



City of
San Gabriel

DESIGN GUIDELINES

Commercial . Mixed Use . Institutional





January, 2002

To Project Owners and Designers:

Welcome to the City of San Gabriel! We appreciate your interest in our City, and are pleased to present these Design Guidelines for your use.

San Gabriel has a long and rich heritage of architectural and garden design. As we move from our 18th-Century origins into the 21st Century, we look forward to improving our surroundings through the refreshing effect of high quality development. Design Guidelines are a very important tool in achieving that improvement.

These Guidelines were written to enhance the creative process. We believe that the use of a few concise principles and many photographs makes the Guidelines interesting and instructive. We hope you agree.

The City Council has made a commitment to good design, with the realization that each project can be expected to influence our environment for a very long time. We invite you to share in this atmosphere of caring for the long heritage and dynamic future of San Gabriel.

Sincerely,

A handwritten signature in cursive script that reads "Mary Cammarano".

Mary Cammarano
Mayor

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Design Guidelines

Commercial . Mixed Use . Institutional

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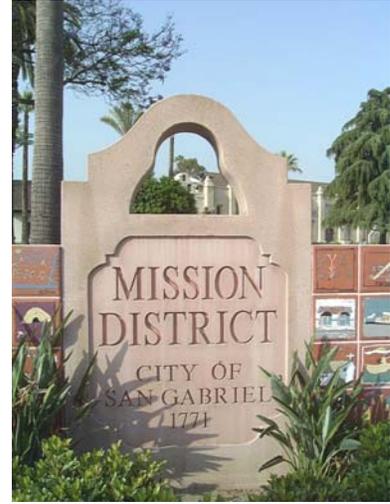
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1. History and Community

As the sign says, the mission was established in 1771. That long history sets the City apart from any other community in the region. Originally known as the "Queen of the Missions" because of its abundant surroundings, Mission San Gabriel is now part of a unique historic district that reflects the City's pride of heritage. Pride of new development is also essential to the City as it grows into the future beyond its Mission origins.



Today the Mission District core remains an area of coherent, intricate charm. This district contains the essential components of a village. A village derives its charm from informal groupings of individual buildings in a complex pattern of intimate open spaces. A village beckons its visitors to linger, even as it beckons them to press on and discover more. Its component places are varied, yet there is an overall identity.

San Gabriel has a procession of places with individual identities. San Gabriel Boulevard is the spine of the community, the main link to both freeways. A trip down that boulevard takes you past Las Tunas Drive, which represents the traditional shopping street with its architecture of varied periods. It also takes you past Valley Boulevard, where recent larger-scale development of more flamboyant character presents a bustling commercial setting. Other neighborhood shopping districts also benefit the city - San Marino, Del Mar, and Fairview Avenues. Where is downtown San Gabriel? Both Valley and Las Tunas could be seen to represent such a place – the new downtown and the old downtown. Of course, the Mission District, with mission, civic auditorium, and city hall, can also be viewed as downtown. This suggests that San Gabriel is not a city without focus, but rather a city blessed with four different commercial districts, or potential villages of diverse character.

2. Purpose of These Guidelines

At the project level, these design standards and guidelines are meant to encourage development that accommodates its users' needs while contributing to an attractive environment. For businesses, this leads to a vibrant setting, recognizing that good design is good business, while neighboring businesses can be hurt or helped by the appearance of the business next door as well as the surrounding neighborhood.

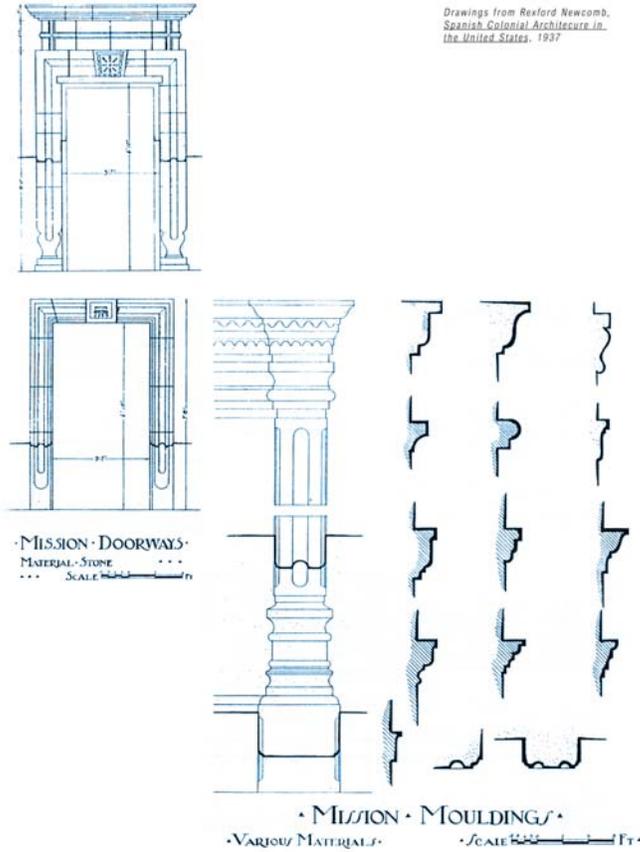
Respect for context is central to this historic city's purpose, but it should never discourage striving above that context. Even the smallest improvement of an existing property is welcome, and it is not the City's intent to require an increase in a project's scope through use of these guidelines.



One reason new architecture and landscape design can prove to be discordant is that fundamental principles of design are no longer usually observed. Mutual awareness of a few principles will assist in the design and review of all projects.

- All projects should be designed according to basic design principles, to maximize design opportunities and harmonious fit into the urban context.

The City's seven design principles follow



Balance can be literal, involving similar masses or features. Subtle balance, involving dissimilar but well-proportioned masses or features, is encouraged. For example, balance can be achieved between an intense detail feature and a long rhythmic building mass, or by offsetting a horizontal mass with a vertical accent. A relatively higher ground floor achieves attractive proportions, balancing the upper floors' tendency to overpower.

- Building massing and site design should reinforce a sense of balance, scale, and proportion within the project and within the immediate neighborhood context.



Simple composition of 1940s car dealership showing the enduring beauty of balanced masses

A tower marking a corner balancing the varied masses of its block



Contrasting texture and color of plantings, along with graduating scale, provide a gentle balance between the building's mass and the wide street.



Though balance of scale and proportion, plant masses aesthetically frame the building and open space.



A squat storefront and a cupola failing to provide an anchored vertical mass . . .



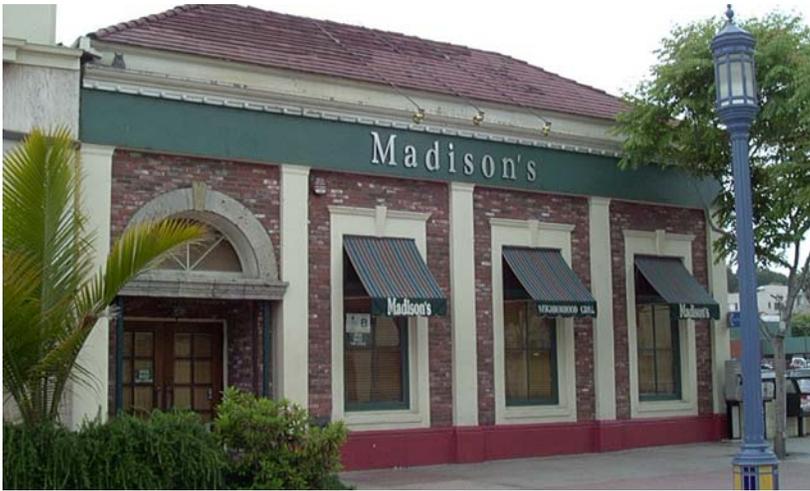
Topheavy treatment is common, above and right.



While the tower provides a vertical accent, its proportions are awkward.

Asymmetrical overall massing and open space design support an informal village setting and help a commercial building fit within the context of a block. Self-contained buildings ("islands") and inappropriate monumentality are thus avoided. However, symmetry limited to small buildings or small areas of larger buildings is not disruptive, and subtle asymmetry can be introduced within that symmetrical framework.

- Complete symmetry should generally be avoided for a building with a front elevation of more than 30 feet. Within overall symmetry, static appearance can be avoided through different treatment of minor features on each side of the building.



The restaurant building (left) has the order of overall symmetry, but its strongly expressed windows and entry, reinforced by the asymmetrical landscaping, achieve the dynamic of asymmetry within that framework.



The retail store above is basically symmetrical from front view, but the different treatments of its ends achieves a more dynamic effect.

Many people would perceive the building at left as symmetrical, but the differing number of openings in the towers create a subtle dynamic effect.

Large, symmetrical projects can disrupt a commercial district, so they must be cautiously approached. (West Valley Boulevard is an exception – bold enough to support such developments.)



The symmetry of this project gives it monumentality that is to its role in the business district and its minimal level of design quality.

The repetition of building bays, row trees, or other major building and landscape elements is valuable for the achievement of rhythm and sense of place. However, the perception of repeated elements changes from pleasant order to monotony if the sequence is too long.

- Repetition of major elements should establish a rhythm, and should generally not exceed seven in number in order to avoid monotony.



A very long supermarket facade is interestingly broken up through dignified, but asymmetrical, placement of central massing. The strong rhythm of its window bays are pleasingly repetitive. This is made possible by their division into manageable groups.



Rhythm connects the arcade, the palms, and the Mission.



A very long arcade is attractive in its subordinate role below the second floor and towers.



A strong vertical row of palms flanked by lower contrasting foliage trees creates a rhythm, working with the building bay rhythm.



The effort into making a blank street facade interesting fails due to repetition (squat proportion also a problem).



Expression of bays can work well up to a point, but their repetition in this parking structure needs a strong dividing element.



Unlike the color example above, this side of the same building has a long arcade without a larger feature as a focus. The amount of repetition is visually tedious in this leading role.

"As is the small, so is the great." Integrity is the reflection of the small elements in the overall design, and vice versa. A project is tied together through integrity, including appropriate completeness of detail on all elevations. Keeping the project's integrity also relies on using materials and finishes that will not rely on a high level of upkeep. Landscape choices should anticipate common maintenance practices, avoiding plants that are frequently subjected to inappropriate shearing or pruning.

- Integrity of building and site design should allow durable design features to resonate, and to be carried forward to all views as appropriate.



This museum's principal elevations have masses details that reflect on and amplify each other, but the side is more introverted to not imply an entry.



The details of this building are used to relate the base to the upper levels, allowing the design to achieve integrity.



A garden's integrity does not require consistency of plant materials. Here, harmonious but sharply contrasting plant materials are complemented by lighting and a fountain.



The vine-covered walls, simple potted plants, and umbrellas enhance the integrity of buildings & space.



A lack of coordination of building elements, with style features appearing as overly strident gimmicks is common to buildings suffering from a lack of integrity.



Detailed façade elements are essential to relating the building to human scale. Exaggeration of details and/or use of generic, applied details, create a cartoon-like appearance that is generally not acceptable in San Gabriel. Vertical graduation of details, in which their expression becomes finer and/or more open at the top of the building, can help reduce the building's vertical scale and celebrate its transition to the sky.

- ° Detail and vertical graduation shall be used as appropriate to the scale and character of the project and surroundings, and integrally designed to avoid a generic, applied, appearance.



Finely detailed cornices, deep round window, dynamic sign treatment . . .



An urban oasis themed with varnished wood, shoji grids, cypress and bamboo



Refinement of blank wall . . .



Patterned concrete planters coordinate with a well-detailed bus shelter



Stainless steel facade elements . . .



Classical moldings, corbel corner . . .



Flat metal canopies . . .



Left, an excess of oversized, generic ornament does not fit this street elevation, particularly in the distance where it is intended to compensate for a lack of windows.



Above, band windows disrupt a street's rhythm and scale.



Oversized, uninteresting details create an undesirable cartoon setting.



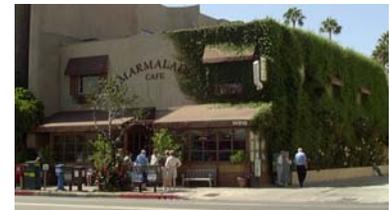
Detail that is carefully designed and delicately proportioned speaks quietly and intimately to us, whether we are observant enough to notice or merely passing by but still affected by the mood. The messages from details are not meant to be shouted, or hastily conceived.

Little things mean a lot. The dome awnings to the right are charming accent features with dim lighting. More lighting intensity transforms them into crude advertising forms.

Encouraged detailed elements include:

- . Awnings of simple shape*
- . Canopies with detailed support*
- . Balconies & canopies*
- . Recessed windows*

- Exposed rafter tails*
- Moldings of appropriate proportion: belt, cornice, vertical at corners, etc*
- Benches, fountains, planters*
- Finely detailed plants near eye level*



Lack of detail is this building's weakness.



These frameless windows are unworthy of the attention they get beneath the awnings.



A soffit not seen on the drawings . . .

While the use of steel and reinforced concrete has allowed a great reduction of structural dimensions, it has not changed the viewer's need for a structure to appear substantial. This can be an issue where traditional designs are used in conjunction with modern structural systems.

- Dimensions shall be given to design elements -- to give a building the appearance of structural substance; to select a tree or bench light enough to avoid overpowering a garden -- as appropriate to the setting.



Structural depth expressed through pilasters, and through recessing of both windows and storefront. First and second floor cornices balance the effect.



A small building achieves a strong appearance through column rhythm and depth.



Deep and moderate window recesses, along with a pilaster and entry moldings, create layered substance.



Landscape substance is often limited by the need to accentuate rather than dominate.



The substantial nature of this pergola helps it to form an effective focal point anchoring a path.



Visible mass of upper floor is not visually supported



Exposed parapet edges can degrade a building's appearance, especially if no effort is made to enhance viewed depth.



Lack of visual support for upper floor gives a bridge effect.

Building and landscaping elements achieve strong building entries, as well as inviting transitions between indoor and outdoor areas, and among outdoor spaces. Elements include substantial entry alcoves, garden structures, overhangs, layered facades, well-related glazing, screen planting, focal planting, and procession planting.

- **Building and landscaping elements should maximize opportunities for layering, entry expression, and other transitional elements.**



Commercial courtyards are strongly encouraged. Planting, hardscape, and site amenities integrate these spaces with smaller spaces as well as the larger public areas.

The Civic Auditorium combines an inviting arcade with an attached pergola, merging building and garden spaces. Varying scales of outdoor areas are connected smoothly. People are gently drawn from one interesting space to the next.



Parking lots can become positive transitional areas through planting of full-canopied shade trees.



An inviting effect and overall tasteful appearance are achieved by simply cutting into the plain massing with a strong outdoor entry and stair.



Dense plantings screen a parking lot and provide a noise and wind buffer between semi-private and public spaces.



A row of shade trees cools patio and stores.



Visible hints of roof terrace use create a rich integration of building and landscape.



A flat facade does not enhance this entry.



Awnings can be suitable transition elements, but they should not be relied on to provide intricate form.



Lack of transitional elements between two buildings

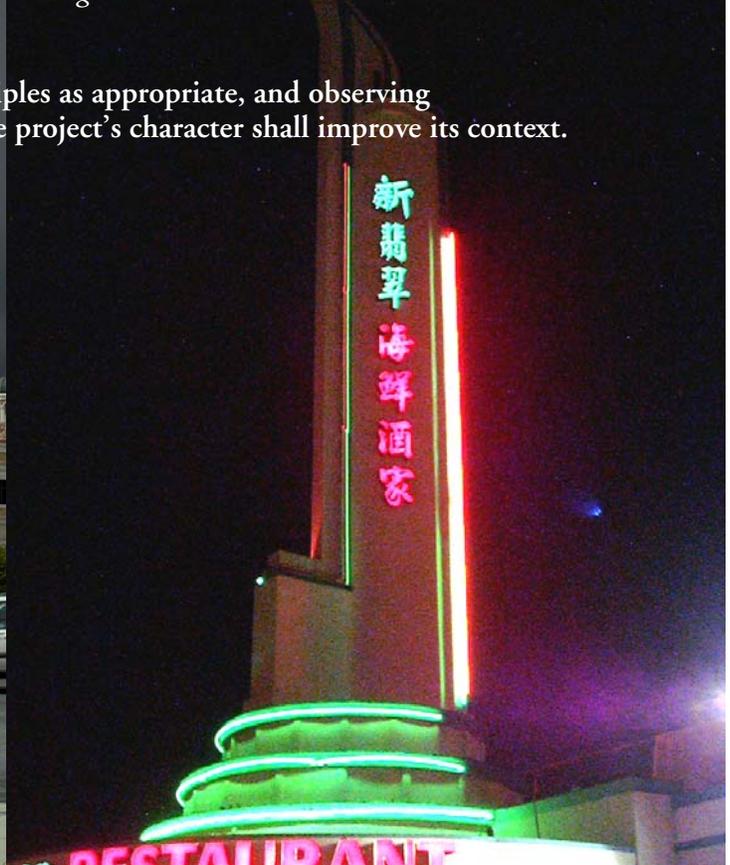
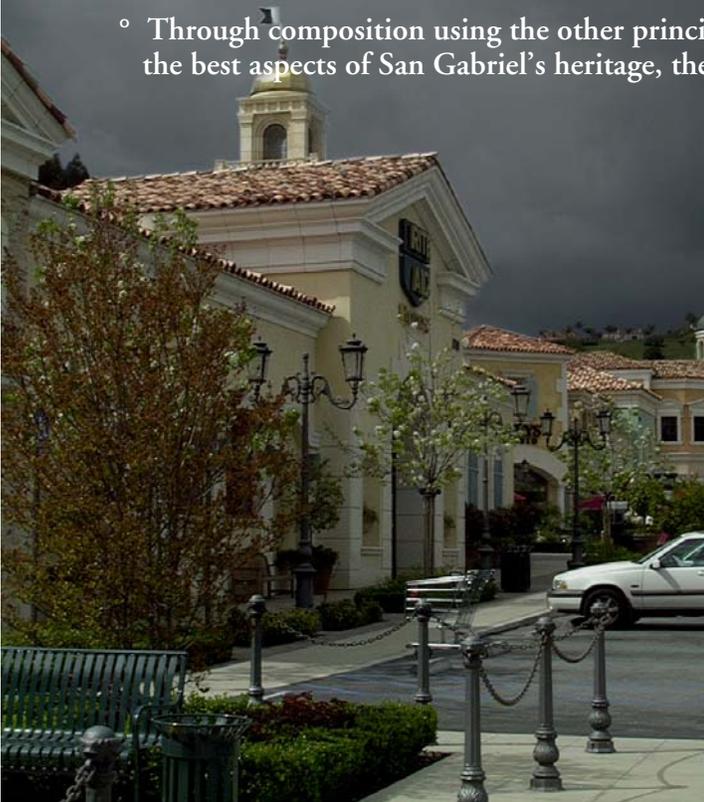
Character is the sum of the parts. The first six principles determine much of a project's character. It determines whether a project will continue the tradition of its context, improve it, or degrade it.

Respect for the project's setting is the most fundamental aspect of sensitive building and landscape design. This need not result in direct copying or referencing of design components, and contrast can be as valid an approach if compatibly achieved.

Aside from the seven preceding principles, style is a major factor in a project's character. At this point in the early 21st century, remnants of many architectural trends of past decades are found in new designs. Strict adherence to style according to academically correct criteria is rare. Outside of the Mission District, the eclectic approach - within a neighborhood and within a single building - is acceptable if executed in a sensitive manner. Careful consideration of the design principles can help in that effort.

It is hoped that the principles and examples will reinforce the designer's creative desires and skills.

- Through composition using the other principles as appropriate, and observing the best aspects of San Gabriel's heritage, the project's character shall improve its context.



The late 20th Century witnessed the widespread introduction of novelty, or cartoon architecture. Such projects have a level of appeal, and achieve the high profile desired by retail uses in particular. However, they can degrade certain urban settings through the use of oversized details, lack of depth, and a lack of the refinement and restraint that allows a dialog between buildings. Novelty architecture can have the same effect over time as a joke endlessly repeated.



Regardless of style, good buildings and landscaping typically use several of the preceding six principles, adding up to attractive character. This is an art, not a science, as is the City's role in evaluating buildings and outdoor spaces to ensure that San Gabriel's living environment and commercial health improve over the years. In the following section are the findings the City must make to grant design review approval. These findings are necessarily more general than the principles.



As with people, buildings that speak loudly without giving careful consideration to what they are saying, or where they are saying it, reflect undesirable character.



1. Balance

Building massing and site design should reinforce a sense of balance, scale, and proportion within the project and within the immediate neighborhood context.

2. Rhythm

Repetition of major elements should establish a rhythm, and should generally not exceed seven in number, to avoid monotony.

3. Integrity

Integrity of building and site design should allow durable design features to resonate, and to be carried forward to all views as appropriate.

4. Detail

Detail and vertical graduation shall be used as appropriate to the scale and character of the project and surroundings, and integrally designed to avoid a generic, applied, appearance.

5. Substance

Dimensions shall be given to design elements -- to give a building the appearance of structural substance; to give a pergola or bench the lightness needed to avoid overpowering a garden – as appropriate to the setting.

6. Transition

Building and landscaping elements should maximize opportunities for layering, entry expression, and other transitional elements.

7. Character

Through composition using the other principles as appropriate, and observing the best aspects of San Gabriel's heritage, the project's character shall improve its context.



While the preceding principles deal with design issues in as flexible and objective a manner as possible, the ultimate question is whether a project is "architecturally harmonious" and fulfills other required goals of the City's Design Review Ordinance.

The following findings are required for project approvals. The most commonly crucial portions as related to these design guidelines are highlighted in bold. . .

The site plan, architecture, and landscape design:

- A. Are consistent with the policies of the general plan, zoning ordinance, design guidelines, and other City ordinances and policies governing the character and quality of the development.
- B. Are **architecturally harmonious, consistent with the scale** and impact of similarly sited properties in the same neighborhood and zoning classification, and carry out the intent of the City's design guidelines. Each building shall include full **architectural character** on all building elevations demonstrating a **quality of craftsmanship and design** quality consistent with the City's guidelines.
- C. Provide a degree of amenity characterized by **generous landscaping** of the open spaces and parking lots consistent with City design guidelines; provision of **pedestrian connections**; provision of landscape **transition zones between parcels**; and preservation of native, historic, and specimen trees and vegetation on the site.
- D. Provide proper transition between the subject parcels and adjoining properties, including proper **streetscape, architectural scale, massing, proportion and harmony**; **landscape palette**, sound, and vibration control, buffering, privacy protections; public improvements, and sign controls necessary to improve the quality of the streetscape.
- E. Include, to the extent possible, passive solar design opportunities, new and sustainable technologies, water-efficient landscape techniques, elimination of nonconforming signs, and other building practices consistent with the provisions of State law and City of San Gabriel design guidelines.
- F. Protect the character-defining features of historic streetscapes, building exteriors, and cultural landscapes consistent with Secretary of the Interior Standards for the Treatment of Historic Properties.

1. PLANT SELECTION

Historically and environmentally sensitive landscape design will use plants reflecting the city's history and regional native environment. These choices, along with appropriate drought tolerant plant material, should complement the existing landscape. Where commercial areas abut each other or the larger streetscape, effective, attractive, and well-integrated screening and buffering materials should be provided. Any plant materials should be chosen according to both context and water requirements. Landscape maintenance should encourage and enhance the natural form of the plants while maintaining their optimum health. Topping or any type of pruning that alters the natural shape or growth patterns or permanently disfigures the plant are greatly discouraged, while lacing or thinning are acceptable methods.

SAMPLE PLANTING PALETTE

Recommended plants include the following, but additional selections are encouraged for variety:



Canopy trees:

- Cinnamomum camphora* (Camphor Tree)
- Pistachia chinensis* (Chinese Pistache)
- Platanus acerifolia* (London Plane Tree)
- Platanus racemosa* (California Sycamore)
- Quercus agrifolia* (Coast Live Oak)
- Quercus engelmanni* (Engelmann Oak)
- Tipuana tipu* (Tipu Tree)
- Ulmus parvifolia* (Chinese Evergreen Elm)

Flowering trees:

- Albizia julibrissin* 'Rosa' (Silk Tree)
- Cassia leptophylla* (Gold Medallion Tree)
- Cercis occidentalis* (Western Redbud)
- Jacaranda mimosifolia* (Jacaranda)
- Koelreuteria bipinnata* (Chinese Flame Tree)
- Koelreuteria paniculata* (Goldenrain Tree)
- Lagerstroemia indica* (Crape Myrtle-multi)
- Malus* 'Prairiefire' (Prairiefire Crabapple)
- Pyrus kawakamii* (Evergreen Pear)
- Prunus* spp.
- Tabebuia impetiginosa* (Pink Trumpet Tree)



Specimen trees:

- Agonis fluxuosa* (Peppermint Tree)
- Eucalyptus* spp.
- Ginkgo biloba* (Maidenhair Tree)
- Olea europaea* (Olive Tree)
- Pinus eldarica* (Afghan Pine)
- Pinus pinea* (Italian stone pine)
- Platanus racemosa* (California Sycamore)
- Schinus molle* (California Pepper)

Palm trees:

- Archontophoenix cumminghamiana* (King Palm)
- Phoenix* spp. (Date Palm)
- Washingtonia filifera* (California Fan Palm)
- Washingtonia robusta* (Mexican Fan Palm)

Photographs, clockwise from top left:

Coast Live Oak, Olive, California Sycamore, California Pepper, Mexican Fan Palm, Western Redbud, California Fan Palm, Silk Tree



PLANT MATERIALS TO AVOID

The following plants should be avoided due to either widespread overuse (*rhapiolepis*), inappropriate maintenance and planting (*nandina*), safety issues (*syagrus*), or lack of any historical or environmental significance (*cupaniopsis*). Whenever possible, these species should be replaced with more appropriate plant material.

Trees:

- Chorisia* spp. (Floss Silk Tree)
- Cupaniopsis anacardioides* (Carrotwood)
- Lagerstroemia* spp. (as street trees)
- Magnolia* spp.
- Mahonia* spp.
- Fraxinus* spp. (Ash)
- Syagrus romanzoffianum* (Queen Palm)

continued . . .

Shrubs: (denotes value as screening plant)*

- Azalea spp. (Azalea)*
- Arbutus unedo (Strawberry Tree)*
- Alyogyne heugelii & cvs (Blue Hibiscus)*
- * *Bamboo spp.*
- Buddleia davidii (Butterfly Bush)*
- * *Camellia spp. (Camellia)*
- Cassia splendida (Golden Wonder Senna)*
- Ceanothus var. (Wild Lilac)*
- Cistus purpureus (Orchid Rockrose)*
- * *Cocculus laurifolius*
- * *Cotoneaster spp.*
- Echium fastuosum (Pride of Madeira)*
- * *Escallonia spp.*
- Euphorbia characias 'Wulfenii'*
- Euphorbia rigida*
- Gardenia spp.*
- * *Grevillia spp.*
- * *Hibiscus rosa-sinensis (Chinese Hibiscus)*
- * *Myrtus communis (True Myrtle)*
- * *Osmanthus spp.*
- Penstemon spectabilis (Showy Penstemon)*
- * *Podocarpus spp.*
- * *Prunus caroliniana (Carolina Laurel Cherry)*



Orchid Rockrose



Wild Lilac



Salvia

Groundcovers:

- Arctostaphylos hookeri (Monterey Manzanita)*
- Ceanothus griseus horizontalis (Carmel Creeper)*
- Cistus spp. (Rockrose)*
- Cotoneaster dammeri 'Lowfast'*
- Lantana spp.*
- Lavandula spp. (Lavender)*
- Liriope muscari (Big Blue Lily Turf)*
- Mahonia repens (Creeping Mahonia)*
- Pelargonium spp. (Pelatum)*
- Rosmarinus officinalis (Rosemary)*
- Salvia spp. (Sage)*
- Santolina chamaecyparissus (Lavender Cotton)*
- Trachelospermum jasminoides (Star Jasmine)*
- Verbena spp.*



Lavender



Cotoneaster dammeri



Bougainvillea



Rockrose



Royal Trumpet Vine



Aloe



Lantana



Rose

Vines:

- Bougainvillea spp.*
- Distictis buccinatoria (Blood-Red Trumpet Vine)*
- Distictis laxiflora (Vanilla Trumpet Vine)*
- Distictis 'Rivers' (Royal Trumpet Vine)*
- Jasminum polyanthum (Jasmine)*

Pyrostegia venusta (Flame Vine)

Rosa cultivars (Rose)

Thunbergia alata (Black-eyed Susan Vine)

Low accent plants:

Aloe spp.

Hemerocallis hybrids (Daylily)

Iris spp.

Kniphofia uvaria (Red-hot Poker)

PLANT MATERIALS TO AVOID (continued)

Shrubs:

- Agapanthus spp. (Lily-of-the-Nile)*
- Dietes spp. (Fortnight Lily)*
- Dodonaea viscosa (Hopseed Bush)*
- Euonymus spp.*
- Tulbaghia spp.*
- Hebe spp.*
- Juniperus spp. (Juniper)*
- Nandina domestica (Heavenly Bamboo)*
- Phormium tenax (New Zealand Flex)*
- Photinia spp.*
- Rhaphiolepis indica (Indian Hawthorn)*

Groundcovers:

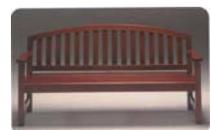
- Aptenia cordifolia 'Red Apple'*
- Festuca spp. (Fescue)*
- Gazania spp.*
- Hedera canariensis (Algerian Ivy)*
- Juniperus spp. (Juniper)*

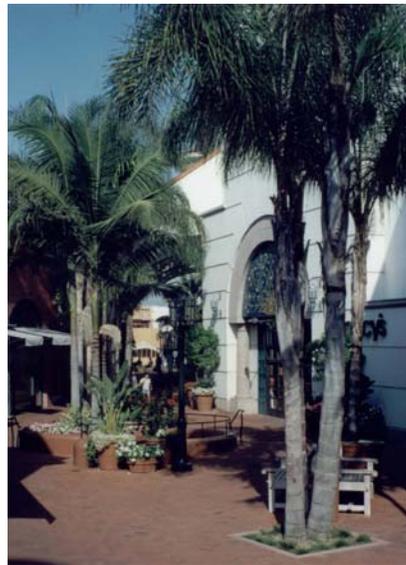
2. HARDSCAPE DESIGN



3. SITE AMENITIES

Site amenities including planting pots, benches, trash receptacles, tree grates and guards, bollards, and water features will help establish a unique and consistent identity for San Gabriel.





Site Quality . . .	ENCOURAGED	POSSIBLY ACCEPTABLE	DISCOURAGED
Access / Parking:	<ul style="list-style-type: none"> . From cross-street . Reciprocal access . Parking to rear if secure; to side as alternate 	<ul style="list-style-type: none"> . Side parking . Shallow front parking lot if no alternative 	<ul style="list-style-type: none"> . Curb cuts in arterial streets . Front parking more than 60 feet deep
Building Siting: (assuming no front parking)	<ul style="list-style-type: none"> . Majority of frontage at public sidewalk 	<ul style="list-style-type: none"> . Landscaped/court setback with minor building frontage at public sidewalk . Pergola or trellis to substitute for building mass at sidewalk 	<ul style="list-style-type: none"> . Building set back entirely from sidewalk with no mitigating landscaping or garden structure
Primary Entry:	<ul style="list-style-type: none"> . Direct to street, covered . Open storefronts . Arcades, colonnades 	<ul style="list-style-type: none"> . Side entry visible from street, w/ arcade . Entry to court or plaza . Grade change from street 	<ul style="list-style-type: none"> . Entry to side or rear parking lot . Flat entry treatment
Open Space:	<ul style="list-style-type: none"> . Courtyards, especially visible from street . Linkages to adjacent sites . Outdoor dining with permit . Shading of yard & parking lot 	<ul style="list-style-type: none"> . Clustering of parking lot shading . Tent/canopy enclosure of outdoor dining 	<ul style="list-style-type: none"> . Termination of existing linkage . Unshaded parking lot
Landscaping:	<ul style="list-style-type: none"> . Native plants . Drought tolerant / low water usage plants . Appropriate groupings of plant materials . Vine pockets on buildings . Consistency in style/design of paving & site amenities 	<ul style="list-style-type: none"> . Water features, depending on maintenance . Plants with moderate water use 	<ul style="list-style-type: none"> . Overused, generic plants (see list on p. 17) . High water-use plants . Inconsistent design style of paving & site amenities . Inconsistent style and/or compatibility of plants
Site Signs & Site Lighting:	<ul style="list-style-type: none"> . Monument signs uplit from planter . Uplighting of trees . Vertical pole-mounted banners 	<ul style="list-style-type: none"> . Monument signs (internally illuminated) 	<ul style="list-style-type: none"> . Pole signs

Building Quality . . .	ENCOURAGED	POSSIBLY ACCEPTABLE	DISCOURAGED
Massing:	<ul style="list-style-type: none"> . Balanced asymmetry, open to neighbors . Layering / detail / depth . Vertical / horizontal balance . Vertical accent at entries / street corners 	<ul style="list-style-type: none"> . Symmetry (small frontages; Valley Blvd.) . Plain massing where offset by other nearby buildings 	<ul style="list-style-type: none"> . Large self-contained buildings . Applied ornament as substitute for integrity & interest of massing
Roofs & Parapets:	<ul style="list-style-type: none"> . Large eave overhangs . Flat roof behind detailed parapet . Rails expressing roof deck use 	<ul style="list-style-type: none"> . Mansard roofs . Clipped eaves 	<ul style="list-style-type: none"> . Varying roof pitches . Visibly thin parapets . Prominent generic arch or gable parapets
Facade Elements:	<ul style="list-style-type: none"> . 20' - 30' bay rhythm . Base & cornice expression . Detailed balconies . Simple awning / canopy shapes . Recessed windows with dimensional muntins . Custom ornamentation 	<ul style="list-style-type: none"> . Minimal awning illumination . Irregular awning shape . Layered screening panels . Tinted glass . Interior folding security grate 	<ul style="list-style-type: none"> . Flush windows / false muntins . Band windows . Oversized, novelty, or generic ornamentation . Permanent or exterior security grate/bars . Neon window perimeter strips
Materials & Colors:	<ul style="list-style-type: none"> . Wood, stone, etc. if fitting context & style . Brick . Smooth stucco . Mission or barrel tile 	<ul style="list-style-type: none"> . Medium to heavy dash stucco . Metal . S-tile 	<ul style="list-style-type: none"> . Color Saturation + Brightness > 110 (see Planning Dept) . Modular units (tiles, blocks, etc.) too large for building scale
Signs:	<ul style="list-style-type: none"> . Halo letters (reverse channel) . Metal or metal-faced letters 	<ul style="list-style-type: none"> . Channel letters . Dimly illuminated awnings . External lighting . Painted signs 	<ul style="list-style-type: none"> . Can signs . Neon window strips
Style:	<ul style="list-style-type: none"> . Authentic period styles as compatible with context . Modern with depth of planes 	<ul style="list-style-type: none"> . Eclectic . Generic classicism 	<ul style="list-style-type: none"> . Mimicry of mission bells, etc. . Novelty / deconstructivist

D E F I N I T I O N S :

The following definitions are not meant to be universal, but to convey the messages of these Guidelines.

Arcade: a linear passageway, usually with a high ceiling and open-air character

Band windows: a row of windows forming a continuous band without visible structure

Brightness: a numerical index of the amount of white in a color

Can sign: a sign consisting of a plastic face within a cabinet (“can”) structure

Channel letters: a sign consisting of individual letters with neon lighting inside a channel. They are usually faced with plastic, but may have the neon exposed. See also “halo” sign.

Clipped eaves: eaves that have a minimal projection over the wall below

Colonnade: a linear passageway with a strong rhythm of columns

Context: the character-defining surroundings of a site

Cupola: a small roof extending above the surrounding roof

Dimensional: having enough depth and width to appear substantial

Elevation: a two-dimensional view of the front, side, or rear of a building or wall

Guidelines: regulations that can be required flexibly as appropriate to each project or situation

Halo letters (reverse channel): channel letters which are mounted with a space between the back of the letter and the wall, so that light washes onto the wall. They are often used with opaque faces, so that the only light is the “halo” on the wall.

Hardscape: pavement and other ground treatments other than plant materials

Integrity: having enough consistency to be perceived as an “integral” unit

Layering: having different elements in different planes, so as to form layers, rather than a simple wall.

Linkage: a path of travel or visual path that links two or more different areas

Mission or barrel tile: a half-circular roof tile that is often used alternately face-up and face-down

Monument sign: a low, freestanding permanent sign

Monumentality: the appearance of trying to appear too important or imposing for its context

Muntins: narrow strips that form a division between window panes

Pole sign: a tall, freestanding permanent sign, with little visual attachment to the ground

Project: any physical work upon a property requiring City approval

Reciprocal access: access over another property in return for its access over the subject property

S-tile: a roof tile attempting to simulate the effect of mission or barrel tile with multiple curves

Saturation: a numerical index of the intensity of a color

Scale: size relative to other portions of a building, landscape, or surroundings, or to viewers

Site amenities: benches, fountains, garden structures, and other items added to an open space to enhance its use and enjoyment

Substantial: having enough visual depth to appear visually and structurally sound

Vine pocket: a small area allowing the planting of a vine; often attached to a wall

R E F E R E N C E S (available from the City of San Gabriel Planning Division):

- . Development Regulations (for each use zone individually)
- . Development Review Application Checklist
- . Mission District Guidelines (for buildings within the Mission District, regardless of use)
- . Zoning Summary (all zones: single-page quick reference sheet of development standards)

Acknowledgments

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