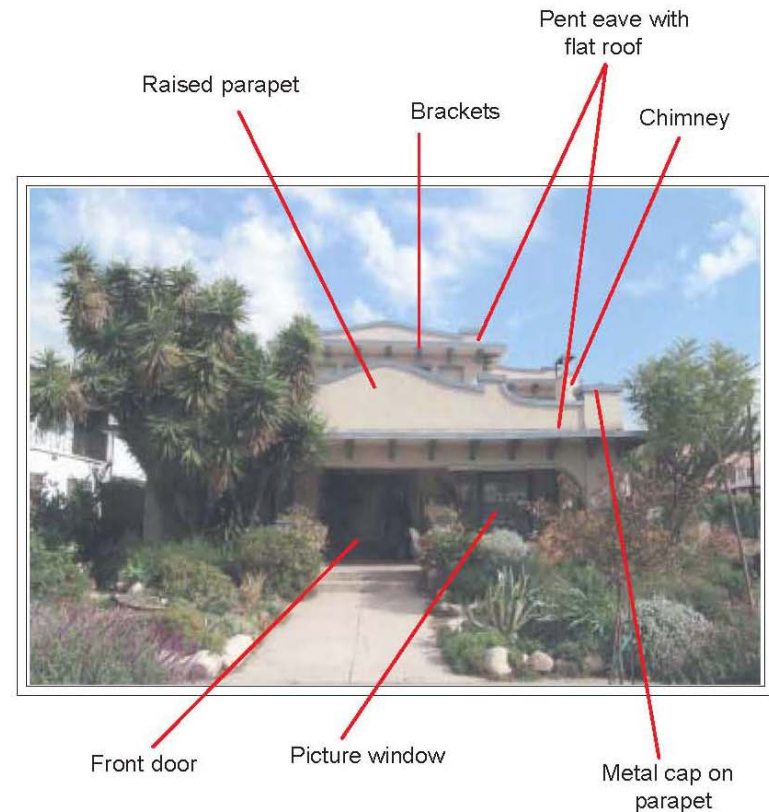
MISSION REVIVAL (MR) 1895 - 1910	
16. MONUMENT SIGNS	<ul style="list-style-type: none"> a. Materials include river rock, cement plaster with a sand finish, cement plaster with a pebbledash finish, cast stone block that matches or is similar to those at 250 South Mission Drive. b. Light fixtures are limited to traditional style of cast bronze standards with glass (or materials that look like glass) lens, copper Arts and Craft style lanterns, and exposed light bulbs.
17. PAVING	<ul style="list-style-type: none"> a. Plain or red tinted scored concrete poured in a grid pattern. b. Terra cotta tiles laid in a grid pattern. c. Decomposed granite and gravel.
18. PERGOLAS	<ul style="list-style-type: none"> a. Square or round columns covered with pebbledash or sand finished plaster. b. Wood or cast stone Doric columns. c. Wood beams and rafters.
19. PORCHES	<ul style="list-style-type: none"> a. Recessed or projecting porches with roofs and solid balustrades covered with cement plaster. b. Projecting porches are treated like loggias or arcades with round or flat arches. c. Floors are concrete or wood.
20. ROOF BRACKETS	<ul style="list-style-type: none"> a. Decorative brackets with traditional details.
21. ROOF CONFIGURATION	<ul style="list-style-type: none"> a. Gabled roofs with a decorative raised parapet. b. Hip roofs with straight or flared eaves. c. Flattened or semi-circular domes on towers. d. Pointed caps on circular towers. e. Flat roofs as accents on elements of the main building, such as porches and colonnades. f. Pent eave roofs will have brackets.



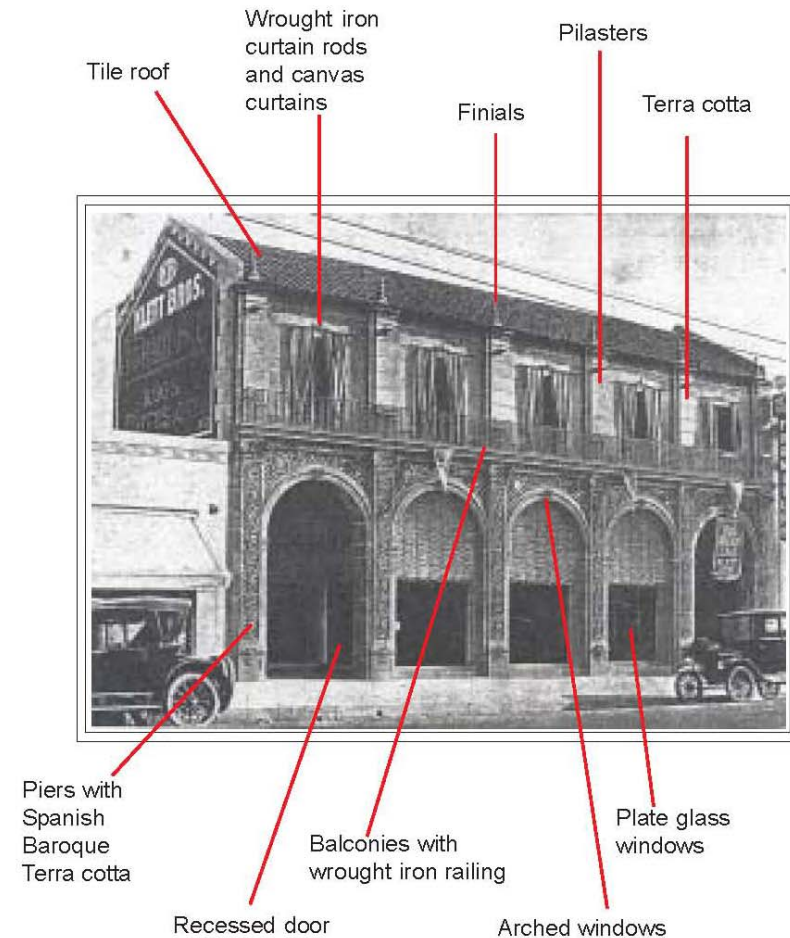
MISSION REVIVAL (MR) 1895 - 1910	
22. ROOF DORMERS	<ul style="list-style-type: none"> a. Roof dormers with gable or hip roofs. b. Roof dormers with raised Mission Revival parapet.
23. ROOF MATERIALS	<ul style="list-style-type: none"> a. Terra cotta flat tiles, terra cotta barrel tiles, or imitation terra cotta tiles. b. Galvanized sheet metal imitation tiles. c. Galvanized sheet metal with standing seam may be used for dome roofs. d. Asphalt shingles
24. ROOF RAFTER TAILS	<ul style="list-style-type: none"> a. Exposed rafter tails will be spaced 16 inches on center with straight ends or ends with acute angles.
25. STAIRCASES	<ul style="list-style-type: none"> a. Solid front balustrade with covered cement plaster with sand finish. b. Poured concrete treads and risers.
26. TOWERS & TURRETS	<ul style="list-style-type: none"> a. Square cornered towers. b. Square cornered towers will have octagonal drums. c. Octagonal corner towers.
27. WATER TANK, POOLS, & FOUNTAINS	<ul style="list-style-type: none"> a. Round or square tanks, 18 to 24 inches high, constructed of reinforced concrete and will be capped in concrete. b. Walls of the tank covered with cement plaster with a sand finish or a pebbledash finish.



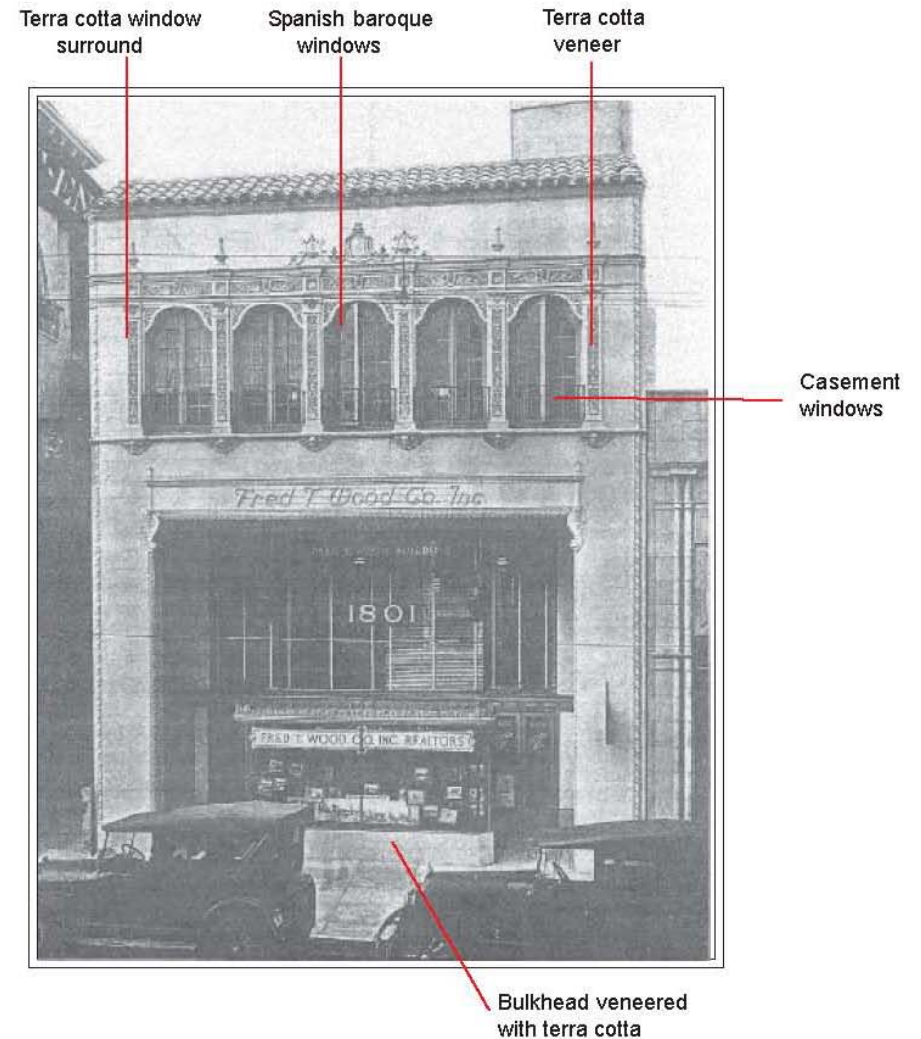
MISSION REVIVAL (MR) 1895 - 1910	
28. WINDOWS	<ul style="list-style-type: none"> a. Window openings have a minimum depth of 5 ½ inches. b. Double hung 1/1 window sash, the upper sash can also be divided into diamond panes, square panes, or square and vertical panels. c. Casement windows with a single pane of glass. d. Casement windows divided with one horizontal muntin creating a narrow horizontal pane of glass at the top, and a long pane at the bottom. e. Casement window can have diamond shaped panes of glass. f. Picture windows with a large center window flanked by a single narrow window on each side. The center window is a single piece of fixed glass or a double hung 1/1 sash window. The side windows are double hung sash windows or casement windows. g. Small decorative windows include vent windows hinged at the top, and fixed glass windows that are round, oval, or quatrefoil. h. Fixed art glass, beveled glass, or diamond shaped panels are used as sidelights and transoms for doors and large windows. i. The window sash is soft wood that is painted. j. Commercial display windows are single panes of fixed clear glass with a separate transom window. k. Commercial display windows can have wood or bronze frames.
28. WINDOW AWNINGS & CURTAINS	<ul style="list-style-type: none"> a. For residential and large scale buildings, simple straight awnings with side panels and with straight or scalloped front flap on individual windows are hung on a utilitarian metal frame that is not exposed. b. For display windows on commercial buildings, simple straight awnings with or without sides, with straight or scalloped edges, are hung on utilitarian metal frames.



SPANISH COLONIAL REVIVAL (SCR) 1920 - 1939	
1. ARCADE, LOGGIA, BALCONY, & PORCH CEILINGS	<ul style="list-style-type: none"> a. Barrel vaulted or double barrel-vaulted ceilings with a smooth plaster finish to be plain plaster or with painted, stenciled, or hand-painted designs. b. Exposed rough sawn beams that are painted with or without stencils. c. Ceiling with smooth plaster that is painted or stenciled. d. Ceiling with California finished plaster. e. Ceiling with wood panels left natural or stained or with wood planks left natural, stained, or painted.
2. ARCADES & LOGGIAS WITH MASONRY, PIERS, AND COLUMNS	<ul style="list-style-type: none"> a. Substantial square piers that are circular or have flat arches. b. Stone columns with Doric capitals and bases. c. Spanish Gothic, Spanish Renaissance, Spanish Baroque or Spanish Colonial styles.
3. BALCONIES	<ul style="list-style-type: none"> a. Cantilevered balconies with wrought iron floors and railings. b. Balconies situated over projecting entrances. c. Balustrades covered with cement plaster. d. Recessed balconies extend slightly beyond the face of the first floor wall. They have turned or carved wood posts, turned wood balusters, wood hand rails, and exposed beams with or without decorative ends. The wood is stained with or without decorative painted finishes on selected features. e. Recessed balconies with cast stone columns and arched openings. f. Open or recessed balconies with plaster covered balustrades with decorative pierced openings in the plaster or pierced screens made of cast stone or terra cotta.

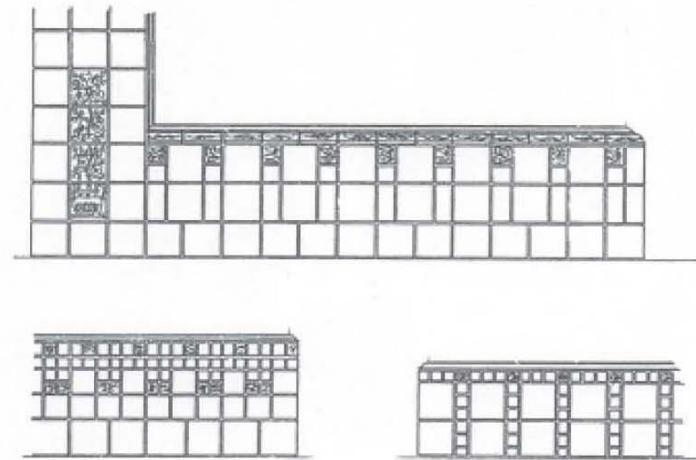


SPANISH COLONIAL REVIVAL (SCR) 1920 - 1939	
4. CAP PARAPET WALLS	a. Cement plaster or cast stone caps with Moorish, Spanish Gothic, Spanish Renaissance, or Spanish Baroque details.
5. CHIMNEYS	a. Chimneys have cement plaster finishes and are located on the roof or wall. b. Chimneys can have a simple cap, a terra cotta chimney pot, or a pierced screen made of red tile or cast stone. c. Chimneys are decorated with a glazed tile panel.
6. COLUMNS & PILASTERS	a. Columns or pilasters are cast stone in the Moorish, Spanish Gothic, Spanish Renaissance, or Spanish Baroque style.
7. DECORATIVE WINDOW & DOOR DETAILS	a. Cast stone or cement plaster in Moorish, Spanish Gothic, Spanish Renaissance, or Spanish Baroque styles surrounds on windows or main entrance doors. b. Cast stone or cement plaster in Moorish, Spanish Gothic, Spanish Renaissance, or Spanish Baroque entablature will be placed around the main entrance door.
8. DOORS EXTERIOR	a. Door openings will be a minimum of 5 ½ inches deep for small-scale residences and a minimum of 9 ½ inches deep for larger scale buildings. b. Front doors for residences will be hardwood with panel doors with or without decorative glass panels, clear coat finish, and wrought iron or brass hardware. c. French doors with wood or steel frames, round or flat arches, and two to four horizontal muntins. Individual panes of glass will be square or oblong with the width greater than the height. Wood and steel will be painted. d. Secondary doors will be softwood or hardwood with period decorative panels or decorative glass panels. e. Softwood will be painted. Hardwood will have a clear coating.

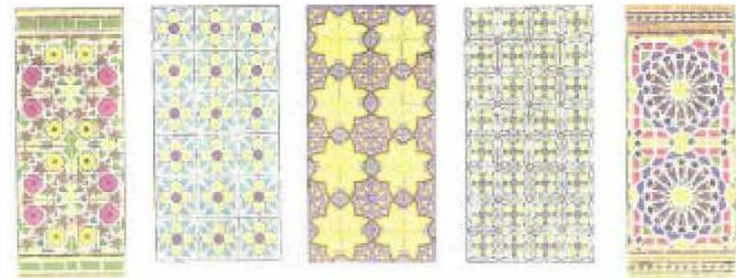


SPANISH COLONIAL REVIVAL (SCR) 1920 - 1939	
9. DOORS GARAGE	<ul style="list-style-type: none"> a. Paneled wood doors with or without decorative details. b. Plank wood doors.
10. EXTERIOR WALLS	
Brick	<ul style="list-style-type: none"> a. Eighteenth and early nineteenth century style hand made Mission brick. b. Exposed early twentieth century manufactured brick partially covered with cement plaster as an accent. c. Twentieth century manufactured brick with one coat of white paint.
Adobe	<ul style="list-style-type: none"> a. Imitation adobe brick covered with cement plaster to imitate mud plaster.
Tile	<ul style="list-style-type: none"> a. Spanish Colonial Style, Malibu, Catalina, Gladding McBean decorative panels on bulkhead walls below storefront windows.
Plaster	<ul style="list-style-type: none"> a. Cement plaster with sand finish. b. Cement plaster with California finish.
Concrete	<ul style="list-style-type: none"> a. Exposed reinforced concrete with exposed horizontal form boards pattern.
Cast Stone	<ul style="list-style-type: none"> a. Spanish Renaissance or Baroque architectural details on the projecting or recessed walls at the main entrance.
Wood Paneling	<ul style="list-style-type: none"> a. Oak paneling with dropped panels on walls and soffits of a recessed main entrance.
11. GABLE WALLS	<ul style="list-style-type: none"> a. Cement plaster with sand or California finish. b. Raised gable end over main entrance doors can be veneered in cast stone with Spanish Renaissance or Baroque details.

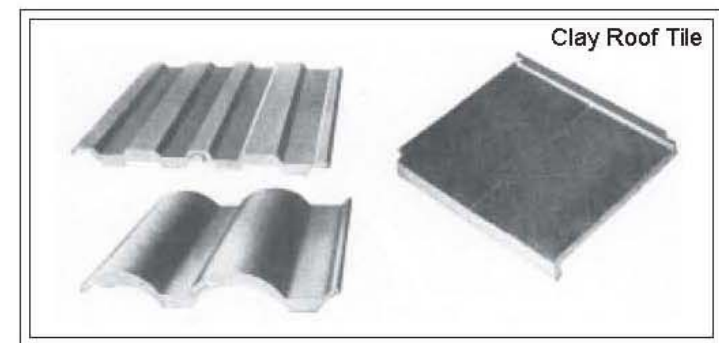
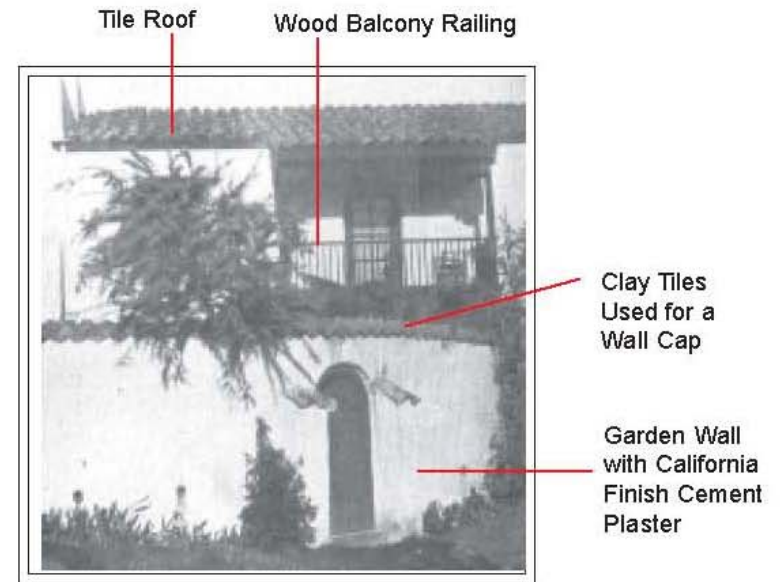
Tiles for Storefront Bulkheads



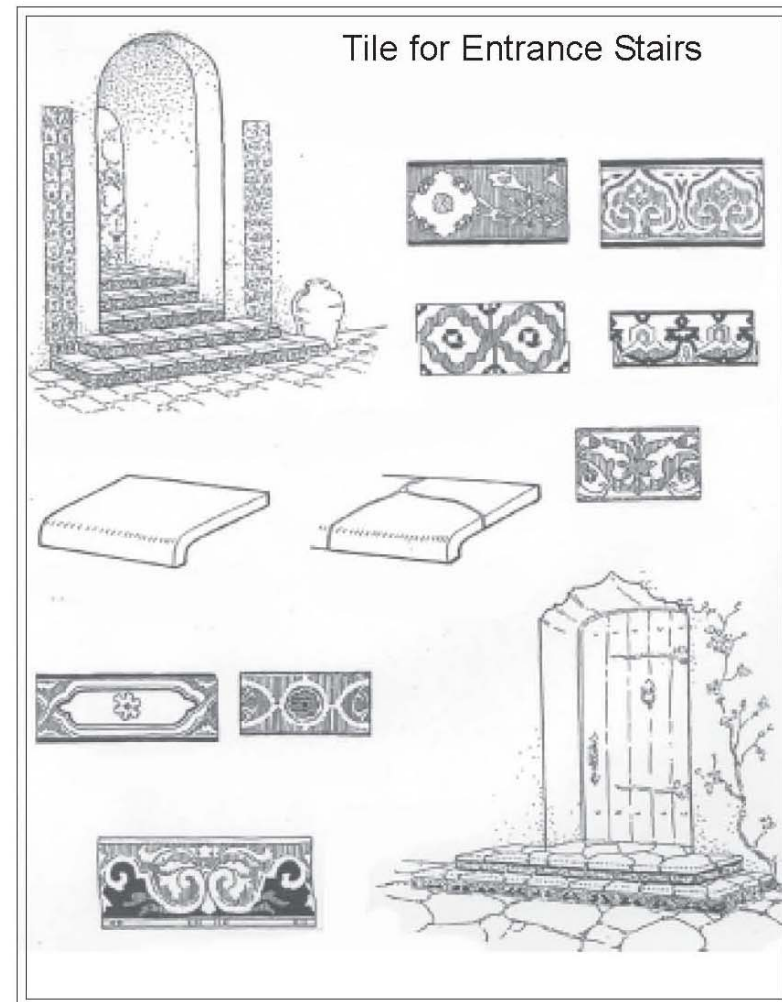
Samples of Decorative Tiles



SPANISH COLONIAL REVIVAL (SCR) 1920 - 1939	
12. GARDEN WALLS	<ul style="list-style-type: none"> a. Adobe brick, Spanish Colonial style brick, or twentieth century style brick walls covered with cement plaster. b. The cement plaster is often left off in places to give the picturesque appearance of deteriorated plaster that reveals the brick wall. c. Twentieth century manufactured brick walls with a wash of white paint that simulates deteriorated paint. d. Concrete walls covered with cement plaster that has a Californian finish. e. Reinforced concrete walls with exposed board form marks left unpainted. f. Masonry walls veneered with glazed Spanish Colonial, Malibu, Batchelder, or other 1920s California tile. g. Terra cotta tile, red clay roof tile, cast stone, Spanish colonial style brick, or twentieth century brick can be used as a cap on walls with cement plaster.
13. LIGHTING FIXTURES	<ul style="list-style-type: none"> a. Wrought iron and glass hanging lanterns along and wall sconces. b. Tin hanging lanterns with cut and pierced designs. c. Sheet metal and glass lanterns and wall sconces.
14. MONUMENT SIGNS	<ul style="list-style-type: none"> a. Materials include cement stucco with California or Spanish finish, standard bricks partially covered with cement stucco or painted white, Spanish Colonial tile, California art tile, wrought iron, planed wood with painted finish, and hewn wood with a stain finish. b. Lighting fixtures include wrought iron or sheet metal.

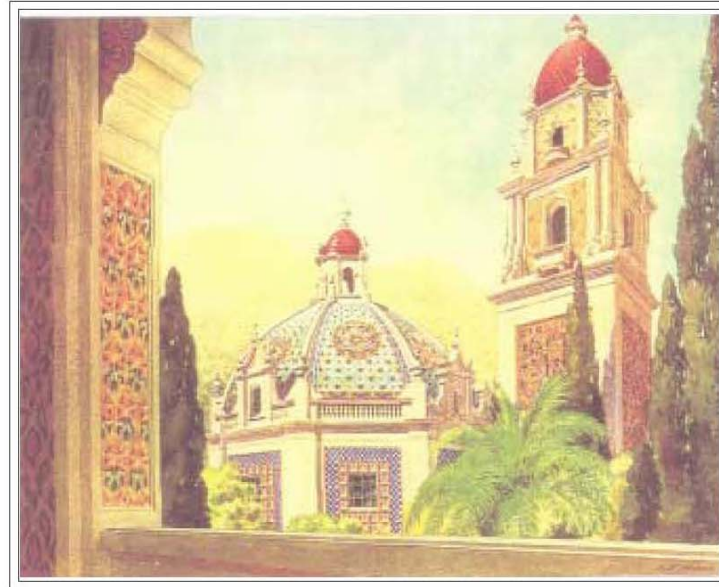


SPANISH COLONIAL REVIVAL (SCR) 1920 - 1939	
15. PAVING	<ul style="list-style-type: none"> a. Terra cotta tiles are square, hexagonal, or octagonal. b. Different sized tiles laid in various geometric patterns. c. Moorish, Spanish Colonial, and 1920s California manufactured glazed or matte finished tile laid in various geometric patterns. d. Terra cotta and glazed tile used together. e. Mission style bricks and twentieth century bricks laid in basket weave, herringbone, running flat, cross flat, and diagonal flat patterns. f. Concrete scored to look like irregular stone paving. g. Flagstone paving with irregular, random rectangular, or rectangular patterns. h. Decomposed granite.
16. PERGOLAS	<ul style="list-style-type: none"> a. Cast stone Spanish Renaissance or Baroque column. b. Square or round columns covered with cement plaster. c. Wood beams and rafters with plain or decorative beam ends and rafter tails.
17. PORCH ENTRANCE LANDINGS	<ul style="list-style-type: none"> a. Porch landings with tile, terra cotta, or cement paving on the treads and landing. b. Porches with wrought iron railings.
18. ROOF BRACKETS	<ul style="list-style-type: none"> a. Wood decorative brackets stained or painted. b. Cement plaster molding.
19. ROOF CONFIGURATION	<ul style="list-style-type: none"> a. Gable, Hip, and Shed. b. Towers to have domes. c. Commercial buildings can have flat roofs with decorative tile roof above street facade.
20. ROOF MATERIALS	<ul style="list-style-type: none"> a. Terra cotta flat tiles, terra cotta barrel tiles, or imitation terra cotta tiles. b. Glazed Spanish Colonial tiles will be used on dome roofs.

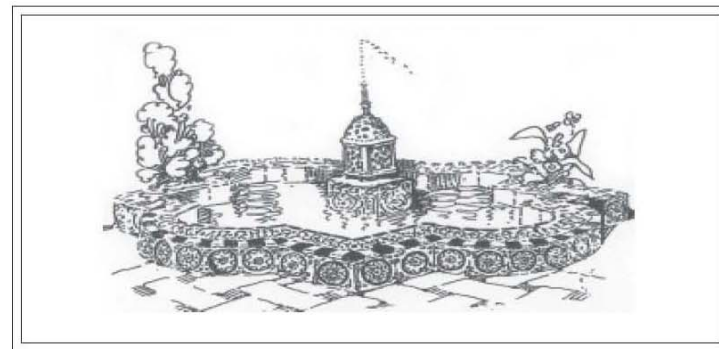


SPANISH COLONIAL REVIVAL (SCR) 1920 - 1939	
21. ROOF RAFTER TAILS	a. Plain or decorative rafter tails 16 inches on center.
22. SCREENS & GRILLES ON WINDOWS, DOORS, & TRANSOMS	a. Turned wood grilles. b. Wrought iron grilles with or without cast iron decorative elements. c. Bronze grilles on commercial buildings. d. Terra cotta tile screens. e. Reinforced concrete pierced screens. f. Cast stone pierced screens.
23. STAIRCASES	a. Solid balustrades covered with plaster with California finish. b. Stair risers and treads will be covered with terra cotta, glazed decorative period tiles, magnesite, or finished concrete.
24. TOWERS	a. Square and octagonal.
25. WATER TANK, POOLS, & FOUNTAINS	a. Round, octagonal, star, and quatrefoil shape pools with basins, 12 to 18 inches high. b. Spanish Baroque stone fountains, 1920's terra cotta or tile fountains manufactured in California, and fountains veneered with tile placed in the center of large pools. c. Semi-circular, square, and oblong pools attached to a garden wall or a wall of a building. d. Pool basins veneered with Spanish Colonial, Andalusian, Moorish, Malibu, Batchelder, or other 1920s California tile. e. Tiles set in geometric patterns or broken tiles laid in an irregular crazy quilt pattern.

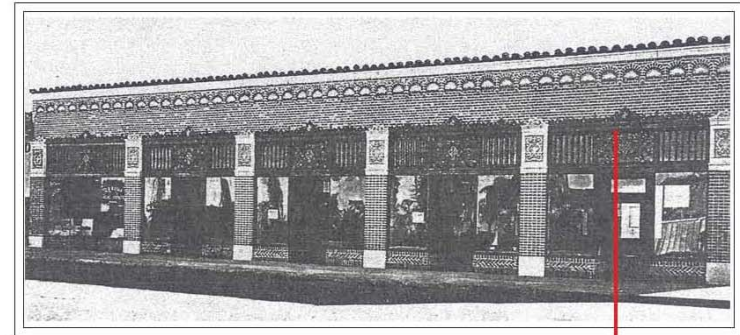
Tiled Dome



Fountains and Pools

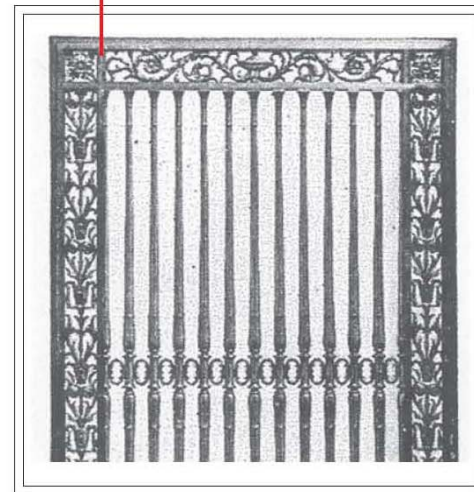


SPANISH COLONIAL REVIVAL (SCR) 1920 - 1939	
26. WINDOWS	
Residential	<ul style="list-style-type: none"> a. Window openings have a minimum depth of 5 ½ inches on residences and 9 ½ inches on larger scale buildings. b. Wood or metal casement windows have two to four horizontal muntins. The individual panes of glass are square or wider than they are tall. The wood or metal is painted on all buildings. c. Single large circular, parabolic, pointed, or flat arch. Wood or metal window. Glazing can be single sheet of clear glass, square or vertical panes. Leaded clear glass panes with or without colored glass inserts can also be used on residential buildings.
Institutional	<ul style="list-style-type: none"> a. Steel casement windows with horizontal and vertical muntins. b. Large-scale wood or steel windows with fixed and/or movable sections.
Commercial	<ul style="list-style-type: none"> a. Display windows with wood or metal frame and a single pane of glass b. Transom windows above display windows. c. The bulkhead panel below the display window will be covered with plain dark glazed tile, Spanish Colonial tile, or 1920s California art tile.
All Building Types	<ul style="list-style-type: none"> a. Decorative windows will be round, oval, or square. b. Decorative windows will have Moorish or Spanish Gothic details.

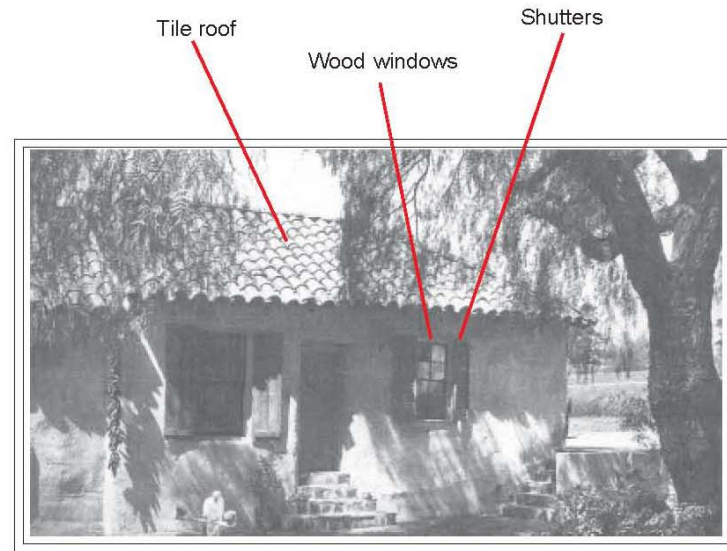


Wrought iron grilles over transoms

Bronze window grille for institutional or commercial structure



SPANISH COLONIAL REVIVAL (SCR) 1920 - 1939	
27. WINDOW AWNINGS & CURTAINS	<ul style="list-style-type: none">a. Simple straight awnings with sides or awnings with front flap and sides that have straight or scalloped edges are hung on a utilitarian metal frame.b. Simple straight awnings without side panels or a straight or scalloped front flap are hung over decorative wrought iron frames.c. Canvas curtains, attached to wrought iron rings and decorative wrought iron curtain rods are attached to the exterior wall.
28. WINDOW SHUTTERS	<ul style="list-style-type: none">a. Wood plank shutters with two or three exposed horizontal nailers.b. Wood louvered shutters.c. A pair of shutters for each window.d. The width of each leaf of the shutter will be one half of the window opening.



7.2.1 Modifications to Architectural Design Styles

While cities often reflect their own historical influences and time periods, there may be situations when different architectural styles may be appropriate for a new structure in the Mission District. These designs are not permitted on any buildings along Mission Drive or adjoining key cultural resources. The following criteria shall be used to evaluate each proposal:

- Complementary with the three historical architectural styles;
- Quality of the overall design demonstrates a high level of design expertise and craftsmanship;
- Pedestrian, human scale with historical references appropriate for the district;
- Impact upon historic sites, historic or architecturally significant buildings, structures, and public improvements;
- Protection of view corridors, both across the district and with respect to specific cultural and architectural resources; protection of key sight lines and viewing envelopes;
- Public streetscape and amenity values, quality and design of open space features and outdoor living areas;
- Style not to perfectly replicate the adjoining building for new buildings directly adjacent to an existing resource; and
- Design details with subtle references that distinguish between authentic older buildings and newer buildings reflecting traditional styles, or alterations to older buildings.

All design proposals must be prepared by a licensed Architect. The Community Development Director, or his designee, shall make the final decision on the appropriateness of the design. The Consultant City Architect or Restoration Architect may be consulted for evaluation of the proposals.

7.2.2 Color Palette and Materials

Color has always been an important element of different periods and styles of architecture. In order to reinforce the diverse architectural styles in the Mission District, distinct color palettes that were used when the structures were built are required. The color palette that is appropriate for one style of architecture cannot necessarily be used on another style. New buildings designed in the Spanish Colonial style, Mission Revival style, and the Spanish Colonial Revival style shall utilize each of its own appropriate color palettes.



The Mission District also contains buildings whose architectural styles are not derived from the original Spanish Colonial style introduced in the late eighteenth century. They include late nineteenth century structures, early twentieth century commercial buildings, bungalows built in the 1920s and 1930s, and structures designed in the modern style after World War Two. They have their own distinctive color palette.

In order to maintain visual harmony in the Mission District, the color palette used on non-contributing existing buildings and new contemporary buildings shall be selected from any of the color palettes listed for the period styles. This group of buildings can use different colors from more than one color palette to meet design sensibilities. Though the emphasis of design is focused on three historical periods of architecture, there are other styles of architecture that could be replicated. The following are the color palettes for each style of architecture in the Mission District:

A. Spanish Colonial Style Buildings

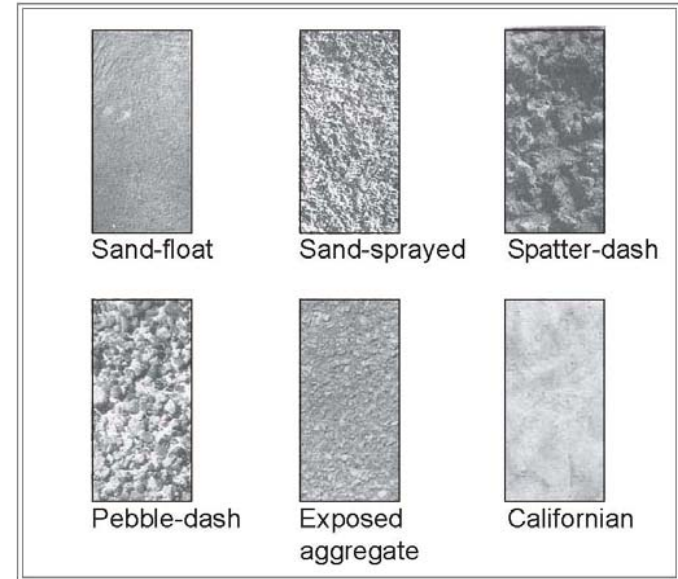
1. Walls: Cement plasters painted white to simulate lime white wash.
2. Wood Architectural Features: Stained wood or natural wood with a clear stain.
3. Roofs: Red clay tile.

B. Late Nineteenth Century

1. Queen Anne Victorian Cottage such as the Bovard-Wilson Hayes House and Jail
2. Wood Shingles and Siding; stained or painted wood
3. Wood Trim: White or cream color
4. River Rock Stone: Natural finish

C. Mission Revival Style Buildings and Vernacular Commercial Buildings

1. Cement Plaster: New cement plaster with a sand finish or pebble dash finish with natural materials. Existing cement plaster shall be painted gray or brown/gray paint to simulate a natural finish.
2. Brick and River Rock: Natural finish.



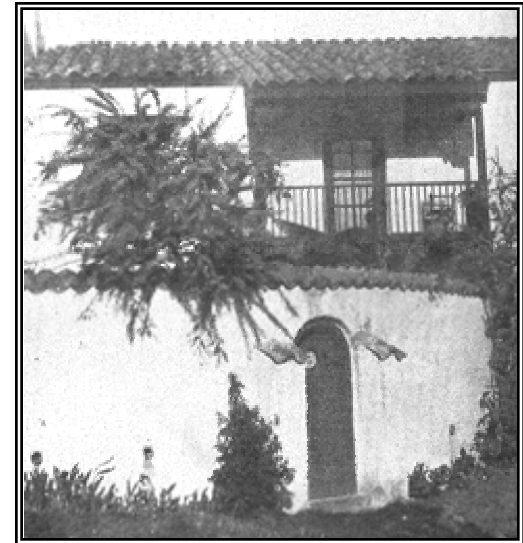
Stucco Samples



3. Wood Shingles and Siding: Brown, dark green, dark blue/green, barn red, or red/brown stain or paint.
4. Wood Trim: Cream, yellow ochre, red ochre brown, dark green, dark blue/green, barn red, or red/brown paint.
5. Entrance Doors: Oak, walnut, or mahogany stain.
6. Secondary Doors and Window Sash: Secondary doors and window sash are often painted a different color than the trim such as cream, ochre, brown, dark green, dark blue/green, dark red or red/brown paint.
7. Sheet Metal: Painted the same color as the wood trim.
8. Wrought Iron: Natural finish.
9. Brass Hardware: Unfinished without a clear lacquer coating.
10. Concrete Paving: Concrete with natural finish or tinted red.

D. Spanish Colonial Revival Style

1. Cement Plaster: New cement plaster in natural color; cement plaster tinted the warm colors of stone, warm white, or cream; or white paint may simulate whitewash.
2. Existing cement plaster shall be warm gray or gray/brown paint to simulate natural or tinted cement plaster, warm white, or cream paint.
3. Wood Trim, Window Sash, Secondary Doors, and Shutters: Window and doors should be painted the same color as the wood trim.
 - Unpainted surface that becomes discolored;
 - Brown transparent, semi-transparent, or solid stain;
 - Cream, brown, apple green, dark green, acid green, gray green, blue/green, French blue, brick red, or bright yellow paint.
4. Turned Wood Balcony Roof Supports, Railings, Brackets, and Grilles:
 - Unpainted or brown stain on the body with highlights of brick red, yellow, and green paint on the turnings.
 - The combination of green, red, and yellow, the colors of the Mexican flag, to highlight architectural elements was a popular motif that reflects the Mexican heritage of Southern California.
 - Other colors that can be used include orange and black.



5. Main Entrance Door: Use no finish on doors that simulates antique doors with hand forged nails and cast bronze bosses. Use Oak, Walnut or Mahogany finishes.
6. Sheet Metal: Architectural elements shall be painted the same colors as the trim.
7. Architectural features that are meant to look antique shall be painted black.
8. Wrought Iron: Architectural features that are meant to look antique should be left unfinished or painted black. Wrought iron railings shall be painted black or dark black/green.
9. Brass Hardware: Shall be unfinished without a clear lacquer coating or shall have a bright finish with a lacquer coating.

E. 1920s and 1930s Bungalows

1. Wood Siding: White, cream, light yellow, light tan, or light gray paint.
2. Wood Trim: White or cream paint.
3. Exterior Entrance Door: Oak, walnut, or mahogany stain or shall be painted white, cream, dark green, or acid green.
4. Window, Secondary Doors, and Garage Doors: White, cream, dark green, or acid green.
5. Porch Floors: Dark green, dark red, or dark gray paint.
6. Porch Ceilings: White or cream paint.
7. Gable or Hip Roofs: Any color of asphalt shingle.
8. Sheet Metal Gutters and Rain Leaders: White or cream paint.
9. Wrought Iron: Black/green or black paint.

F. 1940s and 1950s

There are no finishes listed for the 1940s and 1950s buildings.

7.3 Review and Approval Process

1. **Single-Family Residential:** A site plan review application shall be submitted to the Community Development Department for all new construction or alterations to a non-historic single-family residence. Building permits shall not be issued for any structure until City staff in consultation with the City Preservation Architect approves a site plan review covering the parcel to be used. The Community Development Department shall utilize the evaluation criteria as described in this Specific Plan in making its recommendation. Building permits may be issued



only in accordance with an approved site plan review, including the terms and conditions thereof.

2. Multi-family Residential, Commercial, and Industrial:

- a. Staff level Precise Plan of Design. Residential projects of two to four dwelling units or for commercial, office, institutional or industrial projects equal to or less than 3,000 square feet of gross floor area shall be considered by the Community Development Director within 30 days after the filing of a complete application. The Community Development Director shall approve, disapprove, or approve with conditions, the application. The Community Development Director may refer any project, not otherwise required for Design Review Commission review and recommendation, if he or she deems it necessary to carry out the purposes of this subchapter. Any person dissatisfied with the decision of the Community Development Director may appeal the decision to the Design Review Commission in the time and manner specified in § 153.004 of this code.
- b. Design Review Commission Precise Plan of Design.
 - i. The Design Review Commission shall consider any precise plan of design application for residential projects of five or more dwelling units, applications for commercial, office, and institutional or industrial projects in excess of 3,000 square feet of gross floor area. The Design Review Commission shall also consider additions to commercial, office or manufacturing buildings that add more than 2,500 square feet of gross floor area to the existing structure(s).
 - ii. The Community Development Director shall place a completed application, submitted with all of the required supplementary information required per §153.353, on the next available Design Review Commission agenda. No application shall be placed on the Design Review Commission agenda for consideration until all of the required information has been submitted in sufficient time for staff analysis and review prior to the Design Review Commission meeting. After a completed application is placed upon the Design Review Commission agenda, the Commission shall, within a reasonable time thereafter, make a decision of approval, disapproval, or approval with conditions. The Design Review Commission shall utilize the evaluation criteria as described in this Specific Plan in making its recommendation.



- iii. Any decision of the Design Review Commission may be appealed to the City Council within the time and manner specified by § 153.004. The City Council may approve, deny or modify, in whole or in part, the action of the Design Review Commission.
- iv. Action by City Council. The City Council shall consider any appeal of a Design Review Commission action within 30 days of the filing of said appeal. The City Council may approve, deny or modify, in whole or in part, the action of the Design Review Commission. The City Council shall utilize the evaluation criteria specified in § 153.355 in making its decision.



7.4 DEVELOPMENT STANDARDS FOR SIGNS

Standards listed below will guide property owners and developers to preserve and maintain the diversity of period architecture that gives the Mission District its unique character. Signs for period buildings of cultural value and non-contributing period buildings throughout the Mission District shall be designed to match the distinct architectural style of the building on which the signs will be located.

Signs on new buildings or rehabilitated non-contributing buildings located south of Broadway will be designed to match one of three architectural styles permitted in this area. These styles include Spanish Colonial, Mission Revival, and Spanish Colonial Revival. Signs on new buildings or rehabilitated non-contributing buildings located in the rest of the Mission District shall be designed in the contemporary manner.

A. Wall Signs

1. Only one building wall sign is permitted for each tenant, separate use or occupancy of a building, unless:
 - a. The tenant, separate use, or occupancy has frontage on more than one street, in which case one additional wall sign fronting on the side street will be permitted.
 - b. The tenant, separate use, or occupancy has its principal entrance facing on a parking lot, in which case it is permitted to have a wall sign on the side of the building facing on the parking lot, provided the total area of all signs is within the maximum permitted in division (A)(2) of this section.



Wall Sign



- c. The tenant, separate use, or occupancy has an entrance not facing on a parking lot or public thoroughfare, in which case one non-illuminated sign not to exceed three square feet in area shall be permitted, provided the total area of all signs is within the maximum permitted in division (A)(2) of this section.
 - d. The single tenant, use, or occupancy has more than 50 linear feet of frontage on a street or parking lot, in which case a second wall sign may be permitted upon approval of the Design Review Committee, provided all other provisions of this subchapter are complied with.
- 2. Maximum area for wall signs is 1.5 square feet for each linear foot of building frontage on a street, passage, or courtyard. Sign area is not transferable from any street frontage to any other frontage, passage, or courtyard in calculating permitted area. If the building has more than one frontage, the size of the sign shall be based on the frontage that contains the main entrance to the building.
 - 3. Wall signs shall be permitted only on sides of buildings fronting on streets, passages, or courtyards.
 - 4. Sign copy shall use period type face, design layout, scale of graphics, color palette and materials that match the architectural style of the building and shall be limited to the name of the business, the type of business, and street address.
 - 5. Signs shall be trimmed in period materials that are appropriate to the architectural style of the building.
 - 6. Canned signs are prohibited.
 - 7. Maximum projection of an attached wall sign shall be 12 inches.
 - 8. Lighting. Signs may be externally illuminated only. Visible external light fixtures shall match the building's architectural style. Discrete light sources that are not visible may be contemporary light fixtures.
 - a. Signs for Mission Revival style or Early 20th Century Commercial buildings may incorporate naked light bulbs that are arranged in the manner typical of the period.
 - b. Signs for Spanish Colonial Revival style buildings may incorporate neon lighting that is designed in the manner typical of the period.



Wall Sign



- c. Signs for 1940s and 1950s Modern and Vernacular style buildings may incorporate neon lighting or backlighting behind solid free-standing letters designed in the manner typical of the period.
- d. Signs for the 1960s Industrial and Commercial buildings may incorporate neon lighting or backlighting behind solid free standing letters designed in the manner of the period.

B. Painted Wall Signs on Buildings

- 1. Painted signs on eighteenth and early nineteenth Spanish Colonial buildings or new Spanish Colonial style buildings will be allowed with documentary evidence of appropriate period graphics and text.
- 2. Painted signs using the lettering style, size, and colors (maroon and tan) of the San Gabriel style will be considered on an individual basis.
- 3. Painted wall signs on Mission Revival, Early 20th Century Commercial Buildings, and Spanish Colonial Revival style buildings shall not exceed 1 ½ square feet for each linear foot of street, passage, or courtyard frontage. If the building has more than one frontage, the size of the sign shall be based on each street, passage, or courtyard frontage of the building. Only one painted wall sign shall be permitted on the street, passage, or courtyard frontage.
- 4. Signs must use the style of lettering, scale, design layout, scale of graphics, and color palette that match the architectural style of the building.
- 5. Signs must be designed and painted by a graphic artist or painter and painted on the wall surface.
- 6. No other wall sign shall be permitted on a wall with a painted wall sign.
- 7. The copy of the painted wall sign shall match the copy used on Mission Revival, Early 20th Century Commercial, Spanish Colonial Revival, 1940s and 1950s Modern, and 1960s Industrial painted wall signs.



Window Sign

C. Window and Glazed Door Signs

- 1. Window signs are permitted provided the total sign area shall not exceed 25% of the gross window and door area nor more than 30% of the area of any individual window or glazed door.



2. Window or glazed door signs shall be limited to indication of services or products offered by the business, business hours, emergency telephone number, and the word “OPEN.”
3. Copy style of lettering, layout, material, and color palette of signs on the window or glazed door signs must match the wall, projected, or suspended sign for the business and/or architectural style of the building.
4. Painted signs on the glass or glazed doors are permitted on Mission Revival, Early 20th Century Commercial, and Spanish Colonial Revival, 1940s and 1950s Modern, and 1960s Commercial and Industrial style buildings.
5. Painted signs on wood, sheet metal, glass panels, or printed signs on cardboard are permitted on Mission Revival, Early 20th Century Commercial, Spanish Colonial Revival, 1940s and 1950s Modern, and 1960s Commercial and Industrial style buildings.
6. Neon signs are permitted in windows of Spanish Colonial Revival and 1940s and 1950s Modern style buildings. Neon signs that blink or are animated are not permitted.
7. Window or glazed door signs with contemporary national brand names or advertising are not permitted. National brand logos are permitted but must be designed with lettering and style complementary to Mission Revival, Early 20th Century Commercial, Spanish Colonial Revival style, and 1940s and 1950s Modern style buildings. Each proposal will be considered on a case to case basis.
8. Signs within five feet of the interior of a storefront window shall be counted as a window sign.

D. Under Canopy/Suspended Signs

1. Suspended signs shall be permitted under archways, arcades, or other covered structures which are an integral architectural feature of a building. One suspended sign per business shall be permitted. A suspended sign is not permitted if the business has a painted wall sign.
2. Suspended signs shall be no larger than two feet in height and three feet in length. The bottom of the suspended sign shall be no less than eight feet above ground level or paving.
3. Suspended sign copy shall be limited to name of business, product, or service.



Suspended Sign



4. Suspended signs, hangers, supports, materials, lettering style, and color palette shall match the period of the Spanish Colonial, Mission Revival, Early 20th Century Commercial, or Spanish Colonial Revival style of the building.
5. An encroachment agreement between the property owner and City must be signed and recorded with the Los Angeles County Recorder's Office.

E. Monument Signs

Listed below are the different architectural styles and materials used for monument signs in the Mission District, including examples of existing buildings representative of each period. Appropriate materials and details are also described for each period.

- **Spanish Colonial Style Materials:** These are found at the San Gabriel Mission and include stone masonry, fired clay brick, and cement stucco that matches mud plaster, hewn timbers, and wrought iron. Light fixtures shall be wrought iron or sheet metal lanterns.
- **Mission Revival Style Materials:** These include river rock, cement plaster with a sand finish, cement plaster with a pebbledash finish, and cast stone block that match or are similar to those at 250 South Mission Drive. Light fixtures shall be limited to exposed light bulbs, traditional style cast bronze standards with glass (or materials that look like glass) lens, copper Arts and Craft style lanterns, and exposed light bulbs.
- **Spanish Colonial Revival Style:** These shall include cement stucco with a California or Spanish finish, standard bricks partially covered with cement stucco or painted white, Spanish Colonial tile, California art tile, wrought iron, finished wood with painted finish, and hewn wood with stain finish. Lighting fixtures shall include wrought iron or sheet metal.
- **1940s-1950s Modern Style:** Monument signs north of Broadway in front of new or rehabilitated non-contributing buildings will match the contemporary design of the building. The standards for design of the contemporary monuments will be the same as for the building.



Monument Sign

Regulations:

1. Monument signs are permitted if they meet all requirements of the *San Gabriel Municipal Code* Section 153.325(B) and do not exceed four feet in height.



2. Monument signs in front of buildings of cultural value or non-contributing period buildings shall match the architecture of the building.
3. Monument signs in front of new structures in the area south of Broadway shall be selected from one of the three periods of architecture. The graphics design, letters, color palette, and materials shall match the specific style of architecture for the monument.
4. The design elements from one period shall not be used with the design elements from another period.
5. Monument signs in front of new or rehabilitated non-contributing buildings in the area north of Broadway shall match the contemporary design of the building. The standards for design of the contemporary monuments shall be the same as for the building (See Section 7.2.1 Design Guidelines for Contemporary Architecture Styles).

F. Projecting Signs

1. Projecting signs shall not be less than eight feet above the surface over which it projects in pedestrian areas. Signs shall not project more than five feet into a public right-of-way and shall not project closer than two feet to a curb.
2. Projecting signs shall not project into an alley more than three feet and shall not be less than 14 feet above the alley surface where vehicles are allowed.
3. Projecting signs may have a maximum thickness of 18 inches.
4. Internally illuminated projecting signs shall have opaque face panels so that only the letters, number, symbols, or logos appear illuminated.
5. Projecting signs shall not be closer than 15 feet to another projecting sign or to a freestanding sign or five feet from an interior property line or line dividing two separate business frontages.
6. Projecting signs shall not project above an apparent eave or parapet, including the eave of a simulated mansard roof or hipped roof.
7. Projecting signs shall not be attached to the sloping face of mansard overhangs or other architectural devices intended to resemble or imitate roof structures.
8. Projecting signs may be mounted flush to a building wall if they do not damage or obscure architectural details or historic materials. In cases where a projecting sign may impact architectural details, historic materials, or similar elements, the sign shall be set away from the building wall so as not to impact such features.



**Matching Projecting Sign
and Window Signs**



9. Projecting signs, hangers, supports, materials, lettering style, and color palette shall match the period of Spanish Colonial, Mission Revival, Early 20th Century Commercial, or Spanish Colonial Revival style of the building.
10. Projecting signs with contemporary national brand names or advertising are not permitted. National brand logos are permitted but must be designed with lettering and style complementary to Mission Revival, Early 20th Century Commercial, Spanish Colonial Revival style, and 1940s and 1950s modern style buildings. Each proposal will be considered on a case-to-case basis.
11. A projecting sign is not permitted if the business has a painted wall sign or suspended sign.
12. An encroachment agreement between the property owner and City must be signed and recorded with the Los Angeles County Recorder's Office.

G. Signs on Architectural Projections at Street Level

The following regulations apply to signs that are located on, attached to, or are an integral part of a projecting architectural feature located not more than 15 feet above street level. See illustration.

1. Signs may be erected on top of an architectural projection provided the sign is comprised of dimensional letters only that do not exceed 24 inches in height. No internal illumination is allowed.
2. Signs may be attached to the face of an architectural projection provided the sign does not exceed a maximum thickness of 10 inches as measured from the face of the sign to the outer face of the architectural projection and that the letters do not exceed a height of 24 inches. No internal illumination is allowed.
3. The maximum sign area for signs mounted on architectural projections shall be the same for other business identification signs identified in Section 7.3(A)(2).
4. Signs may be placed below and may be supported by an architectural projection provided the sign shall not exceed six feet in length and 16 inches in height. Internally illuminated signs shall be allowed. No exposed tubing or incandescent lamps are allowed. Signs shall not be less than eight feet above the sidewalk and shall be placed perpendicular to the face of the building.



**Projection Signs at
Street Level**



5. An encroachment agreement between the property owner and City must be signed and recorded with the Los Angeles County Recorder's Office.

H. Portable Signs

1. One portable sign may be displayed per business.
2. A sign permit shall be obtained before any sign is placed in the public right-of-way per Municipal Code § 153.325 (S)(1).
3. Signs may not exceed a width of 2'-6". Sign height shall be limited to four feet as measured perpendicular from the sidewalk surface to the highest point of the sign.
4. Unless a permit has been obtained pursuant to Municipal Code § 153.325 (S)(1), portable sidewalk signs shall be placed only within the boundaries of the applicable business' street frontage.
5. Sidewalk portable signs may not reduce the sidewalk clearance below a width of thirty-six inches, impede any line of sight for motorists at vehicular public right-of-way intersections, or existing or entering driveways, as determined by the City Engineer, or interfere with persons entering or exiting parked cars.
6. Portable signs including banners may be not displayed from vehicles parked in front of or adjacent to the businesses, whether on public or private property.
7. The sign shall be stabilized so as to withstand wind gusts or shall be removed during windy conditions.
8. Signs shall be designed to incorporate colors, textures, and features of the building in front of which they are to be placed. Signs made of plywood, pressboard, or paper products are not permitted; signs made of metal, burnished wood, or other materials having a natural appearance are permitted.
9. Portable signs shall be removed from the sidewalk at the close of each business day.

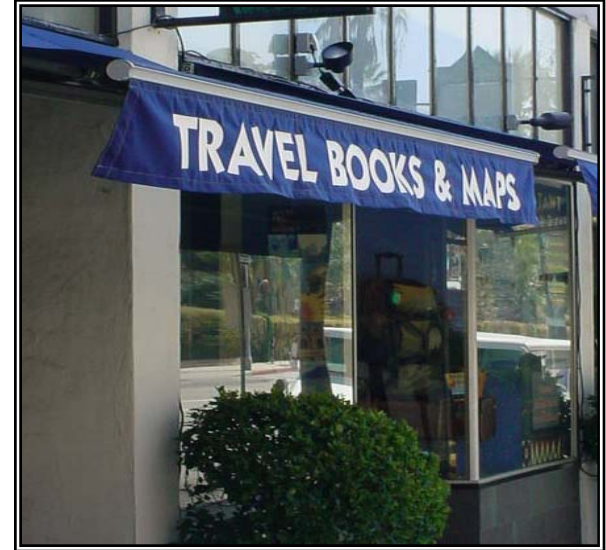


Wall and Window Sign



I. Awning Signs

1. Lettering shall be allowed on awning valances only and shall not exceed eight inches in height. Logos, symbols, and graphics that do not include text may be allowed on the shed (slope) portion of an awning and shall not exceed four square feet in area for each awning.
2. Lettering shall be located within the middle 70 percent of the valance area.
3. Only permanent signs that are an integral part of the awning or architectural projection shall be allowed. Temporary signs shall not be placed on awnings.
4. Awning signs shall only be allowed for first and second story occupancies.
5. Awnings shall not be lighted from under the awning (back-lit) so that the awning appears internally illuminated. Lighting directed downwards that does not illuminate the awning is allowed.
6. Awnings shall be regularly cleaned and kept free of dust and visible defects.
7. An encroachment agreement between the property owner and City must be signed and recorded with the Los Angeles County Recorder's Office.



Awning Sign

- J. Other Signs** All other signs that are not described herewith shall comply with the provisions of the Municipal Code § 153.320 to 135.333.

7.4.1 Sign Permit Review Process

- A. A sign permit shall be obtained prior to the painting, erecting, constructing, reconstructing, relocating or altering of any sign or sign copy, for all signs other than, those prohibited per Municipal Code § 153.328 and those specifically exempt per Municipal Code § 153.327. Building permits and/or electrical permits shall also be obtained in accordance with the Building and/or Electrical Code.
- B. Application for a sign permit shall be made to the Community Development Department on forms provided and shall be accompanied by three complete sets of the following material:
 1. Site plan. Dimensioned, scaled site plan at a scale of not less than $1/8" = 1'$, indicating the location of existing signs to be retained and all new signs; and



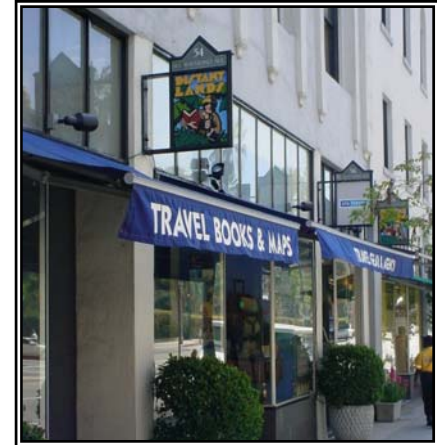
2. Building elevations. Scaled drawing at a scale of not less than $1/8" = 1'$, indicating locations of all existing signs to be retained or removed and locations of proposed signs;
 3. Sign illustration. Scaled drawing at a scale of not less than $1/8" = 1'$, indicating dimensions, colors, material, copy, illumination, and exterior structural features of each sign on the site;
 4. Color photographs. Color photographs of the building facade(s) of the building or unit where the sign(s) are proposed to be located, except in any new construction. Photographs shall also be submitted after the sign(s) have been installed and before the permit is finalized.
 5. Change of sign copy. For a change of sign copy, only a sign illustration shall be required.
 6. Other information. Such other information as the Community Development Director may be required to determine compliance with this subchapter.
- C. Review of and action on sign permit applications
1. Wall Signs, Window or Door Signs, Suspended Signs, and Monument Signs. In consultation with the City Preservation Architect, the Planning Division shall review sign permit applications for all wall signs, window or door signs, suspended signs, and monument signs. The application will be reviewed for compliance with the provisions of this Specific Plan and the sign permit application will be approved, conditionally approved, or denied. Approval of the sign permit application does not imply approval by the Building Division of a building permit for the sign(s). For any development project requiring a variance, conditional use permit, precise plan of design, or other discretionary approval by the Design Review Committee, the Planning Commission or the City Council, the sign permit application, if appropriate, shall be reviewed and approved, conditionally approved or disapproved by such body in conjunction with such consideration.
 2. Painted Wall Signs. Painted wall signs shall be permitted upon review and approval of the Design Review Committee. All applications for a painted wall sign shall include a rendering by a graphic or other professional artist. Application of a painted wall sign shall be by direct transfer from a 1:1 scale rendering of the approved advertising display copy.

Sign Permit Check List

- ☐ Application
- ☐ Site plan
- ☐ Building elevations
- ☐ Color Sign illustrations
- ☐ Color photographs of building

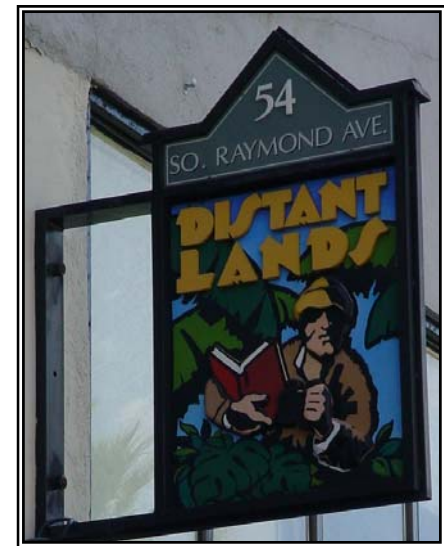


- D. Appeals: Any decision of the Community Development Director, staff or the Design Review Commission made pursuant to this subchapter on signs may be appealed directly to the City Council within the time and in the manner as set forth in § 153.004 of this Code.
- E. Time for exercising sign permit: A sign permit shall expire and become null and void if the work authorized by such sign permit has not commenced within 180 days of the date of issuance of the sign permit.
- F. Building permit required. In addition to a sign permit issued by the Community Development Department, a building permit shall be obtained when required under the Building Code.
- G. Fees. City Council may adopt fees by resolution for permit applications.



7.4.2 Master Sign Plan

- A. Master sign plan. All master sign plans for new commercial centers, complexes or parks which contain two or more individual establishments on a single parcel or group of parcels with a single common development or under single ownership or a single tax parcel; or for existing commercial industrial centers, complexes or parks as of November 9, 1993 which contain six or more individual establishments on a single parcel or group of parcels with a single common development or under single ownership or a single tax parcel shall be submitted to the Community Development Department for review and approval according to the application and review processes contained herewith.
- B. Approving body.
 - 1. The master sign plan shall be approved by the Community Development Director or designee for developments over which the director has approval for the precise plan of design pursuant to § 153.354(a) of the Municipal Code.
 - 2. The master sign plan shall be approved by the Design Review Commission for developments over which the Commission has approval for the precise plan of design



Projecting and Awning Signs



pursuant to § 153.354(b) of this code.

- C. Criteria. The following criteria shall be applied in determining whether the master sign plan should be approved:
1. Compatibility with the design motif of buildings in the complex, center, park, lot or parcel;
 2. Incorporation of common design elements such as type of sign, materials, letter style, colors, illumination, size location and/or shape;
 3. Promotion of unity and continuity and prevention of unsightly clutter and disarray within the complex, center, park, lot or parcel;
 4. Compliance with the requirements of the zoning code and the general plan; and
 5. Consideration of whether the plan constitutes a hazard to the public health and safety and a hazard to vehicular or pedestrian circulation.
- D. Applications for master sign plans shall contain the information set forth below. No master sign plan application shall be accepted as complete until all of the application contents are filed with the Community Development Department.
1. Detailed, scaled drawings of all of the proposed signs for the lot or parcel, including elevations. At least one set of the drawings shall be in full color, depicting the actual colors to be utilized.
 2. Specification of the materials, colors, letter height and style, illumination and method of attachment for each sign which shall be accompanied by a board containing examples of the materials and colors to be utilized.
 3. A color photograph of the existing building facade shall also accompany applications for existing buildings.

7.4.3 Abatement Of Signs

- A. Illegal and/or abandoned signs. Any illegal or abandoned advertising display or advertising structure shall be abated, without compensation, pursuant to the procedure set forth in Cal. Bus. & Prof. Code §§ 5499.1 et seq.



- B. Legal nonconforming signs. Any legal nonconforming sign shall be removed, without compensation, if the sign meets any of the following criteria:
1. Any advertising display which has been more than 50% destroyed, and the destruction is other than facial copy replacement, and the display is not repaired within 30 days of the date of its destruction;
 2. Any advertising display whose owner, outside of a change of copy, requests permission to remodel, and remodels that advertising display; or expands or enlarges the building or intensifies land use upon which the advertising display is located, and the display is affected by the construction, enlargement, or remodeling, or the cost of construction, enlargement, or remodeling of the advertising display exceeds 50% of the cost of reconstruction of the building;
 3. Any advertising display whose owner seeks relocation thereof and relocates the advertising display;
 4. Any advertising display which is temporary;
 5. Any advertising display for which there has been an agreement between the advertising display owner and the City, for its removal as of any given date;
 6. Any advertising display which is or may become a danger to the public or is unsafe.
- C. Removal of nonconforming signs: All other nonconforming signs, first made nonconforming by the adoption of this chapter shall be removed or made to conform upon change of business occupancy or within 10 years from the effective date of this subchapter.
- D. Extension of time: Any sign owner, whether a sign user or a sign lessor or lessee, may seek an extension of time from the otherwise applicable amortization schedule pursuant to the provisions of § 153.332 of the San Gabriel Municipal Code.



Abandoned Sign



7.4.4 Revocation: The Community Development Director or designee may revoke any sign permit issued pursuant to this section if the applicant/owner fails to comply with the requirements of these sections or with any conditions of approval. Prior to revoking the permit, the Director or designee shall provide to the applicant/owner written notice of non-compliance. The applicant/owner shall have a right to appeal the notice of revocation to the City Council pursuant to § 153.004 of the San Gabriel Municipal Code.



HISTORICAL ARCHITECTURAL REFERENCES

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Title: Spanish Colonial or Adobe Architecture of California 1800-1850

Authors: Donald R. Hannaford and Revel Edwards

Publishing Place: New York City:
Architectural Book Publishing Company
Date: 1991

Title: The Franciscan Mission Architecture of Alta California

Author: Rexford Newcomb
Publishing Place: Mineola, New York: Dover Publications, Inc.
Date: 1973

Mission Revival

Title: California's Mission Revival

Author: Karen J. Weitze
Publishing Place: Santa Monica, California:
Hennessey and Ingalls, Inc.
Date: 1984



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Title: Casa California, Spanish Houses from Santa Barbara to San Clemente

Author: Elizabeth McMillian
Publishing Place: New York City: Rizzoli
Date: 1996

Title: Californian Architecture in Santa Barbara

Author: Phillip H. Staats
Publishing Place: New York City:
Architectural Book Publishing Company, Inc.
Date: 1990

Title: California Colonial, The Spanish and Rancho Revival

Author: Elizabeth McMillian
Publishing Place: Atglen, Pennsylvania: A Schiffer Design Book
Date: 2002.

Title: Red Tile Style, America's Spanish Revival Architecture

Author: Arrol Gellner
Publishing Place: New York City: Viking Studio
Date: 2002

