

RUBIDOUX

VILLAGE

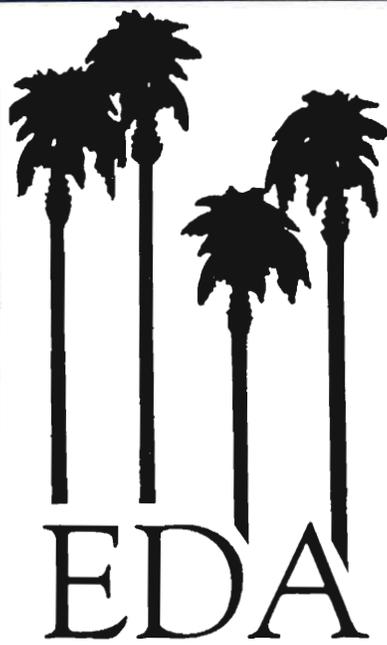
DESIGN

WORKBOOK

*MISSION BOULEVARD
REVITALIZATION PROGRAM*

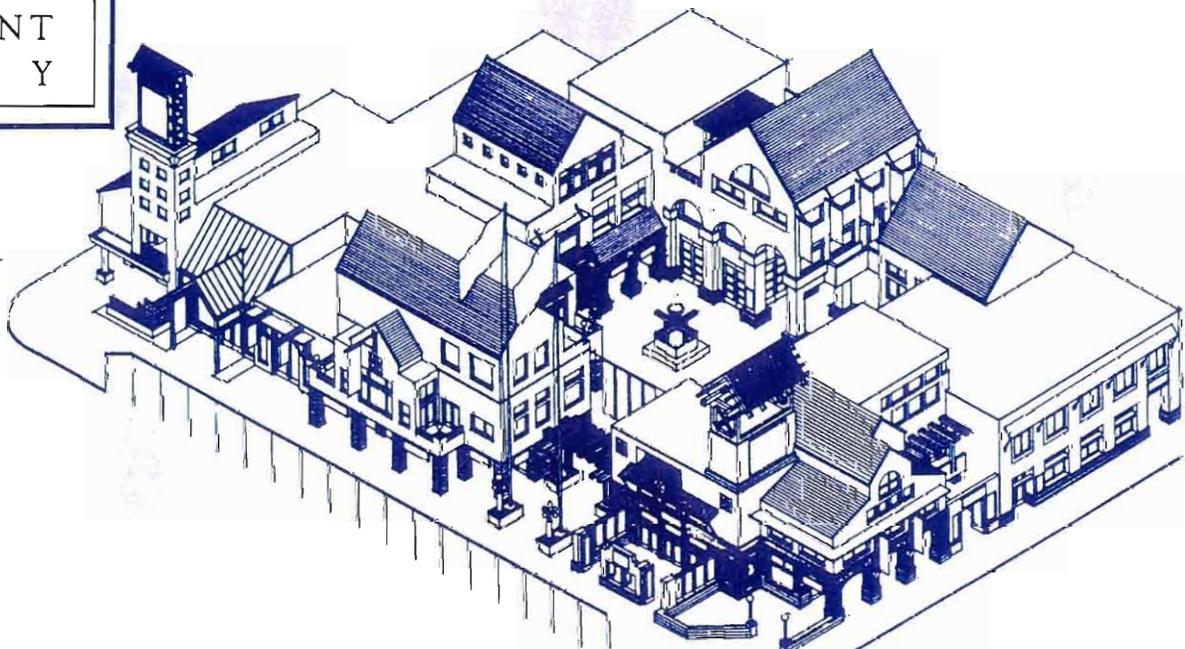
*PREPARED BY THE
WARKENTIN PARTNERSHIP*

RIVERSIDE
C O U N T Y



E C O N O M I C
D E V E L O P M E N T
A G E N C Y

*A GUIDE TO
THE CREATION
OF A UNIQUE
COMMUNITY
CHARACTER*

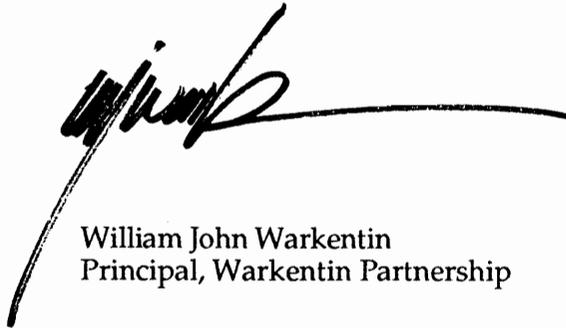


ACKNOWLEDGMENTS

Many people assisted in the preparation of this design guidelines workbook. I want to thank the staff and principals of RHA Landscape Architects Planners, the engineers and principals of Rick Engineering, the staff and directors of the County of Riverside Planning Department and Economic Development Agency and the citizens and residents of the community of Rubidoux who spent countless hours at meetings and hearings to support the revitalization of their community.

A great deal of thanks must go to the 2nd District Supervisor, John Tavaglione, whose commitment to the people of the community was the foundation for the entire project.

Lastly, I want to offer a late, but nonetheless heartfelt thanks to those early architects and builders who created works that today continue to inspire. Should every architect designing with this workbook achieve the excellence of our earlier Southern California mentors, we will have created a quite special community and Rubidoux Village will become not just a community revitalized, but a community reborn.

A handwritten signature in black ink, appearing to read 'Warkentin', with a long horizontal flourish extending to the right.

William John Warkentin
Principal, Warkentin Partnership

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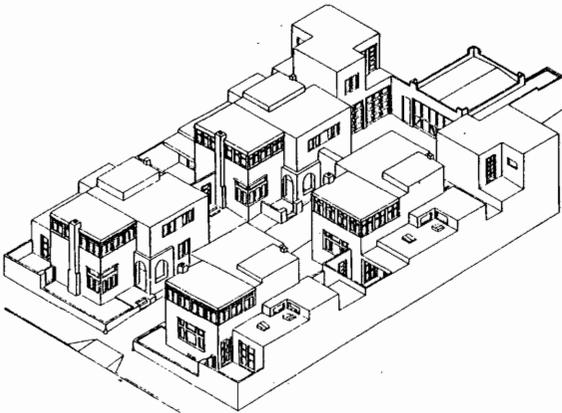
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Chapter One

GENERAL DESIGN GUIDELINES

SUMMARY RECOMMENDATION

Rubidoux Village and the community that surrounds and supports its local enterprise has committed to a significant program of physical and economic revitalization. These design guidelines address the physical improvements that will be constructed as the Village commercial center seeks to revive itself. The overall architectural character appropriate for the Mission Boulevard district is best illustrated in the work of Irving Gill, one of Southern California's finest early 20th Century architects. His approach embodied an attempt to capture the dominant forms and design features of the earlier, more traditional California based architectures in a technologically advanced (for the early 1900s), simply refined system of inexpensive construction that relied on large, planar surfaces, simple fenestration and the use of arbors and colonnades for dramatic architectural effect.



HORATIO WEST COURT APARTMENTS, 1910
Irving Gill, Santa Monica, CA

A POINT OF DEPARTURE

In 1929, Chas Cheney consulted to the City of Riverside in the preparation of a master development plan for the City which included a Regional Plan, County Zoning and County Parks recommendations. He set forth a noble and inspired vision for regional and city planning programs.

"America must build better cities. We are a rich nation, but a tawdry one in appearance. Our station in civilization demands and requires a better dress, our progress in education and culture insists upon a better environmental condition for our children and our children's children. The architecture we leave behind us is

the chief measure of our civilization. We must act promptly to insure that in the future, at least, no more such tawdriness, no more such ugliness, such lack of color, shall be tolerated in new buildings."

Moreover, in his dissertation, Mr. Cheney also recommended that we adopt the following principles in our civic planning efforts: Plan for "Beauty," for "Color," for "Individual Character," plan "Generously," plan for "Architectural Control" and plan to "maintain the 'Town Picture.'" As you consider our recommended design criteria, we believe you will find we have considered each of these principles and applied them in an appropriate and meaningful context. What Mr. Cheney calls the "Town Picture," we call community character.

We have aspired in this design manual to reach for Mr. Cheney's lofty goal and set forth design guidelines that will result in no more "tawdriness" or lack of color. We believe if followed faithfully, the resulting environment will be a fitting legacy for the generations that follow. Our assessment of community character issues is based on the following criteria:

Views of existing development along Mission Boulevard



DEVELOPMENT PROGRAM

The revitalization effort focuses principally on the commercial strip on each side of Mission Boulevard in the Rubidoux area from Crestmore (at the Santa Ana River bridge) to Riverview. This approximately 12 block stretch of the Boulevard is in a mixed condition of blight (abandoned and hazardous structures that require demolition), a considerable number of structures in disrepair and a number of on-going businesses, some marginal and others successful in buildings that are at least serviceable, if not elegant. The 6100 linear feet (1.16 mile) of the project area contributes to the sense of decentralization and the noticeable lack of focus to the community.

The vacant lots are indicative of an area in economic trouble, illustrating the lack of demand for developed property. There are few new buildings and virtually none of any architectural renown. Neither are there structures with obvious historical appeal. The net perception of the built environment is one of rundown, ill maintained and struggling businesses.

As a condition of the revitalization of the commercial climate, we understand the need to be quite concerned with costs of construction and the need to keep our recommendations affordable and relatively maintenance free. The least costly building treatments are those that use the basic structural forms without embellishments and avoid expensive and maintenance intensive details. The use of the Contemporary California motif permits existing structures to be brought into conformance at the least possible modification cost, yet permits new construction to create a powerful architecture of very strong form statements with ample opportunity for creativity in outstanding design proposals.

ENVIRONMENTAL CONDITIONS

The area is subject to the same climatic conditions of most inland valley regions: hot, dry summers; cool, clear and mild winters and balmy spring and fall conditions.

Wherever possible, south and west facing structures deserve some form of solar moderation as the heat and summer sun argue for overhangs, shade structures and shaded courts.

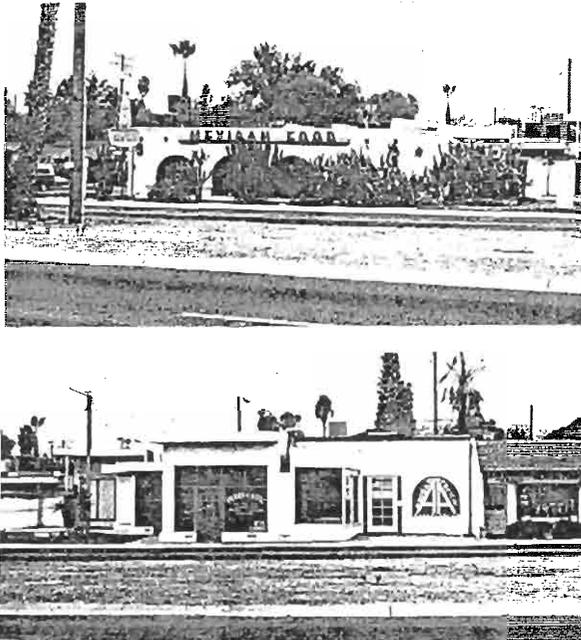
CULTURAL CONDITIONS

The Rubidoux (earlier Robideaux) area was originally farmed and ranched by early settlers who gradually created large citrus and cattle ranch holdings. Originally known as West Riverside, the river crossing became the main western entry to the City of Riverside.

"It is a big scope of country, exceeding some three or four miles along the river and back from it twice as far, embracing some fine orange and lemon groves, deciduous orchards, vineyards, alfalfa and grain fields, stock ranches and dairies....Taken all in all West Riverside is a fine farming community with rich and varied resources, and the people form a thrifty community. "

Riverside Daily Press Annual, 1898

GAY and LARRYS: This modest group of buildings displays the basic forms and features of the Irving Gill archetype. Simple archer windows, planar surfaces, staggered "shoe box" volumes and simple fenestration.

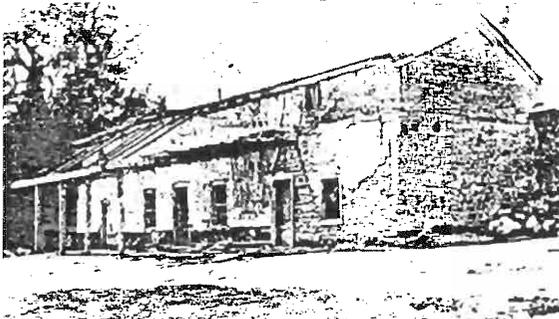


It is fitting that the community has chosen to name the Mission Boulevard corridor as "Rubidoux Village." The name Rubidoux sets the community apart from Jurupa, Pedley, Indian Hills and other nearby neighborhoods. The historical importance of the Rubidoux name is also linked with the entire development of the Jurupa Valley, the name associated with the original settlements and early farming communities west of the Santa Ana River. The term village reinforces the intent to recreate a real community of residents, business people and their civic guests and customers.

REGIONAL ARCHITECTURE

The existing development along the boulevard has nothing of great architectural value, neither of historical or cultural value. The most valuable structures are clearly those that are fairly recent, the Stater Bros. market and the Bank of America buildings at Avalon and the Boulevard. The most notable structures are probably Gay and Larry's Restaurant and the adjacent building done in a modestly attempted Irving Gill style.

The original Robideaux home



The original Jensen-Alvarado home, still standing in the local County park

Local structures of historical interest, the Jensen Alvarado Ranch house and the original Robideaux home, for example, offer a glimpse of the architectural character of early Rubidoux, and while certainly noteworthy as individual examples of the local heritage, do not, it seems to us, combine to provide sufficiently compelling images for an entire community commercial district to emulate.



Directional sign to the old Rubidoux Grist Mill Site, demolished earlier

Most existing structures are a combination of concrete block, brick or wood and plaster, many of which are not worth saving. We have searched the history books and while an occasional photo of an early building offers a snapshot of the past, nothing we have uncovered gives rise to sense that Mission Boulevard ought to reflect a particular style of architecture. It falls to us, the planning team and the community, to find a proper look and feel for the area.

PROJECT BOUNDARIES

The project includes the immediate street frontage lots along Mission Boulevard between Crestmore to the east and Riverview to the west. Also included are the alleys that serve the central core area and the residential areas immediately adjacent to the commercial core.



**MISSION BOULEVARD
LAND USE
CGPA426
CZ6308 CZ6309**

- Legend:**
- Study Area Boundary
 - Vacant
 - Single Family Residential
 - Multiple-Family Dwellings
 - Mobilehome Park
 - Commercial
 - Abandon Commercial
 - Church
 - Public Facility
 - Storage Yard
 - Abandon Residential



VIEW OF WEST VILLAGE



VIEW OF THE VILLAGE CENTER



VIEW OF EAST VILLAGE

City of
Riverside

Map Scale: 1" = 500'
February 19, 1997

STUDY AREA AND
EXISTING LAND USE MAP

Chapter Two

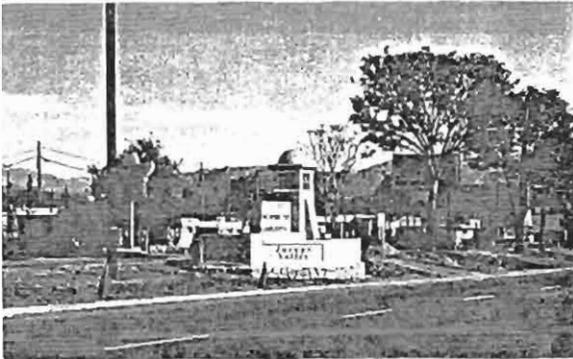
PROJECT ISSUES

The approximately 12 blocks of Mission Boulevard between Crestmore and Riverview are the heart and core of Rubidoux. If the community may be said to have a center, this is it. The problem, of course, is the obvious lack of vitality combined with the absence of civic and institutional uses that are an integral part of a true community. It is clear that much can be done to bring the core of the community back to its full potential and role as the center of community life.

THE RE-CREATION OF A COMMUNITY

The fundamental objective of this manual is to provide a set of design guidelines that will result in a vastly improved aesthetic quality for the Mission Boulevard district in support of an economic development strategy.

There is no question that the economic vitality of the district is paramount and must precede all other improvements. The larger issue, however, is the creation of a vital and growing community that will sustain itself over time and continue the growth stimulated by the improvements contemplated in this document.



ENTRY MONUMENT: This entry monumentation was developed as a part of Phase One improvements and are located at each end of the Mission Blvd. Corridor. They signify in real terms the beginning of the re-creation of the community .

In order to redevelop a sustainable community several planning strategies ought to be adopted. First, a vision of what the community can and ought to become must be agreed upon by those who accept responsibility for making the vision come real. Second, a continuing program of economic development and employment must be generated

and implemented. Third, a long range plan for the physical development of the overall community requires careful preparation and adoption. And lastly, a specific set of detailed plans to be implemented in a phased sequence that will permit affordable and appropriate implementation of the vision and its programs.

This manual presents specific design recommendations that are aimed at creating the physical setting appropriate for the continuing growth and development of Rubidoux as a true community.

The Mission Boulevard district is predominantly a commercial strip center, but no community core is exclusively devoted to its primary focus either in terms of land use allocations or in terms of goods and services. The district must function as a classic neighborhood, both because of and in spite of its commercial orientation. This means having a center of focus; definable edges; safe and walkable streets; civic facilities and public open space; and an appropriate mix of uses. Each of these will be addressed in this manual.

PROJECT SUB-DISTRICTS

In the site analysis phase of our work we identified a number of features of the built environment that led to a remarkably easy and simple segmentation of the project area into three major sub-districts. These defining characteristics are:

- The intensity of development in the adjoining areas;
- The nature of the median landscaping;
- The nature and intensity of traffic flows;
- The availability of alleys;
- The uses and facilities existing in the area.

REF: PROJECT SUB-DISTRICTS MAP, Page 2-4

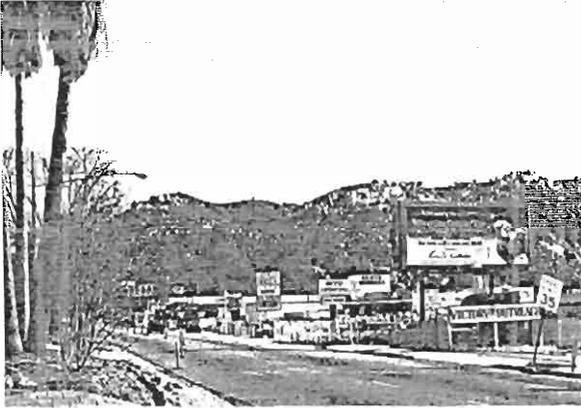
VIEW OF THE VILLAGE CENTER



Village Center: Primary among these is the village center, between Rubidoux Boulevard and Wallace. This area is

defined by the most intense adjacent development; is bounded by a noticeable shift in development type; provides access to the overall community at Wallace and Rubidoux Boulevard; has the most intense traffic; and is landscaped with palms, not ash trees as is the case to the east and west. This area is also the only area in the community that has the benefit of alleys serving the rear of lots facing the Boulevard on both sides of Mission.

VIEW OF THE EAST VILLAGE AREA



East Village: The East Village area is sparsely developed; has the most open space which includes both vacant land and used car lots; and includes the largest blocks in terms of land area. To the north, this sub-district is made up of only two blocks and to the south a single block defines the boulevard frontage.



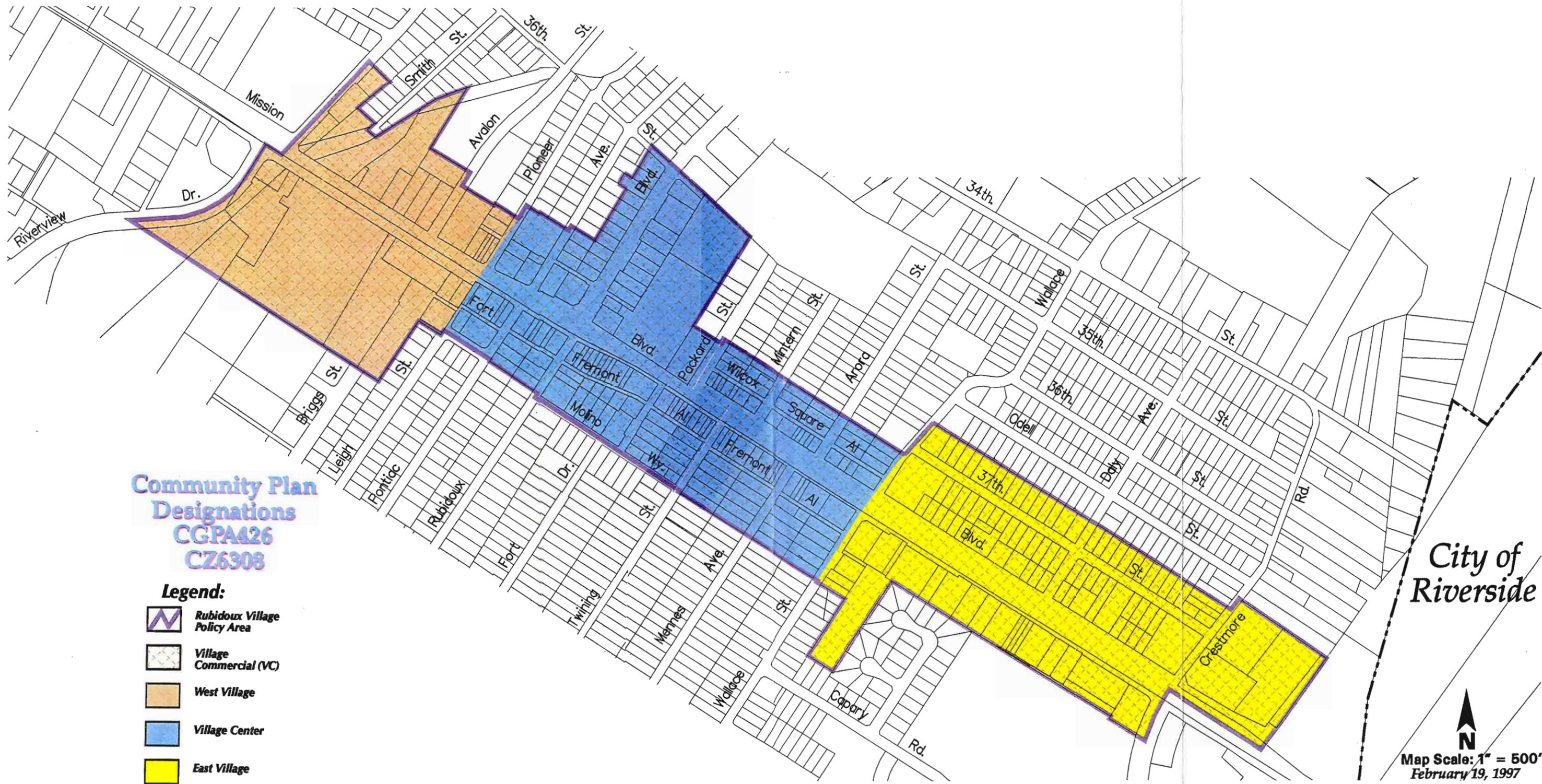
VIEW OF THE WEST VILLAGE AREA

West Village: West Village is unique in that its eastern half is part of the Village Center by virtue of the intensity of uses and nature of its adjacent conditions: alleys to the south, median design and landscaping, and intensity of traffic. The western half is much less densely developed, particularly in the area of the Club Metro and the vast expanse of parking that defines the entire corner of Mission Boulevard and Riverview and presents a less than charming community entry.

USES

The scope of this manual does not permit a detailed exposition on uses or the economic costs/benefits of particular uses once selected. There is, however, an area in about which it is appropriate to comment.

To make the Village Center a true community core, civic and institutional uses must be located along the Boulevard, preferably within the Village Center sub-district, to act as anchor uses around which additional new and expanded uses will grow. Such uses include churches, post offices, police and fire stations, government offices, auditoriums



**Community Plan
Designations
CGPA426
CZ6308**

- Legend:**
-  Rubidoux Village Policy Area
 -  Village Commercial (VC)
 -  West Village
 -  Village Center
 -  East Village

*City of
Riverside*

N
Map Scale: 1" = 500'
February 19, 1997

and museums. This list also ought to include publicly accessible open space, whether public or private ownership is not important so long as access and usability are assured.

LAND USE ALLOCATIONS AND ZONE CLASSIFICATIONS

Within the project area a new land use allocation and zone classification has been adopted. The “Rubidoux-Village Commercial” zone brings a unique set of land use policies, uses and development standards to the area. The purpose of this new zone is to provide a tailored package of regulations aimed directly at the Rubidoux Village project area and is intended to stimulate commercial development appropriate to the district. The Rubidoux-Village Commercial zone includes those uses normally found in downtown areas and urban centers.

PHASING

Phasing is a function of priorities that reflect

- Community desires,
- Political realities,
- Financial conditions,
- Available infrastructure,
- The emergence of willing and financially capable pioneers, and
- The availability of land and/or project sites suitable for redevelopment.

We recommend two fundamental criteria as the prime determinants of high priority projects. First, they must immediately contribute something to the feel and sense of a revitalizing community. Second, the project must be achievable within the timing and financial constraints imposed by the redevelopment program while meeting the design and planning objectives proposed in this manual. Projects that meet these two criteria will immediately and positively impact the area and its perception in the larger regional community.

Chapter Three

SITE PLANNING AND SITE IMPROVEMENTS

Site planning will focus on three development conditions:

- The renovation of existing buildings;
- The design of new buildings with existing buildings in close proximity; and
- The design of vacant parcels without the constraint of immediately adjacent structures.

Each of these conditions creates a different set of demands on the designer, principally in the response to the need to relate to adjacent structures in a compatible and harmonious manner.

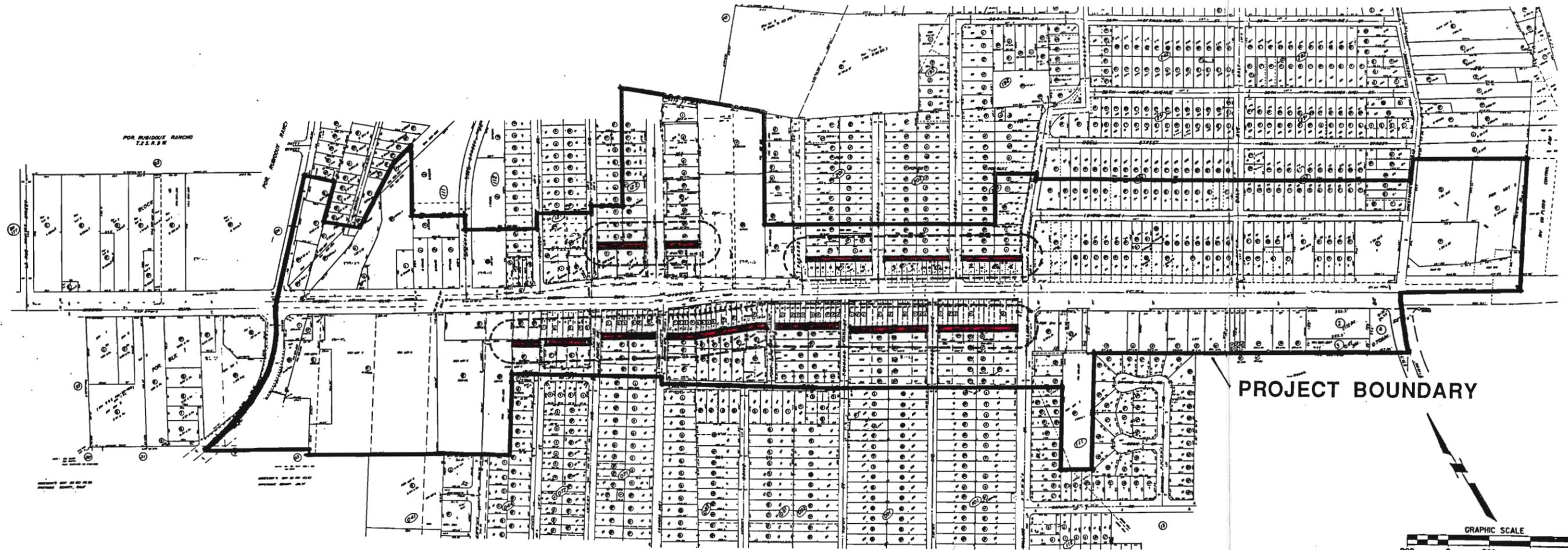
The street improvements that will be completed as a part of the infrastructure by the Economic Development Agency create significant new street parking and offer an extremely handsome streetscape in contrast to the existing dirt medians and narrow sidewalks. The emphasis on a vastly improved streetscape results in new street trees, enhanced paving, expanded sidewalks and the selective use of street furniture, bus stops and light standards.

View of Fort Fremont alley



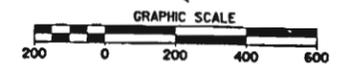
ALLEYS

Alleys exist behind several blocks that front the Boulevard. Where they exist, they can be utilized to provide access to parking, thus freeing up the frontage for store front development and avoiding additional curb cuts. In their current state, however, nobody would choose to use them



POR RUBIDOUX RANCHO
T23S22W

PROJECT BOUNDARY



LEGEND

Existing Alleys

EXISTING ALLEYS

over the street. The alleys require additional lighting, re-paving and additional landscaping to render them functional and secure. Additional lighting and landscaping is required per County Ordinance 348.
REF: EXISTING ALLEYS MAP, Page 3-2

At the developer's request alleys may be vacated when site plans accommodate appropriate emergency and service access. Alley access may be fenced and gated with appropriate consideration for emergency access. The alley right-of-way may be relocated, vacated and/or traded for equivalent access and is subject to review and approval by the Planning and Transportation Departments and Riverside County Fire Department. On-site stacking is required to avoid blocking local streets.

BUILDING SETBACKS

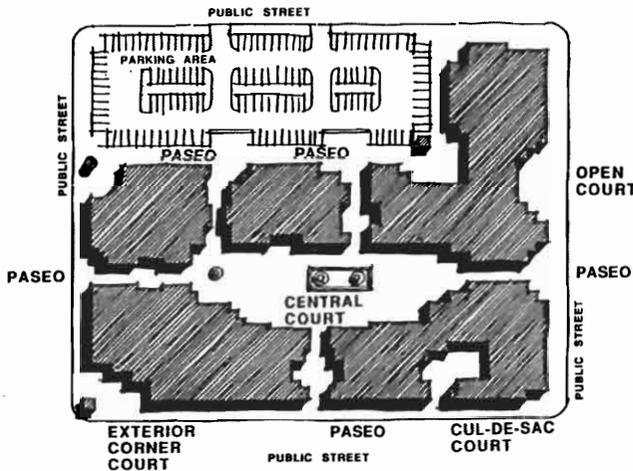
Special care must be taken to merge new construction with adjacent buildings. When the adjacent building has been renovated or improved under the provisions of this manual only those provisions of this manual that apply to new construction will apply. Besides setbacks for new construction, an additional requirement for existing storefront renovations is also provided to assist in defining individual properties within an overall block of existing development.

Buildings flush with sidewalk: This is the standard building type one expects to find in older strip commercial developments. The structures are placed at the back of the sidewalk (typically the setback line), and offer little or no opportunity for landscaping or the creation of private courts. In this context, the building facade ought to make a strong presence on the street, with carefully modulated openings (doors and windows); a parapet either in line with its neighbors or of a substantially different height; and when adjacent to a sidewalk at least 15 feet wide, up to 12 feet may be used in an arbor or trellis structure

provided that the supporting posts, pilasters or columns are left open for convenient pedestrian access. A minimum of 6 feet of clear distance must be kept between the face of the buildings (setback line) and the inside face of the supporting columns, posts, or between the opposing columns of a portico/arcade.

COURT TYPOLOGY

The following illustrations depict a series of courtyards in schematic form. Immediately below is an illustration of the various court types as they might be designed in a large commercial development.

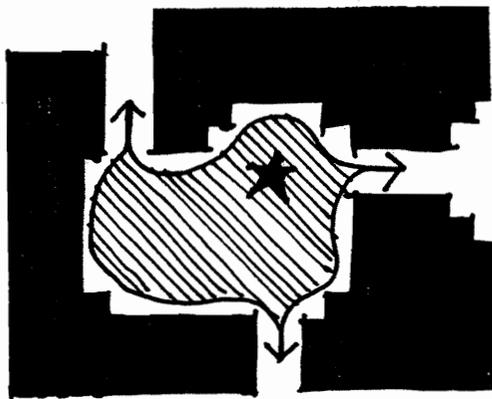


COURTS AND PLAZAS

Courts are critically important to developing a sense of place through the creation of communal spaces in which casual interaction occurs while browsing, shopping or just enjoying the ambiance, all contained within a secure and comfortable environment. Even for quite small shops, an entry court can be developed that provides a secure, private outdoor space restricted for the use and enjoyment of the shop and its patrons.

With large commercial complexes, the use of several courts of different types and sizes can be economically developed while providing cordial and comfortable spaces for people to mingle, chat or simply to relax. By definition, courts must have a sense of enclosure, of contained space. The points of entry should be defined rather well by arches, narrowed walking space, doors or gates, or by walking under a second story.

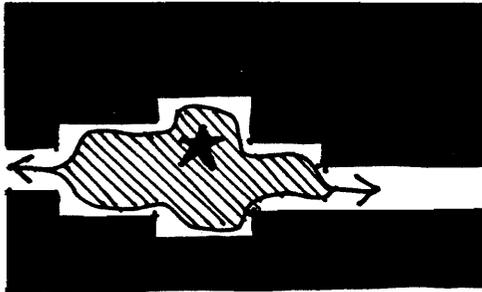
Within the context of these guidelines, courts and plazas are so important that a requirement has been established to provide one court for every 200 linear feet of frontage along Mission Boulevard and the local streets that serve the businesses along the boulevard.



CENTRAL COURT

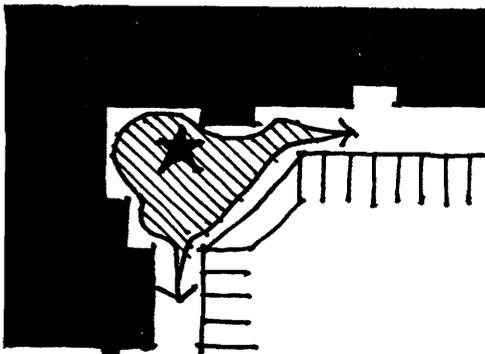
Central Court: Central courts most resemble the traditional town plaza. Typically there are multiple points of access and a central focus such as a fountain, sculpture, raised planter, specimen tree or kiosk. The feature element is frequently set slightly off-center, adding a sense of dynamic tension. The enclosing walls are best articulated

with either varying storefront depths or varying heights, perhaps mixing single and multi-story elements. Size is not particularly relevant beyond a minimum 15 feet by 15 feet basic area, but access and relative proportions of the space are.



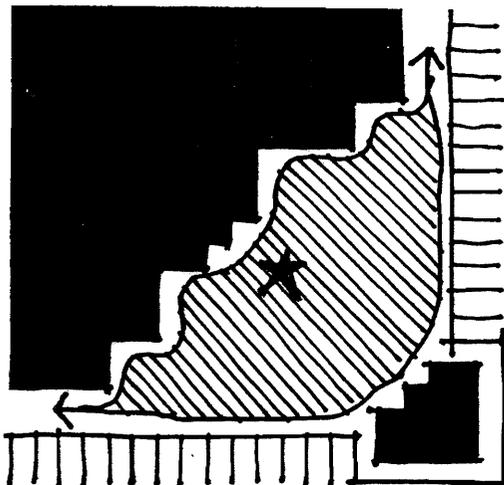
PASEO

Paseo: Paseos, while not a traditional court, are a special case of the traditional shopping street in Spanish and Mexican commercial districts. Paseos are pedestrian streets serving a variety of commercial and retail establishments. In the context of Rubidoux Village paseos can be developed between alleys and the street, or between rear parking areas and street oriented storefronts. The sense of tight space and the focused concentration of activity contribute to the dynamic and vibrant ambiance that is characteristic of paseos. A mini-court in the middle of the paseo can add considerable visual interest and the opportunity for seating, outdoor dining, signage or theme feature such as a fountain or planter.



INTERIOR CORNER COURT

Doors and windows are very important as the sense of openness provided by fenestration relieves the closeness of the quarters. Bright, artistic signage helps create visual excitement besides the obvious purpose of identifying businesses. Walls of the paseo ought to be offset frequently and the creation of niches and alcoves is encouraged.

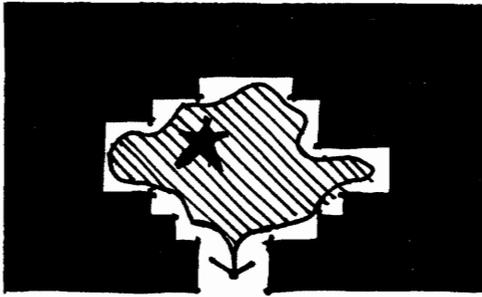


EXTERIOR CORNER COURT

Corner Court (Interior and Exterior): Corner courts offer great opportunities to create special places. Corners are so strongly axial that a visual focus is easy to create. Corners are the perfect spot for local landmarks because they can be seen from reasonably far away. Exterior corners, when cut away, are uniquely suited for special features such as a tower or marquee.

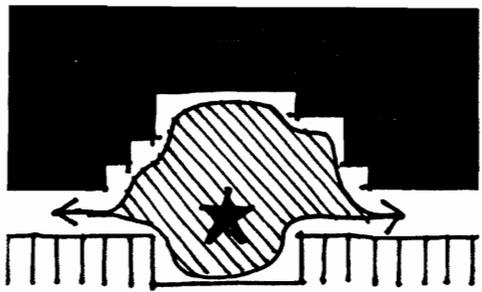
Interior corners can create protected inner courts, appropriate for outdoor dining and seating. A tower or

other high element can call special attention to the corner and provide a landmark for locational reference.



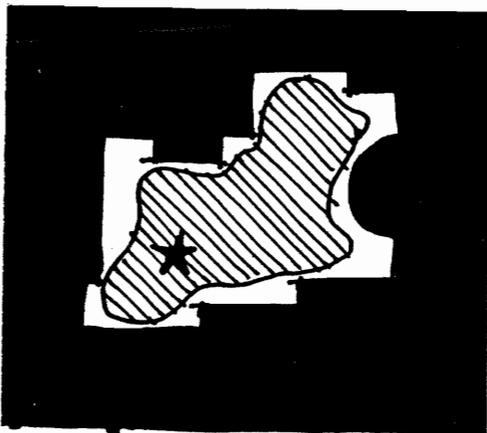
CUL-DE-SAC COURT

Cul-de-Sac Court: With only one way in or out, these courts define the ultimate in enclosed open space. The opening ought to be narrow to emphasize the interior dimensions. Depending on the actual design in plan view, there ought to be some focus in the court, preferably off-center to permit the interior to “read” as large as possible. At the end of the court, opposite the entry, is the appropriate place for a theme element, like a tower or neon sculpture.



OPEN COURT

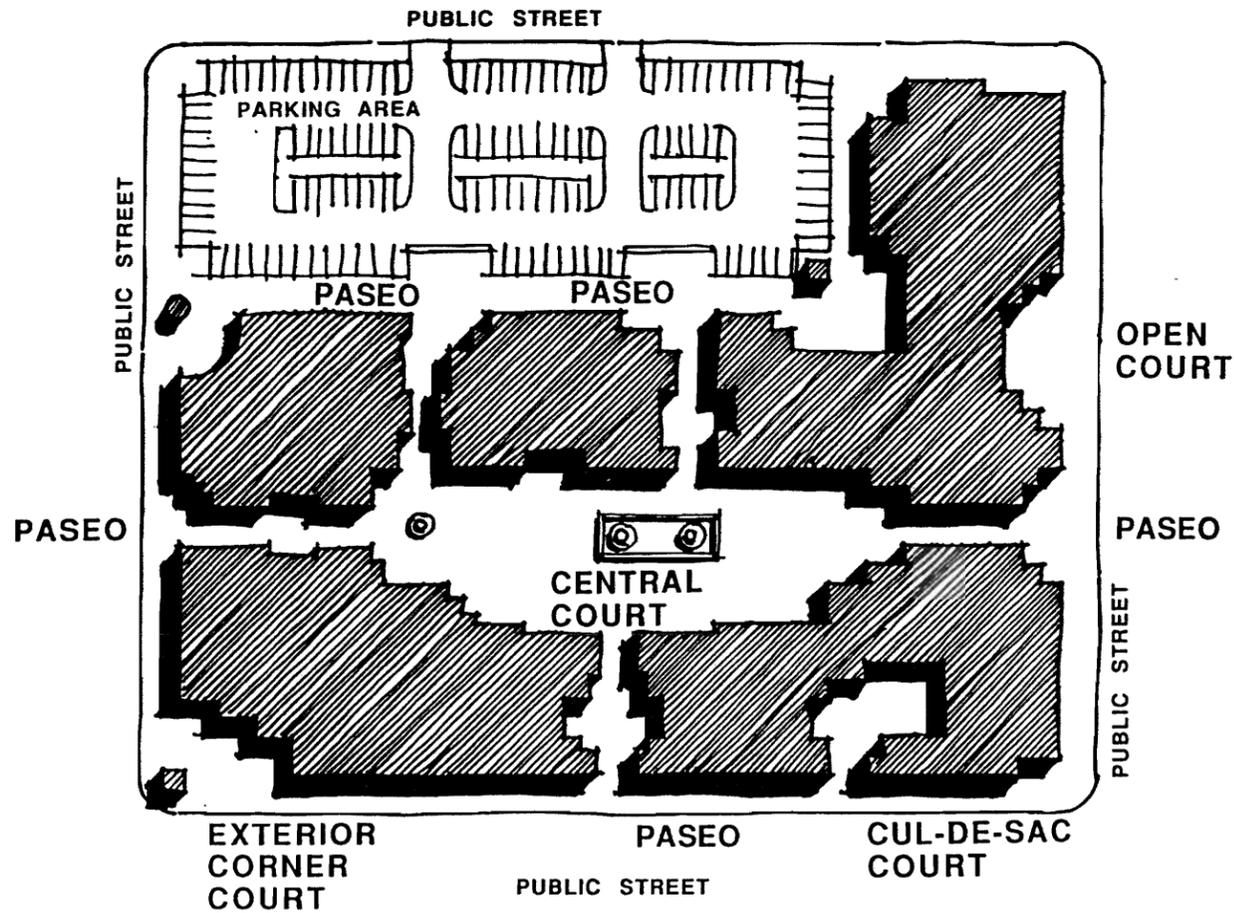
Open Court: These courts are inherently linear, fully open on one side, and require a strong edge condition to keep a sense of enclosure. When adjacent to parking areas, the court is formed by recessing the building wall and placing a landscape element in the parking area opposite the recess. The court ought to be at least as deep as the width of the pedestrian walk to which it is adjacent and twice as long. The landscape finger is appropriate for a visual feature or landmark.



FULLY ENCLOSED COURT

An additional type of court is both desirable and truly representative of the Southern California urban architecture employed by Irving Gill and his contemporaries: the **Fully Enclosed Court**. The fully enclosed court represents the ultimate development of enclosed open space but suffers from the inherent problem of controlled access. The court is accessible only through the buildings surrounding it. These courts are, therefore, private, not public spaces and while highly desirable as features of a specific development, are outside the realm of the public spaces of concern to the community.

Entry Forecourts: When buildings are demolished or the existing store front is set back a minimum of 4 additional feet, a special opportunity and incentive is offered to



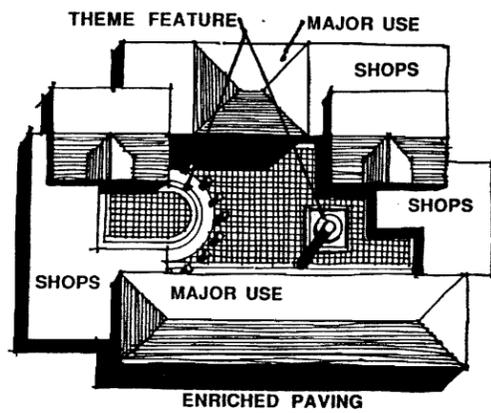
COURT TYPOLOGY

COURT ILLUSTRATIONS

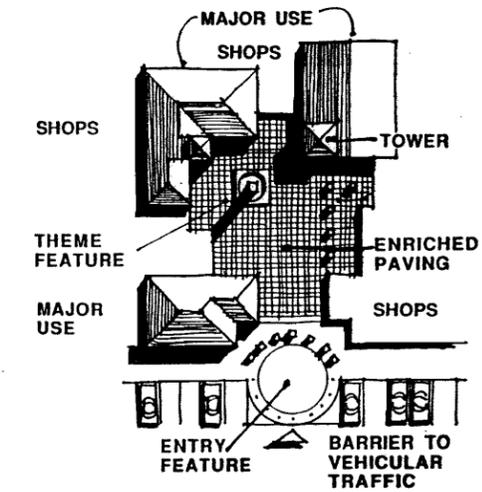
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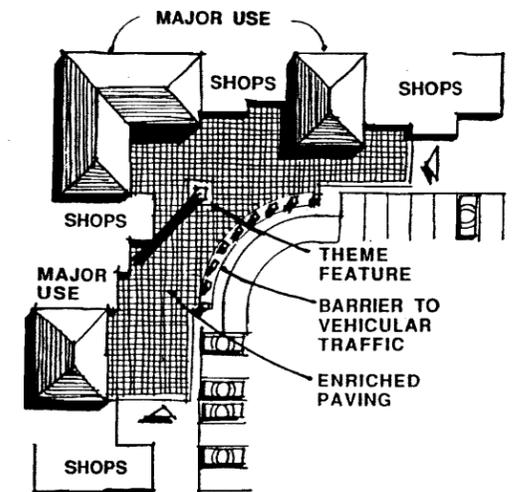
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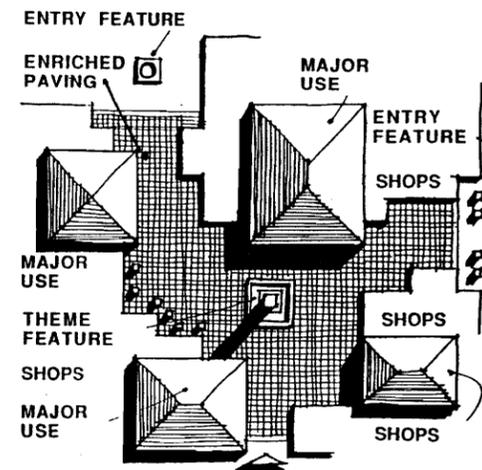
FULLY ENCLOSED COURT



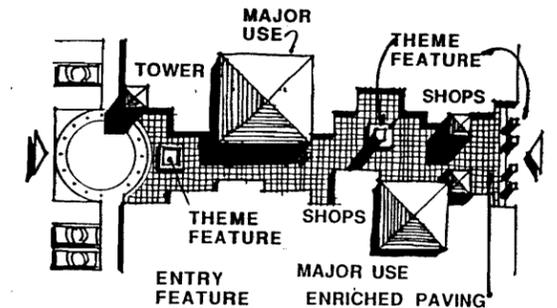
CUL-DE-SAC COURT



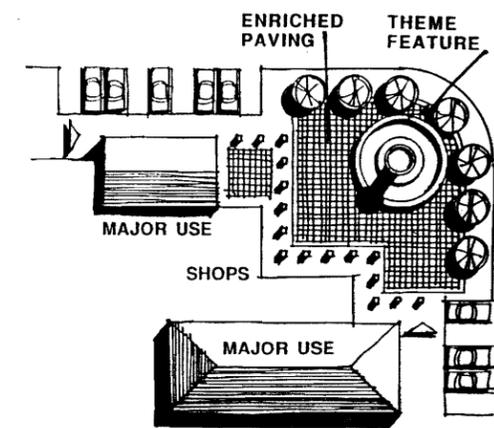
INTERIOR CORNER COURT



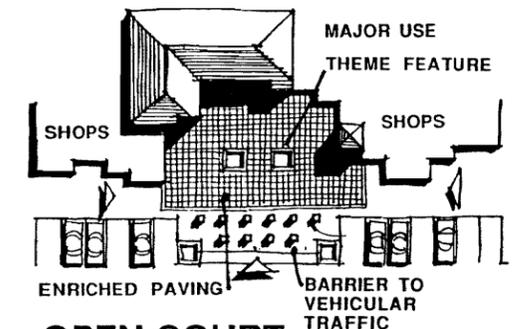
CENTRAL COURT



PASEO

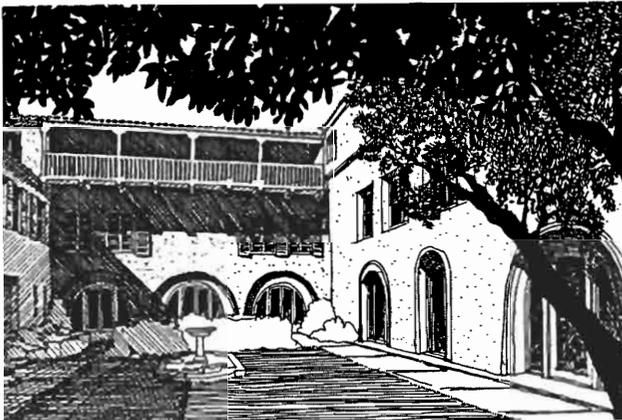
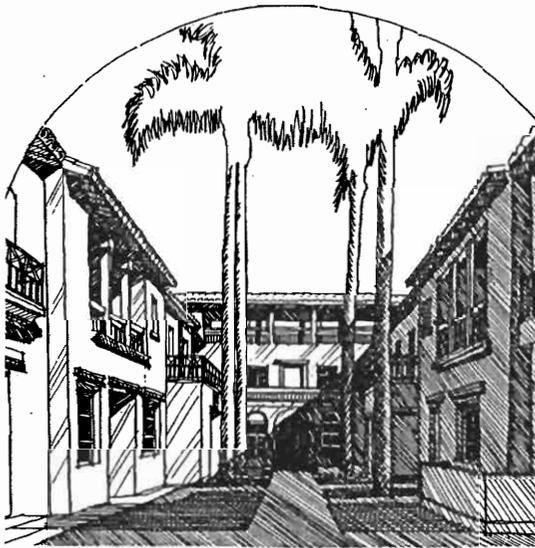
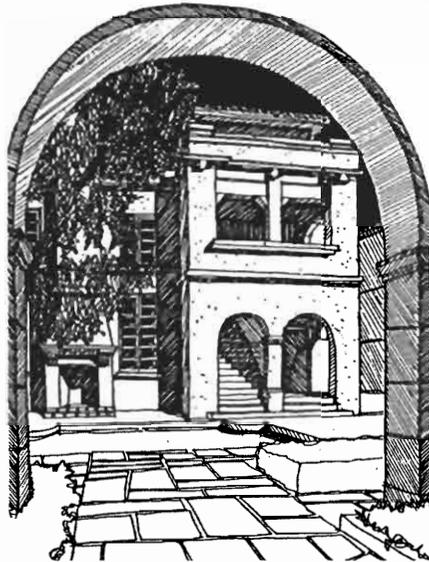


EXTERIOR CORNER COURT



OPEN COURT

COURTYARD TYPOLOGY



above left and center: EL CADIZ, Milton Black: Central court with seven distinct spaces, all linked by spatial and material connections
 left: EL GRECO APARTMENTS, 1929 Davis Brothers, Westwood , Cul-de-sac court with central focus, overhanging balconies and arched entry corridor.
 above top: GARFIELD COURT, 1927 , A. J. Waid, Hollywood: Central court with center focus. Note end wall with variety of arched lower floor, fenestrated second floor and open balcony at the third floor.
 above center: VILLA SEVILLA, 1931, Elwood Houseman, West Hollywood: Narrow , linear court that combines the characteristics of a paseo and a central court. Note that the narrow space provides for public use only, no private courts or decks are used.
 above bottom: THE ANDALUSIA, 1926, Nina and Arthur Zwebell, West Hollywood: Cul-de-sac court with corner tower feature and fountain opposite entry. Note arched entry passage.¹

COURTYARD ILLUSTRATIONS

encourage the creation of entry courts. Created specifically to permit local shop owners to have some open space in front of their store, yet have it within a contained and secure area, this court must be a minimum of 8 feet deep and preferably even deeper.

Walls are permitted to secure the space, but must be “see through” with sufficient transparency that the activity within is visible to passersby. The court space may be partially covered with treillage or fully covered with ample skylights for light.

VILLAGE COMMERCIAL DEVELOPMENT STANDARDS:

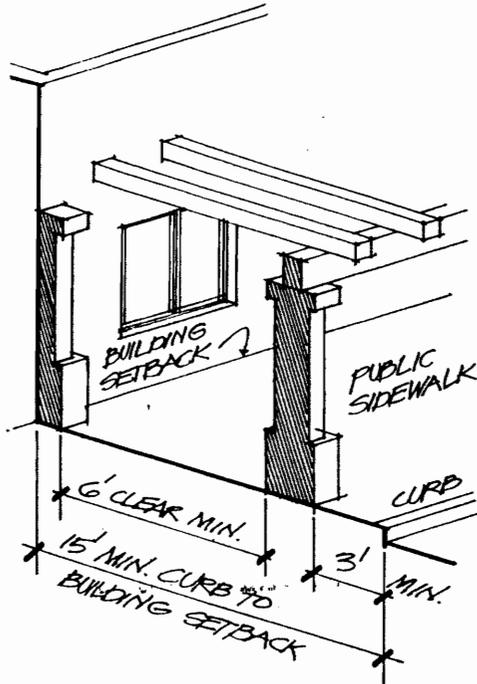
The following three project types categorize projects according to their size and the level of alteration proposed to existing facilities and improvements. Refer to the R-VC zoning requirements in Ordinance 348.

PROJECT TYPE 1. Storefront improvements limited to the exterior wall facing the street. This case invokes only the most limited zoning review and relies mostly on the Design Guidelines for development controls.

PROJECT TYPE 2. Improvements to the shell of the structure beyond the storefront, but utilizing the existing buildings and site improvements. To the extent that new uses and substantial improvements are proposed, the zoning ordinance will apply its regulations. The Design Guidelines will also be applied.

PROJECT TYPE 3. Improvements based on vacant or cleared land requiring new construction. A further distinction is made between small projects with less than 100 feet of Mission Boulevard frontage and those with more than 100 feet of such frontage. In either case, the most rigorous zoning review will be conducted. Projects

must comply with the full extent of the ordinance. All features of the Design Guidelines will apply.



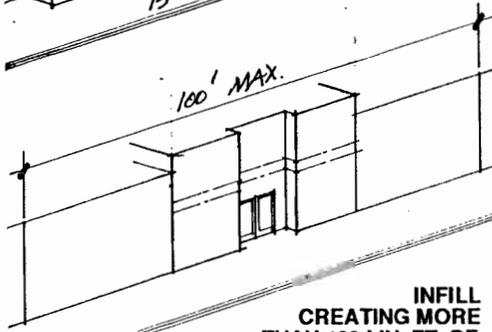
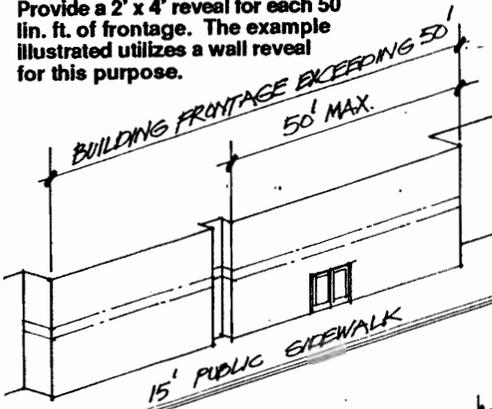
BUILDINGS FLUSH WITH THE SIDEWALK
Minimum setback and clearances required from the curb and between the building line and the architectural support for overhead structures

Setbacks for Cases 1 and 2 - Buildings flush with sidewalk: This is the standard building type found in older, built up areas of Rubidoux Village. The structures are placed at the back of the sidewalk (typically the setback line), and offer little or no opportunity for landscaping or the creation of private courts. In this context, the building facade ought to make a strong presence on the street, with carefully modulated openings (doors and windows); a parapet either in line with its neighbors or of a substantially different height.

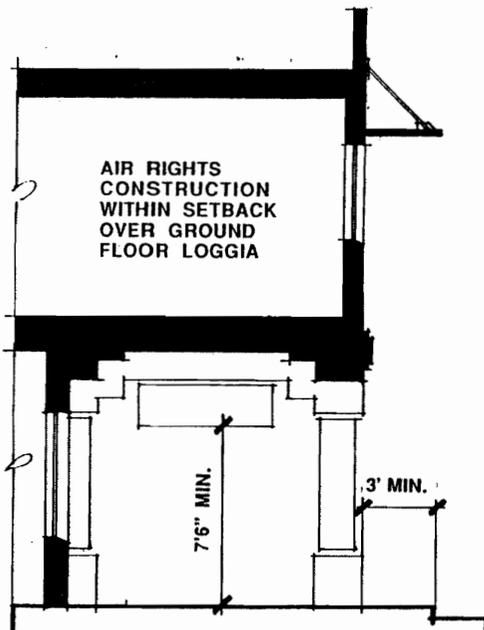
- There shall be no yards or setbacks required unless the proposed improvements require the demolition and reconstruction of the building's structure along the street frontage. In this circumstance, apply the Case 3 standards.
- The standard building setback is 15 feet from the face of curb. This is measured from the curb face at the inside of the parking stalls, whether parallel or diagonal. Where the sidewalk is wider, a line shall be established that continues the inside curb across intersections and where the sidewalk widens for any reason.
- When the building is adjacent to a sidewalk at least 15 feet wide, up to 12 feet may be used in an arbor or trellis structure provided that the space between supporting posts, pilasters or columns are left open for convenient pedestrian access. A minimum of 6 feet of clear distance must be kept between the face of the buildings (setback line) and the inside face of the supporting columns, posts, or between the opposing columns of a portico/arcade.

Setbacks for Case 3 with less than 100 feet of Mission Boulevard frontage: When a site is cleared for new construction or a substantial renovation is proposed

BUILDINGS WITH MORE THAN 50 LIN. FT. OF FRONTAGE
Provide a 2' x 4' reveal for each 50 lin. ft. of frontage. The example illustrated utilizes a wall reveal for this purpose.



INFILL CREATING MORE THAN 100 LIN. FT. OF CONTINUOUS FRONTAGE
Provide a 4' x 8' reveal for each 100 lin. ft. The example shown utilizes a recessed entry to meet this requirement



TWO STORY BUILDINGS
Illustration of the second story air rights that may be utilized when the proper clearances are observed.

involving the store front, the following conditions will apply.

- No more than 50 linear feet of frontage may be in the plane of or within 2 feet of the required setback line without a minimum 2 foot offset extending vertically the height of the first or ground floor from the ground to the ceiling or plate/roof line.
- When the store front is less than 50 feet wide, it may not create a continuous frontage (including the store fronts to either site) exceeding 100 feet in the same plane without a 2 foot offset.
- Offsets must be a minimum of 4 feet in length before the building line may return to the setback line.

Setbacks for Case 3 with more than 100 feet of Mission Boulevard frontage: Additional requirements for new construction: For parcels that represent a substantially new project, i.e., existing structures have been demolished or the site is vacant, the following specific requirements must be followed.

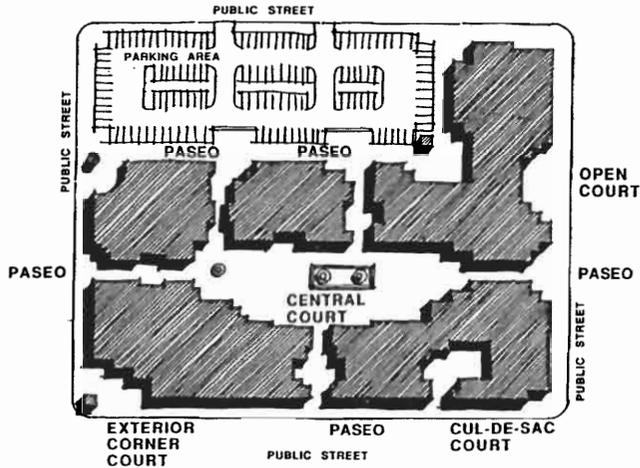
- No more than 100 linear feet of building may be located on the setback line without a minimum 4 foot deep by 8 feet long horizontal offset extending vertically the height of the first or ground floor from the ground to the ceiling or plate/roof line.

Two story buildings and second story encroachments into the building setback: Structures utilizing the second story may encroach into the required setback to a point no closer to the curb than 3 feet.

- The minimum head clearance under the covered portion is 7'-6", inclusive of signs, dropped lighting and specified architectural details (structural beams, support brackets and trim and/or detailing).

Required Courts: Courts must be included within the overall site development plan, at the ratio of one court per 200 feet of frontage. Since the purpose of this requirement

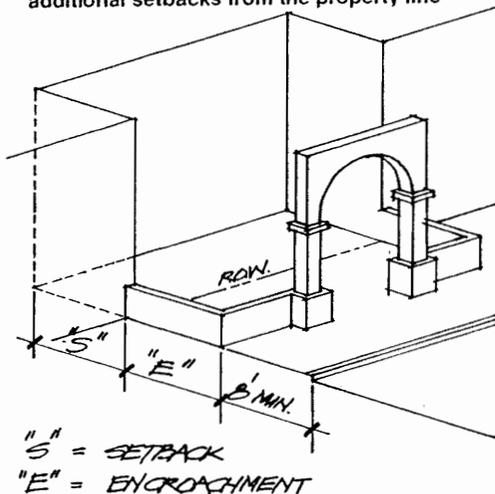
EXAMPLE ILLUSTRATING THE NUMBER OF REQUIRED COURTS FOR A LARGE DEVELOPMENT: A full block development with 1750 linear feet of frontage would require a total of 9 courts. Of the total number of courts required, no more than three may be open courts.



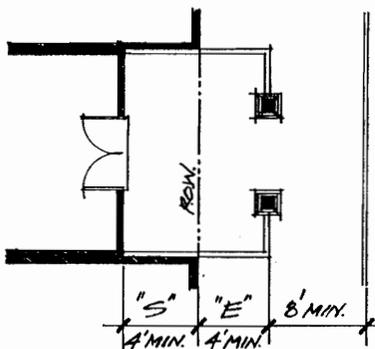
is to encourage the development of a variety of court types, this criterion is not to be interpreted as having a court along every 200 feet of frontage. Rather, the aggregate court count must reflect the total street frontage divided by 200.

- This applies to corner and through lots for their entire frontage. Alleys, however, are not counted as street frontage.
- Any fractional requirement exceeding .5 will necessitate an additional court.
- When a minimum of two courts are provided, only one may be an open court.
- When three or more courts are required, open courts may be used at the ratio of one open court per two of any other type.
- When three or more courts are required, at least one must open to the public street fronting the project.

ENTRY COURTS IN THE SETBACK
 Illustrating the manner in which portions of the required setback may be utilized with additional setbacks from the property line



"S" = SETBACK
 "E" = ENCROACHMENT

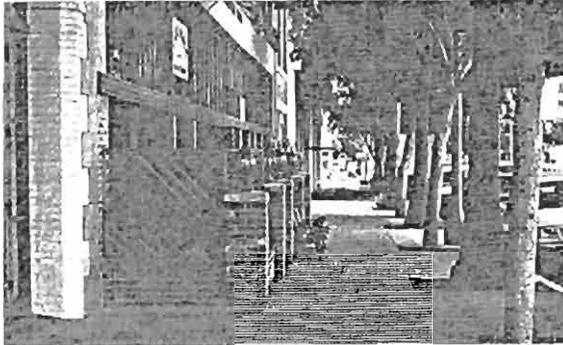


Courtyard Standards: Courtyards shall have the following minimum dimensions:

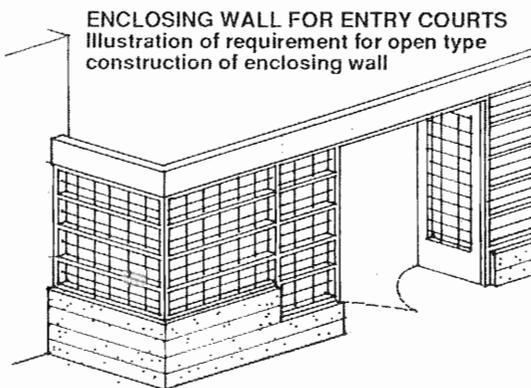
- Basic area: 15 feet by 15 feet.
- Exception for paseos: At points of access or transition the minimum width is 6 feet for a distance not to exceed twice the width. At all other portions of the paseo, the minimum width is 10 feet for a maximum of 50% of the court length, thereafter, 15 feet minimum.
- Exception for open courts: Length equal to twice the walkway width, depth equal to the walkway width.

Entry forecourts: When an additional setback of a minimum 4 feet is provided, an equivalent width of sidewalk area in the setback may be used to create a private entry court.

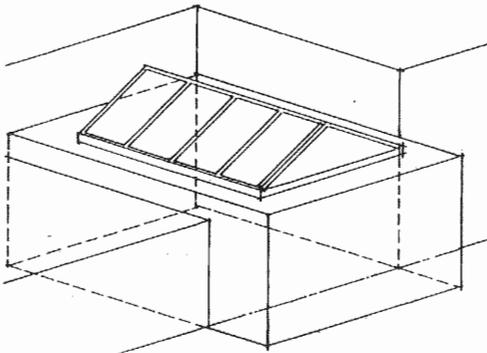
- On a foot for foot basis, an additional foot of sidewalk for every additional foot of setback may be used so long as the sidewalk remains as a public



above top: Temporary dining and display space may be created in the setback area.
above: Setback area used for dedicated entry forecourt and outdoor dining area.



ENCLOSING WALL FOR ENTRY COURTS
 Illustration of requirement for open type construction of enclosing wall



SKYLIGHT OVER ENTRY COURT
 Illustration of a roofed entry court utilizing the 2/3 coverage factor permitting a skylight

access and retains without exception a minimum six feet clear and unobstructed width.

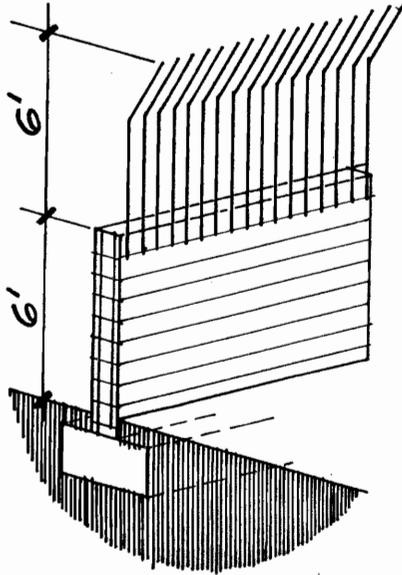
Exception: Where existing construction does not permit an additional setback area to be dedicated as an entry forecourt, a maximum eight foot area may be used during operating hours for temporary private use (i.e., seating area or display area for goods) defined by planters, rails or furniture that must be completely removed from the sidewalk at all other times.

- The enclosing walls may be up to 12 feet high for open, uncovered courts and may be gated for security. The wall material, however, above 2'-8" high, must be substantially open, as in a gridded metal weave, wrought iron fence or wood lattice. A solid beam, cornice or arch segment is permitted above a height of 6'-8."
- Some or all of the area within the courtyard may be covered with an arbor, trellis or lattice work to provide shading. An acceptable option is the use of skylights to enclose the court for all weather protection and in this case, the minimum skylight area must be 2/3 of the court area it covers. In this case, the enclosing walls must be substantially openable per the paragraph above.

Permitted projections into courts:

- Maximum 50% of the court may be covered by an enclosed story or balcony above.
- Roof overhangs, cornices, awnings and shade structures may encroach 30" into the minimum courtyard dimensions

Building Height: The basic structure of enclosed buildings shall not exceed 50 feet in height. Towers and non-inhabitable thematic structures shall not exceed 70 feet in height.



SECURITY WALL ILLUSTRATION: A six foot high concrete block wall may be topped with and additional 6 feet of wrought iron fencing.

Security Walls.

- Security walls may be constructed up to 12 feet high provided that only the lower 6 feet may be of masonry construction. The upper 6 feet must be open wrought iron, steel or other designed fence element, anchored to the masonry wall and demountable at such time as the security and safety concerns of the property owners are sufficiently satisfied.
- The walls must be located at property lines where commercial zones abut residential zones. No walls are allowed along the Mission Boulevard frontage except with the specific approval and under the terms of a Conditional Use Permit.
- Walls may be constructed along side street frontages that meet the requirements of this section. Access to off-street parking lots may be gated in conformance with the requirements of the Fire Marshall.

Trash Collection Area: Trash collection areas shall be screened by architectural enclosures and/or landscaping in such a manner as to be fully screened from a public street or from any adjacent residential area.

Outdoor Storage of Material: Where outdoor storage of raw or processed material or parts to be fabricated into a final assembly is proposed, such storage area must be screened through the use of architectural features and/or landscaping from view of a public street or adjacent residential area.

Outdoor Storage of Vehicles For-Sale, Artifacts and/or Equipment: Storage and display of new/used cars is permitted on fully paved, improved lots with lighting, landscaping, signage and perimeter fencing as follows. New/used car sales and service uses are subject to Director of Planning review and approval and require the concurrence of the Executive Director of the Economic Development Agency.

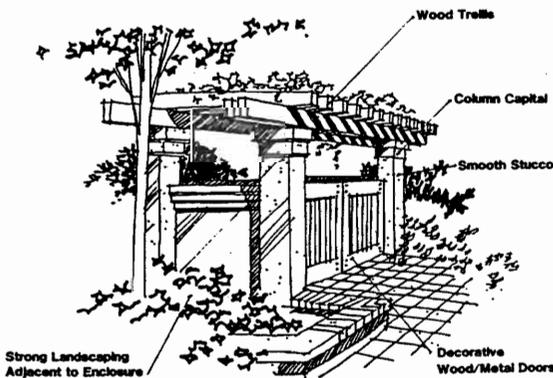


ILLUSTRATION OF TRASH COLLECTION ENCLOSURE: Walls, gates and overhead structure all contribute to making trash collection areas as attractive as they can be made.

When existing, permitted new/used car sales and service enterprises apply for additional permits and approvals, consideration will be given on a case by case basis to implement these guidelines on a least cost and minimum business disruption basis. Outdoor storage of for-sale vehicles, artifacts and/or equipment may be displayed without screening provided the following design standards are followed:

- **Paving:** The entire lot area devoted to the display and storage of vehicles must be fully paved per the county standards for private parking areas.
- **Landscaping:** Except in cases of demonstrated hardship, a landscape strip 5 feet wide shall be installed behind the setback line running parallel to every street frontage. The landscape area shall be maintained, automatically irrigated and may be encroached upon by buildings, driveways and pedestrian walkways and signage.
- **Site Illumination:** Site and display lighting shall be limited to luminaires utilizing sharp “cut-off” fixtures as defined by published Illuminating Engineering Society (IES) standards, whose purpose is to eliminate spilled light. If needed to control the spill of light onto adjacent property, a “house side shield” may be employed. Strings of incandescent lights will not be permitted anywhere on the property. The average wattage for the display and storage areas may not exceed 1.5 per square foot. Lighting standards and poles are limited to 20 feet in height including the luminaire head. Late night security lighting may use Low Pressure Sodium luminaires in the storage and service area only. Poles must be of permanent construction (treated wood poles are not permitted) and must meet county standards for structural stability and foundation design.
- **Perimeter Fencing:** Perimeter fencing is not required and when provided voluntarily must be of a

permanent construction, neither wood nor chain link is permitted, must be essentially transparent, i.e., no solid fencing is permitted and must be designed to compliment the architecture of the structures on the site.

- Interior property line walls may be solid.
- Signage: All signs must be designed in compliance with the Rubidoux Village Sign Program.

Utilities: Utilities shall be installed underground except that electrical lines rated at 33kv or greater may be installed above ground. This requirement may be waived due to size or the location of the parcel in question or for other extenuating physical and/or engineering circumstances by the Director of the County Economic Development Agency with the concurrence of the Planning Director.

Site Lighting:

- Illumination from on-site fixtures may not spill over onto adjacent property. An average of one foot-candle of illumination is required for all pedestrian walkways, courts and parking areas. The requirement applies to all public walkways under the cover of second story encroachments and within loggias. The area over which the illumination may be averaged is 100 square feet and no portion of the area may receive less than .25 foot-candle of illumination.
- Illumination in entry forecourts and courts adjacent to the setback line or Right-of Way may spill over onto the adjacent sidewalk or right-of-way so long as no hazard or nuisance is created.

On-site Signs: Refer to the Sign Program portion of this design workbook.

Roof Mounted Equipment: All roof mounted equipment shall be screened from the ground elevation view to a maximum sight distance of 1,320 feet.

OFF-STREET PARKING REQUIREMENTS

In order to encourage maximum development of limited sites and to recognize the increase in street parking under the street improvement program, the following design and improvement standards are incorporated with respect to off-street parking requirements:

Parking Standards:

- Individual lots of less than 50 feet in width or 7500 square feet in area are exempt from the on-site parking requirement.
- Individual lots with areas between 7500 and 15,000 square feet may use street and public parking to meet 75% of the parking requirement.
- Individual lots in excess of 15,000 square feet may use street and public area parking to meet no more than 50% of the parking requirement.
- When street parking is used to meet the parking requirement, all regular and handicap stalls on the street within 600 feet (approximately a 2 minute walk) of the boundaries of the parcel in question may be counted. This provision applies to parking along Mission Boulevard as well as the local streets that serve the boulevard. (This provision acknowledges the shared use of public parking and encourages maximum development of on-site acreage.)
- Parking within public parking lots created as a function of this plan or already in existence may also be counted if within 600 feet of the boundaries of the parcel in question.
- A blanket exemption from the on-site parking requirements is granted for all existing uses and structures undergoing remodeling or improvements that do not propose to alter the existing permitted

uses, expand the area devoted to such uses or alter the existing parking arrangement.

Parking area improvement standards: In situations where on-site parking is required the design of the parking area must respond to the following criteria.

- Access to parking areas over public or private sidewalks must be indicated by a change in paving texture.
- A landscape buffer of a minimum 5 feet in width must separate the parking area from a public Right-of-Way or the building setback line.
- Refer to the Landscape Architectural Design guidelines in this workbook for additional requirements for landscaping of off-street parking areas. Also refer to the requirements of the Off-Street Parking Ordinance 348, Section 18.12. In particular be aware of the shading requirement for commercial parking areas.

Chapter Four

ARCHITECTURAL DESIGN GUIDELINES

INTRODUCTION

These architectural guidelines are predicated on the desire to create an appropriate and regionally based architecture that permits distinctive, high quality and cost effective structures to be designed and constructed.

HISTORICAL AND REGIONAL ARCHETYPES

We have identified three Southern California “styles” of architecture that are appropriate and respond to all the criteria currently identified. They are the Monterey style based on local building materials applied to New England forms and plans; the Spanish Revival designs of the first thirty years of the 20th century which peaked during the ‘20s; and the particular stylistic leanings of Irving Gill, who in the years between 1910 and 1930 crafted an elegant and spare treatment of traditional California forms through new construction technology.

Monterey Style, Origin and Source: The Monterey style has its roots in the desire of New England based traders and whalers to render local materials and construction technology in the familiar forms of their native New England. This desire yielded simple, rectangular, adobe walled, hip and gable roofed structures with generous balconies and pleasing proportions. None exceeded two stories in height and the cantilevered balconies emphasized the horizontal, even on relatively squat structures. Fenestration was regular, evenly spaced, and typically

trimmed with simple wood boards that further emphasized the regularity of the openings.

Spanish Revival of the 1920s: This truly California based architecture has its origins in the Andalusian region of Spain to which locale many young architects at the turn of the century traveled as a part of their professional training. This revival of traditional Spanish design motifs became known as the quintessential California style. In the custom home genre, Wallace Neff and George Washington Smith exemplified the low, horizontal, tiled roof forms that in the best of homes acquired a “villa” appearance with arches, stepped roofs, scrolled walls and controlled fenestration. In the attached housing genre, perhaps none more firmly and carefully crafted elegant apartments than Arthur and Nina Zwebell, the Davis brothers and the work of Charles Gault. Franklin Harper’s mixed use Granada Building in the Wilshire district represents the zenith of revival design, refined and executed with flair and high style.

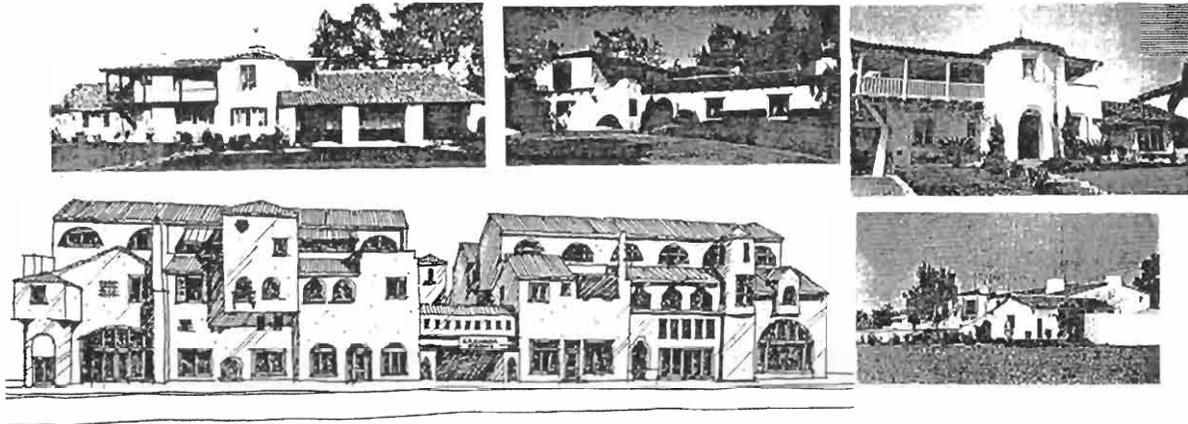


The GRENADA APARTMENT BUILDING, 1925
Franklin Harper, Wilshire District, Los Angeles ¹

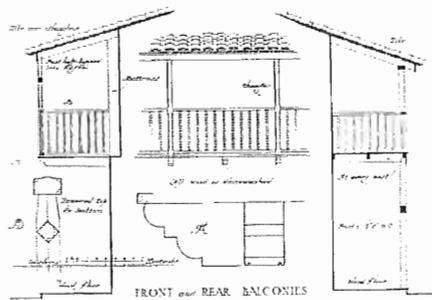
The Architecture of Irving Gill: In San Diego, Irving Gill interpreted the California style in a unique and elegantly simple refinement of the fundamental components of the traditional design treatments. Gill refined the arch, the colonnade, the arcade and loggia until only their essence remained. Roofs became flat or in the rare case, low sloping affairs that had much less visual presence than the typically dominant tile roofs of the revival style. During the decade leading up to 1920, Gill created some of the finest regionally based architecture found in the state. Gill used a strongly rectangular geometry, arbors and arcades and a simple yet refined fenestration. His placement of windows and doors represented a sophistication in figure/ground design rarely matched and never exceeded. This is the recommended approach for the redevelopment of Rubidoux’s commercial core and the creation of a unique sense of place.



The DODGE HOUSE, 1914, Irving Gill,
West Hollywood ²



SPANISH REVIVAL ARCHITECTURE OF THE 1920s
RESIDENTIAL AND COMMERCIAL EXAMPLES

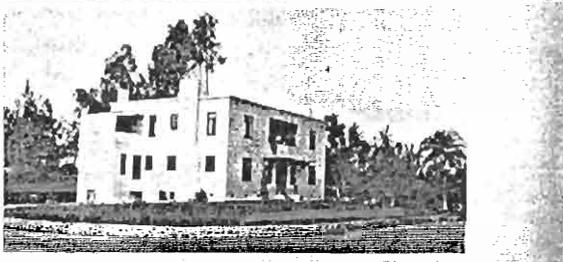
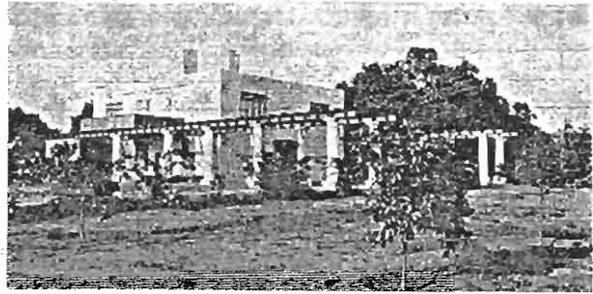


MONTEREY STYLE ARCHITECTURE
COMMERCIAL AND RESIDENTIAL EXAMPLES

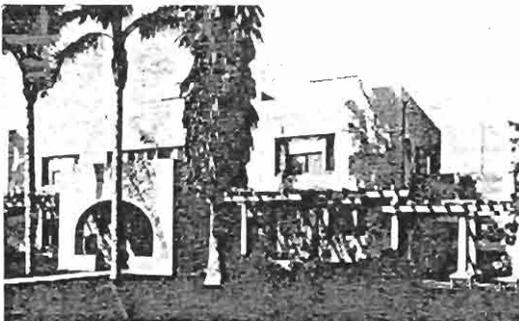
ALLEN HOUSE, 1907, Bonita ²



MULTIMORE HOUSE, 1911, Pasadena ²



LEE and TEATS HOUSE, San Diego, CA 1912 ²



SCRIPPS HOUSE , 1915, La Jolla ²

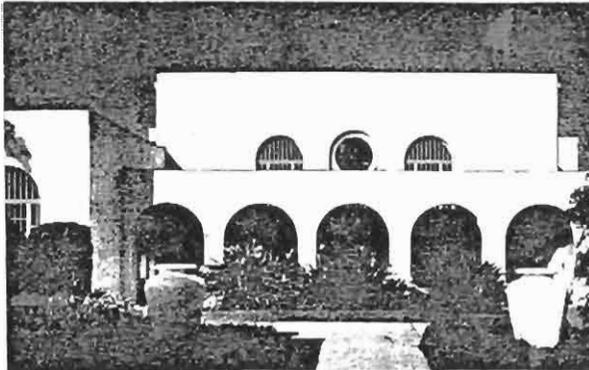


The DODGE HOUSE, 1914, Irving Gill,
West Hollywood ²

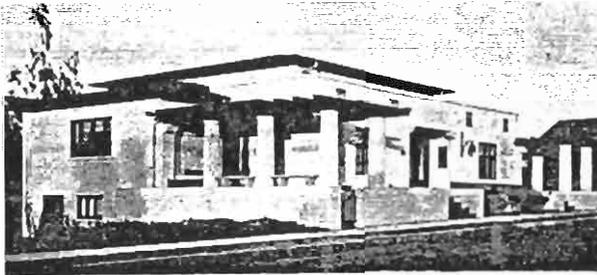
THE ARCHITECTURE OF IRVING GILL
RESIDENTIAL EXAMPLES



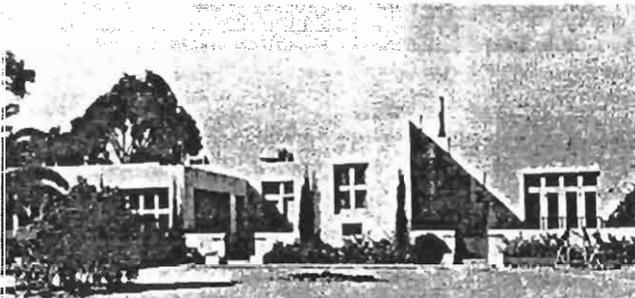
CHRISTIAN SCIENCE CHURCH, 1909
Coronado, CA ²



CHRISTIAN SCIENCE CHAPEL, 1927, San
Diego, CA 1909 ²



HOLLY SEFTON MEMORIAL HOSPITAL, 1909
San Diego



WEDNESDAY CLUB, 1911, Hazel Waterman, ,
a protegee of Gills who worked for him in the
first decade of the century.
San Diego²

THE ARCHITECTURE OF IRVING GILL
COMMERCIAL AND INSTITUTIONAL EXAMPLES

THE RUBIDOUX STYLE

We recommend a contemporary California version of the traditional Mission, Spanish Revival and Monterey styles. Perhaps best exemplified by the work of Irving Gill, this archetype is characterized by planar surfaces, a strongly cubist geometry, the expression of the post and lintel or arched openings is dominant and openings are of critical importance as they are frequently the only adornment to the wall. Flat roofs are the norm, but sloping roof sections can be used quite effectively. Traditionally, roof slopes were quite shallow (2:12 to 4:12) which meant the roof plane could only be seen when viewed from quite a distance away. Up close, only the overhang or first tier of roofing material is visible. Overhangs, when used at all tended to be quite shallow, so weather protection is sought in awnings, sun screens and projecting flat roof assemblies over doors and windows.

Above all, this architectural style is rooted in the horizontal, it relates well to flat, linear sites and frequently sets upon a base of rock or brick or upon a terrace of planters. Particularly in urban settings such as strip commercial development, this style feels very natural and quickly assumes the characteristic sense of permanence that grounds a community committed to a long term strategy of success and revitalization.

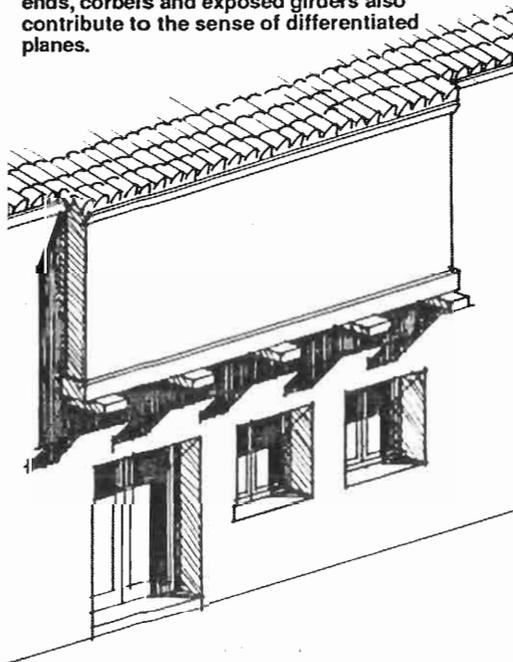
Lest, however, the use of horizontal forms and massing become boring through repetition, the introduction of vertical elements such as towers, roof sections or breaks in the plane of the building will help introduce the needed variety that keeps a disciplined order from becoming mundane. Color becomes very important and a strong variation can be used effectively to differentiate between adjoining uses in the same basic structure.

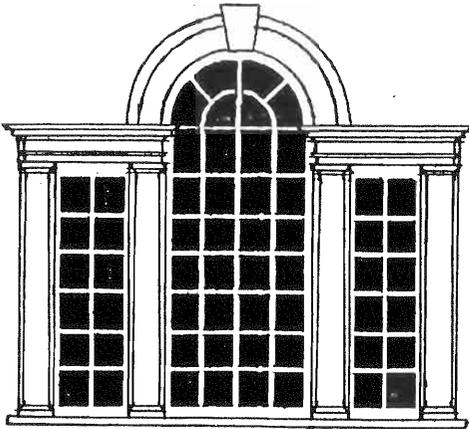
Doors and windows become quite important in this style. Frequently, doors are surrounded or at least paired with

MISSION INN, Riverside: The tower element provides a vertical contrast with the sprawling and "California Baroque" architecture of the remainder of the Inn.



ILLUSTRATION OF WALL OFFSET: Even small offsets in the wall can create a quite effective differentiation in wall planes. Beams ends, corbels and exposed girders also contribute to the sense of differentiated planes.



**PALLADIAN WINDOWS**

Exemplified by the smaller lights to either side and the larger arched window in the center.

side lights, gridded in some form and making the opening much grander and permitting in more natural light. Doors in arched openings are set within a field of glass that fills the space and lets the arch read as the structural form it is intended to be. The arch is used to identify ceremonial or dominant entries, while flat lintels are relegated to a subservient role. This effect can be seen dramatically in the Palladian window treatment that fits this architecture in a natural way.

The following illustrations show the development potential of existing blocks, built out to the Right-of Way with structures of varying width and height.

- Case 1: Illustration of Existing Development Patterns
- Case 2: Illustration of Small Setbacks
- Case 3: Illustration of Loggia and Shade Structures Opportunities
- Case 4: Illustration of the Use of Entry Courts
- Case 5: Illustration of Open Entry Courts and One Story Loggia
- Case 6: Illustration of Two Story Loggias, Arbors and Corner Towers

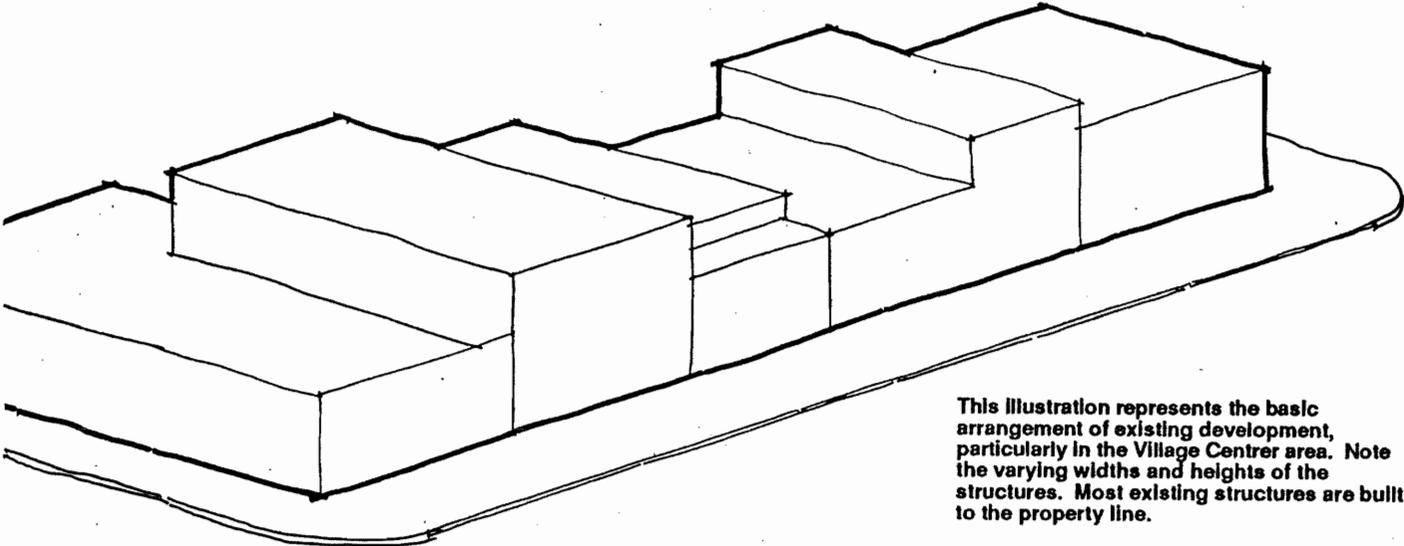
This architectural “style” can accept historical treatments and adapts to quite contemporary treatments as well.

This characteristic of the style permits a broad range of expressions within a discipline of simple forms, planar surfaces, interesting fenestration and the extensive use of arbors and treillage.

ILLUSTRATION OF STAIR WITH QUARTER ARCH - ROMAN GARDENS, 1926 This technique was used extensively in Spanish revival designs and makes a simple yet dramatic statement. ¹

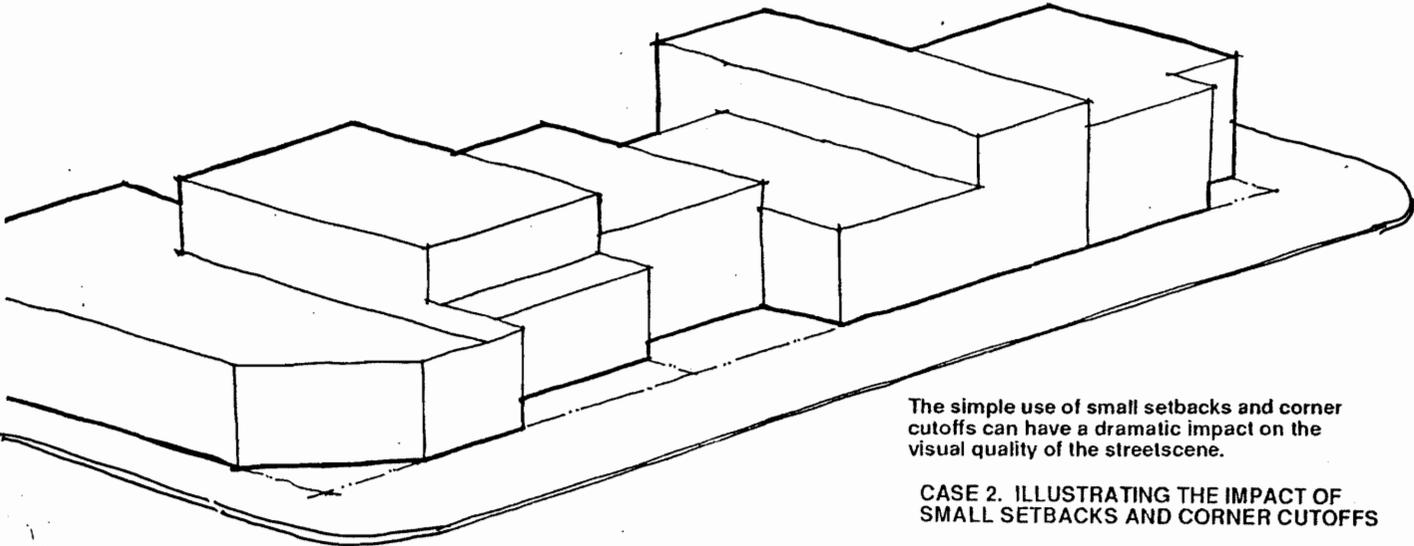


Historical features: Historical features that fit this style well are the stepped stair handrail; rough hewn timber posts and beams for arbors; arched stairway treatments, stacked arches in two story construction; thickened surfaces at wall ends; pilasters, short wall segments and colonnades, cantilevered balconies in dark woods; stepped, staggered and tiered roof surfaces; and a lighter



This illustration represents the basic arrangement of existing development, particularly in the Village Center area. Note the varying widths and heights of the structures. Most existing structures are built to the property line.

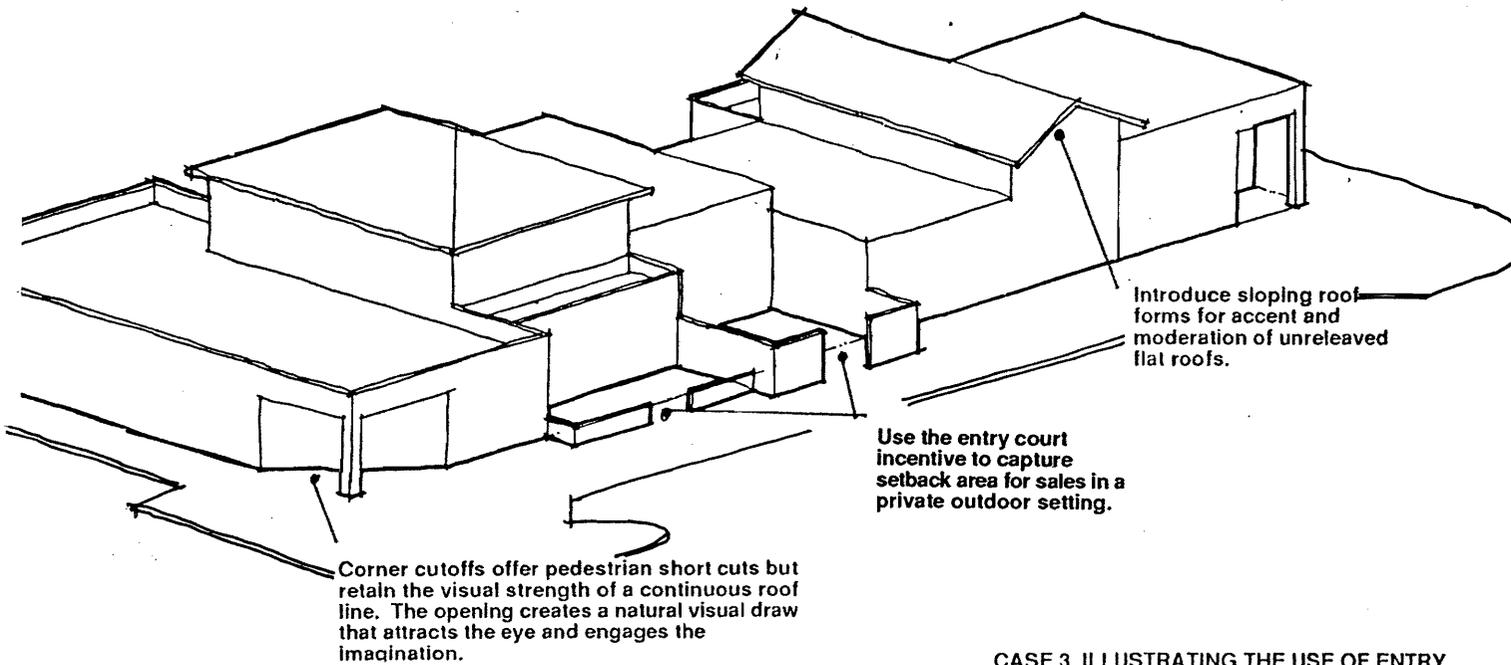
CASE 1. ILLUSTRATING EXISTING DEVELOPMENT



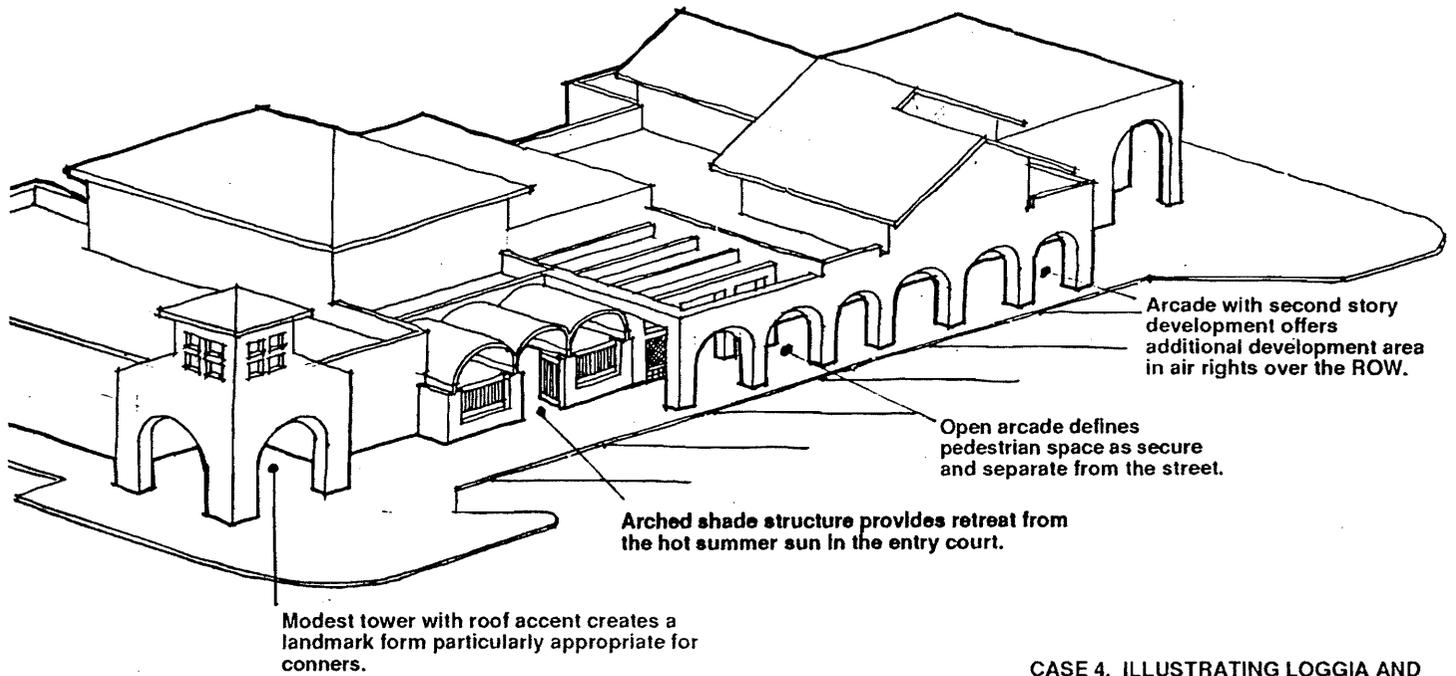
The simple use of small setbacks and corner cutoffs can have a dramatic impact on the visual quality of the streetscene.

CASE 2. ILLUSTRATING THE IMPACT OF SMALL SETBACKS AND CORNER CUTOFFS

CASES 1 & 2
EXISTING BLOCK DEVELOPMENT

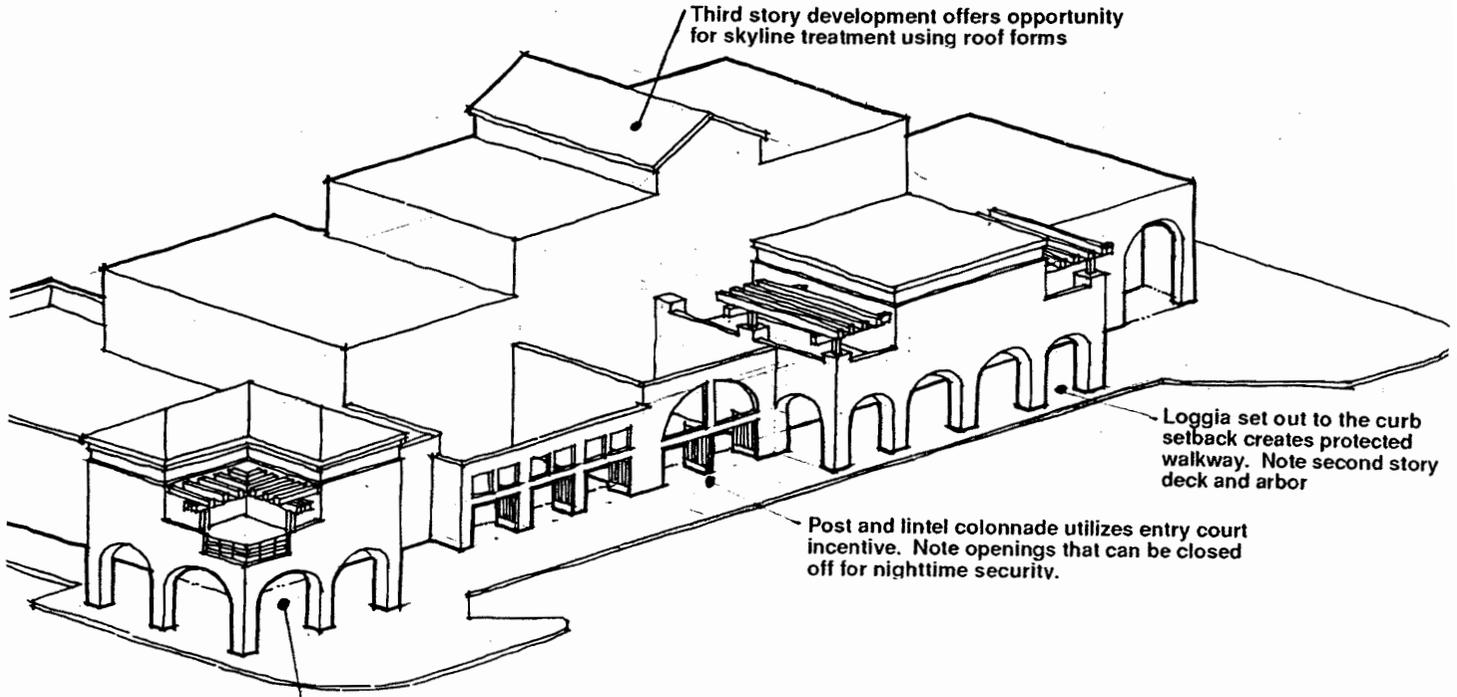


CASE 3 ILLUSTRATING THE USE OF ENTRY COURTS

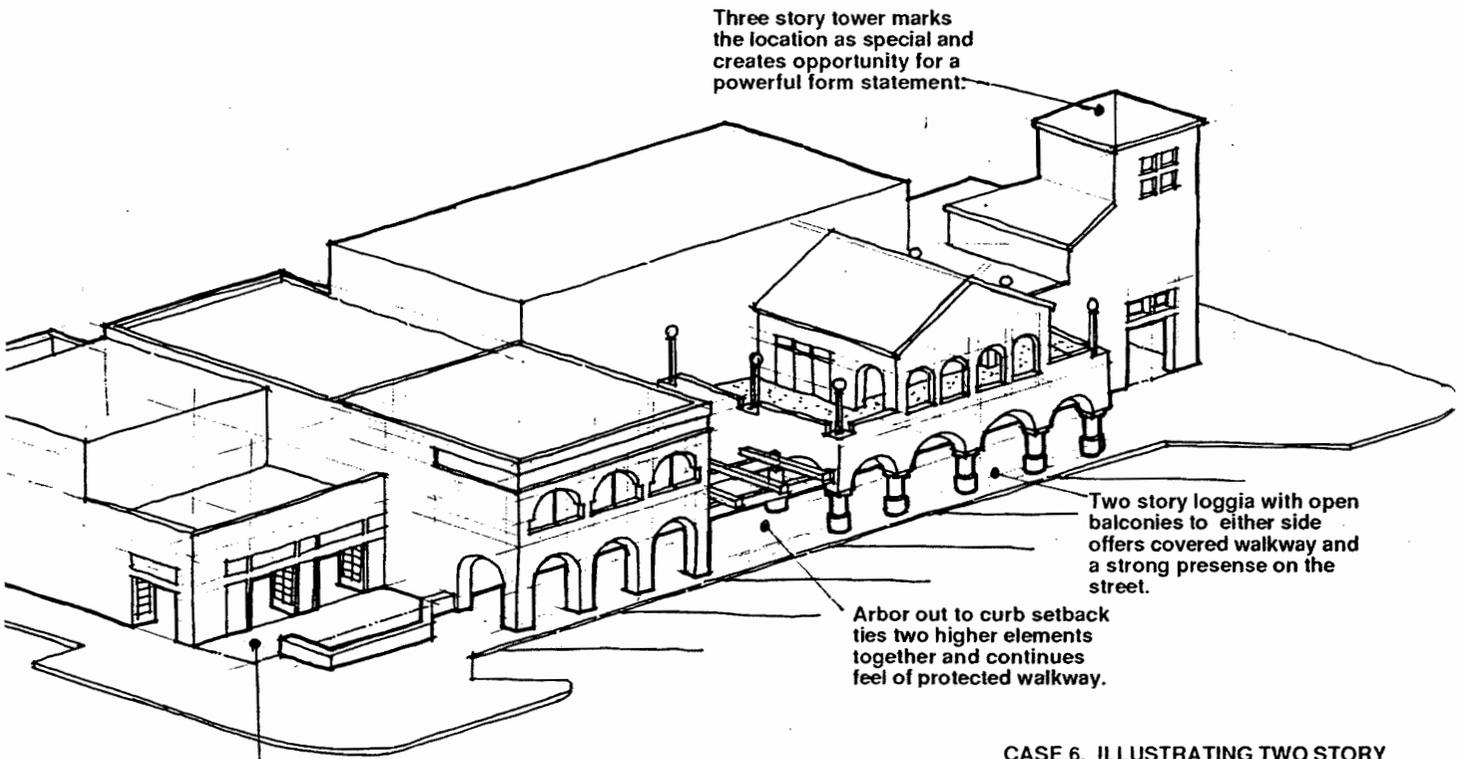


CASE 4. ILLUSTRATING LOGGIA AND SHADE STRUCTURES

CASES 3 & 4
EXISTING BLOCK DEVELOPMENT



CASE 5. ILLUSTRATING OPEN ENTRY COURTS AND ONE STORY LOGGIAS



CASE 6. ILLUSTRATING TWO STORY LOGGIAS, CORNER TOWERS AND CURB SIDE ARBORS

CASES 5 & 6
EXISTING BLOCK DEVELOPMENT

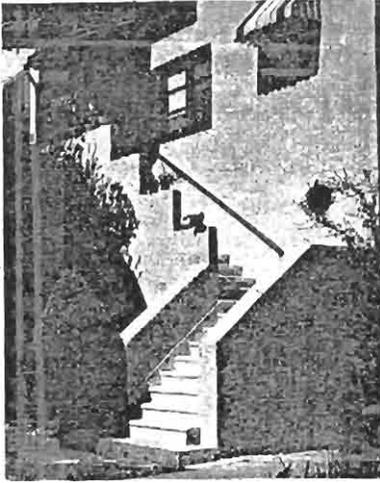


ILLUSTRATION OF STEPPED STAIR RAIL
 The use of the stepped stair rail is very ancient, it is found in Roman ruins. Note also the mid-landing, turned stair and the shortened rail on one side to expose the lowest stair riser. (Architect and source unknown)

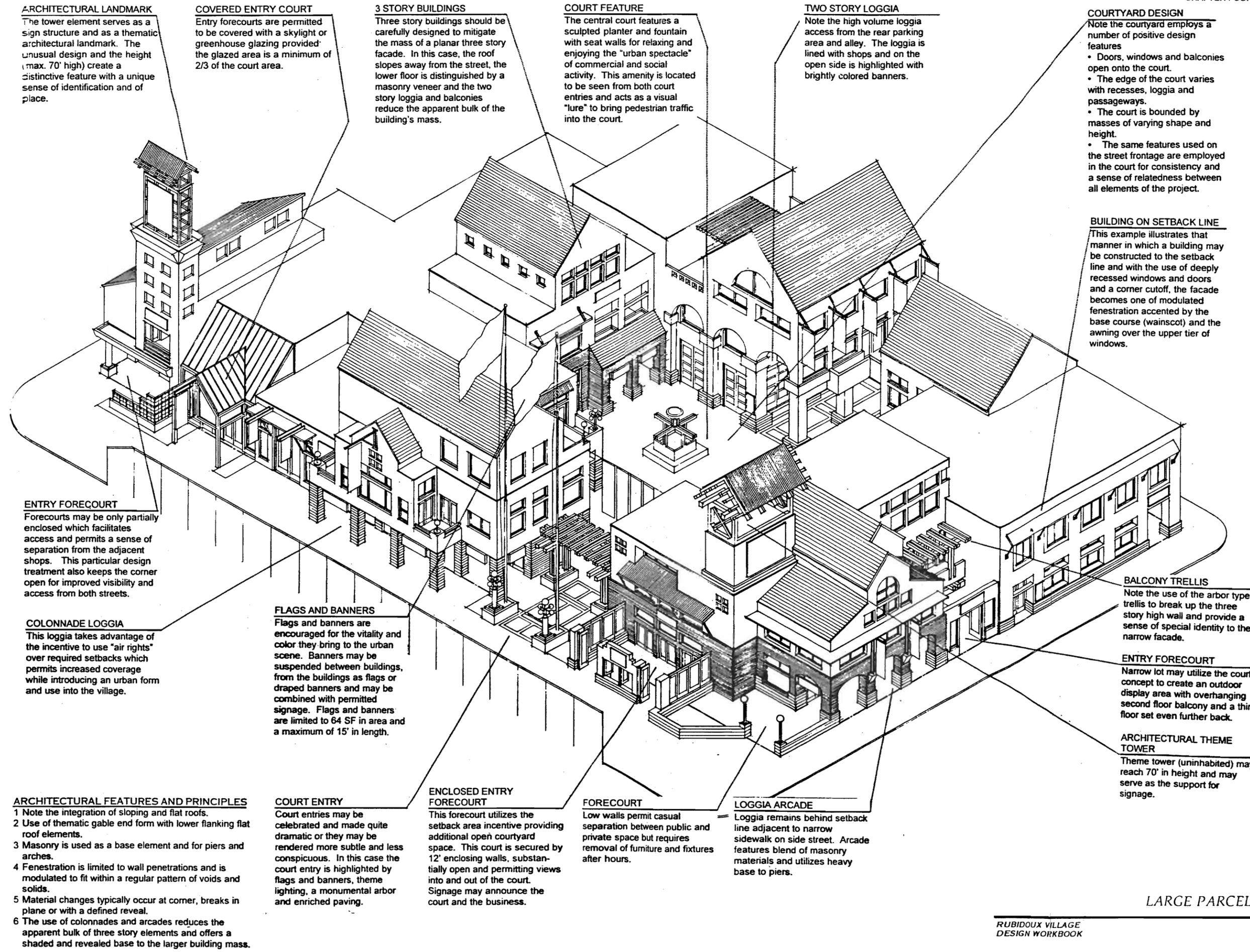
feel to second story supports over a heavier ground floor structure. Deeply recessed windows and doors also contribute a traditional look as does the use of window/door surrounds of paint or plant-on or recessed trim.

Contemporary features: Contemporary features that fit nicely are the replacement of heavy columns and posts with lighter steel columns. Multiple posts can be used to accentuate the structural carrying role of the much thinner steel sections. Post to beam connection details can become quite artful and may play the role of decor as well as connector. The traditional corbel and knee braces can be replaced with sloping braces that spring from carefully detailed base plates mounted on walls and columns.

As always, proportion, rhythm, taste and restraint count for more than gimmickry and unnecessary embellishments, which are also unnecessarily expensive. This is an architecture in which massing, proportion and respect for the adjoining structures counts for more than individual brilliance in design. First should come the attempt to be a part of a larger complex of related structures, then comes the time for individual creativity.

New block or large parcel development: In areas where large parcels are proposed as a single development the ability to provide a cohesive architectural expression and tie the entire development together in aesthetic terms must be taken advantage of or precious opportunities will have been lost. In this case the overall impression ought to be one of consistent design intent. The following illustrations demonstrate the architectural power of a large project.

- Case 7: Illustration of the preferred style, the contemporary Irving Gill style.
- Case 8: Illustration of the alternative contemporary Spanish revival style.



ARCHITECTURAL LANDMARK

The tower element serves as a sign structure and as a thematic architectural landmark. The unusual design and the height (max. 70' high) create a distinctive feature with a unique sense of identification and of place.

COVERED ENTRY COURT

Entry forecourts are permitted to be covered with a skylight or greenhouse glazing provided the glazed area is a minimum of 2/3 of the court area.

3 STORY BUILDINGS

Three story buildings should be carefully designed to mitigate the mass of a planar three story facade. In this case, the roof slopes away from the street, the lower floor is distinguished by a masonry veneer and the two story loggia and balconies reduce the apparent bulk of the building's mass.

COURT FEATURE

The central court features a sculpted planter and fountain with seat walls for relaxing and enjoying the "urban spectacle" of commercial and social activity. This amenity is located to be seen from both court entries and acts as a visual "lure" to bring pedestrian traffic into the court.

TWO STORY LOGGIA

Note the high volume loggia access from the rear parking area and alley. The loggia is lined with shops and on the open side is highlighted with brightly colored banners.

COURTYARD DESIGN

Note the courtyard employs a number of positive design features

- Doors, windows and balconies open onto the court.
- The edge of the court varies with recesses, loggia and passageways.
- The court is bounded by masses of varying shape and height.
- The same features used on the street frontage are employed in the court for consistency and a sense of relatedness between all elements of the project.

BUILDING ON SETBACK LINE

This example illustrates that manner in which a building may be constructed to the setback line and with the use of deeply recessed windows and doors and a corner cutoff, the facade becomes one of modulated fenestration accented by the base course (wainscot) and the awning over the upper tier of windows.

ENTRY FORECOURT

Forecourts may be only partially enclosed which facilitates access and permits a sense of separation from the adjacent shops. This particular design treatment also keeps the corner open for improved visibility and access from both streets.

COLONNADE LOGGIA

This loggia takes advantage of the incentive to use "air rights" over required setbacks which permits increased coverage while introducing an urban form and use into the village.

FLAGS AND BANNERS

Flags and banners are encouraged for the vitality and color they bring to the urban scene. Banners may be suspended between buildings, from the buildings as flags or draped banners and may be combined with permitted signage. Flags and banners are limited to 64 SF in area and a maximum of 15' in length.

BALCONY TRELLIS

Note the use of the arbor type trellis to break up the three story high wall and provide a sense of special identity to the narrow facade.

ENTRY FORECOURT

Narrow lot may utilize the court concept to create an outdoor display area with overhanging second floor balcony and a third floor set even further back.

ARCHITECTURAL THEME TOWER

Theme tower (uninhabited) may reach 70' in height and may serve as the support for signage.

ARCHITECTURAL FEATURES AND PRINCIPLES

- 1 Note the integration of sloping and flat roofs.
- 2 Use of thematic gable end form with lower flanking flat roof elements.
- 3 Masonry is used as a base element and for piers and arches.
- 4 Fenestration is limited to wall penetrations and is modulated to fit within a regular pattern of voids and solids.
- 5 Material changes typically occur at corner, breaks in plane or with a defined reveal.
- 6 The use of colonnades and arcades reduces the apparent bulk of three story elements and offers a shaded and revealed base to the larger building mass.

COURT ENTRY

Court entries may be celebrated and made quite dramatic or they may be rendered more subtle and less conspicuous. In this case the court entry is highlighted by flags and banners, theme lighting, a monumental arbor and enriched paving.

ENCLOSED ENTRY FORECOURT

This forecourt utilizes the setback area incentive providing additional open courtyard space. This court is secured by 12' enclosing walls, substantially open and permitting views into and out of the court. Signage may announce the court and the business.

FORECOURT

Low walls permit casual separation between public and private space but requires removal of furniture and fixtures after hours.

LOGGIA ARCADE

Loggia remains behind setback line adjacent to narrow sidewalk on side street. Arcade features blend of masonry materials and utilizes heavy base to piers.



EXAMPLE OF THE IRVING GILL STYLE ON A FULL BLOCK DEVELOPMENT
 The Gill style employs flat roofs, and rectangular volumes to enclose interior space. The staggering and stepping of volumes creates the dynamic visual appeal of the archetype.

Sun shades, gridded fenestration, varying materials and loggias and colonnades all contribute to the sense of appropriate scale and massing.

THE IRVING GILL ARCHETYPE APPLIED TO A FULL BLOCK DEVELOPMENT



EXAMPLE OF A CONTEMPORARY SPANISH REVIVAL STYLE ON A FULL BLOCK DEVELOPMENT
 The Spanish Revival style utilizes traditional roof forms and articulated columns, Palladian windows and an open type arbor and trellis.

The sloping tiled roofs, the traditional fenestration and the detailed columns all serve to define the structure as a Spanish Revival building developed into a contemporary project.

THE SPANISH REVIVAL ARCHETYPE APPLIED TO A FULL BLOCK DEVELOPMENT

CASE 8
 LARGE PARCEL DEVELOPMENT

WALL OPENINGS, PORTALS, DOORS AND FENESTRATION

Aside from careful massing and the artful positioning of forms, it is the openings in walls, doors and windows that are the most critical element of this archetype. Openings typically take the form of arches and rectangular openings in a post and lintel construction.

Columns: Columns, posts, pilasters and piers form the basic supporting structure for the arches, beams and lintels that frame the openings in walls.

- Columns must be kept very simple, either as circular columns without entasis, or as short wall segments, brick columns, wooden posts or steel columns. In the case of columns, a base is appropriate, but must be a simple pedestal of round or square/rectangular shape.
- Arch supports may take a number of forms: columns, piers, posts and abutments (walls), each of which should be kept simple, clean and relatively unadorned.
- Column capitals should be kept simple but may serve a more decorative purpose and may express multi-function such as lighting, signage or structural detail.
- If a formal column design is desired, it should be of the Tuscan order, a simple and unadorned style that works well with this spare and elegant archetype.

MISSION INN, Riverside: This monumental arch leads to a ceremonial walk along the street edge defined principally by the arcade running along the curb.

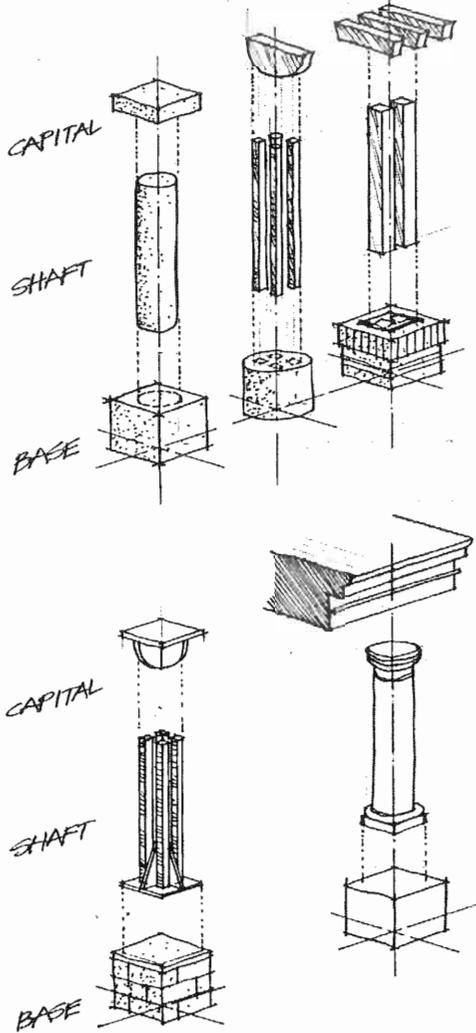


CHRISTIAN SCIENCE CHURCH, 1920, Irving Gill, San Diego: Irving Gill used the arcade to great effect with the powerful visual contrast of dark shadow and bright white plaster.²

Arches: Arches can be either semi-circular (Roman: high arch, spring line located on the center of the radius) or segmental (low arch in which the center of the radius is below the impost line). Pointed arches (English, Gothic and Arabesque) are inappropriate for this archetype. Arches typically do not use exposed extrados (the outer edge of the arch form) and frequently do not spring from larger pilasters or thickened walls.

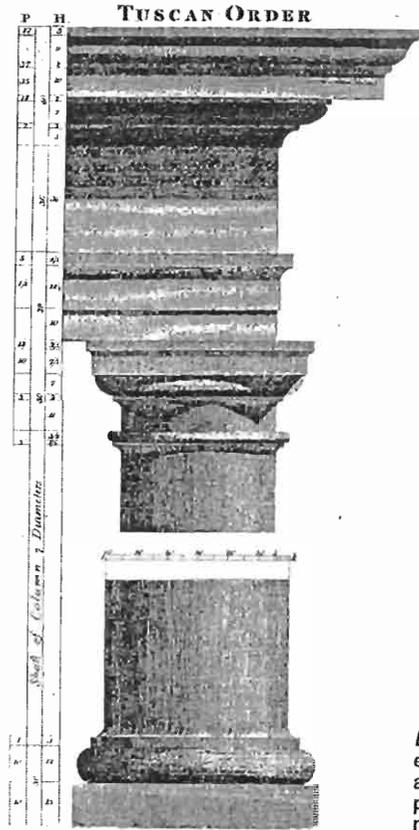
COLUMNS

Note the variety of column designs possible within the discipline of the Gill archetype. To accommodate the more traditional minded, it is permissible to use the Tuscan Order including architrave, frieze and cornice.

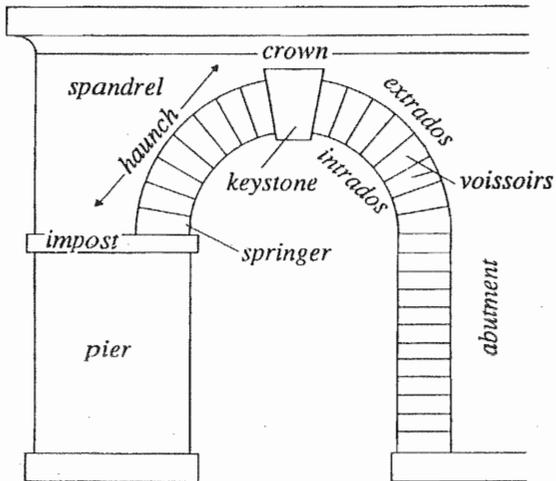
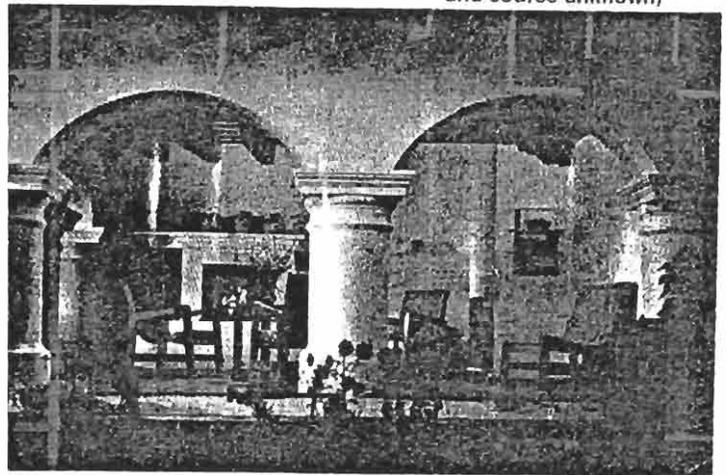


The TUSCAN ORDER

This is the simplest of the Roman orders, completely unembellished and appropriate for a simple and spare architecture.

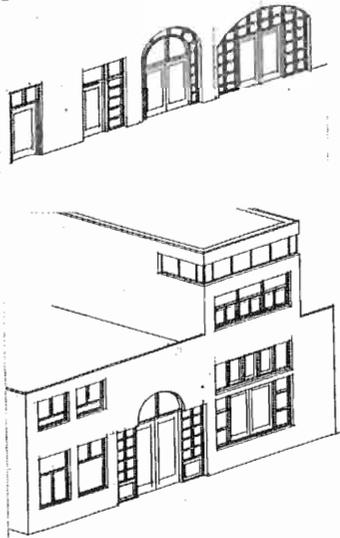


below: Note the exceptionally large columns and low arches that appear powerful and massive, yet not out of scale. (Architect and source unknown)



COLUMNS AND ARCHES

OPENINGS AND FENESTRATION
Doors take the form of assemblies within a matrix of divided windows, using a strong and simple geometry to order the entire composition.



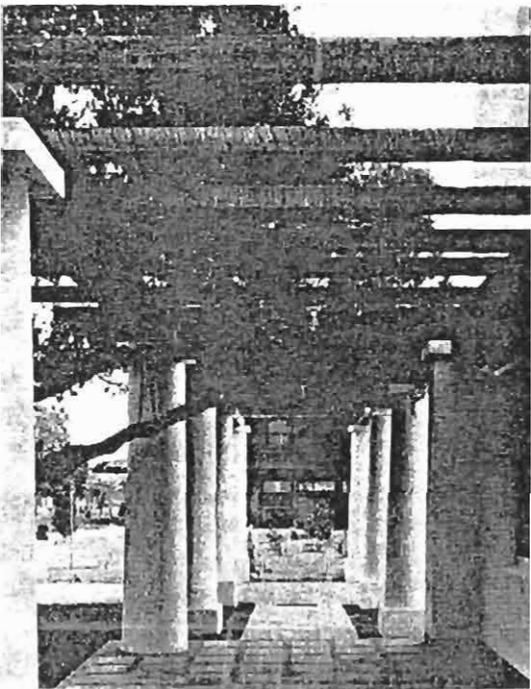
A line of simple, undecorated arched openings in a blank wall is a quite simple, yet powerful image harking back to the Missions, to Spain and the influence of the Moors which gave rise to much of California's early architecture.

Doors: Doors can assume the size of the opening or fit within a field of glass or infill material. When set into a window wall, the remaining glazing area ought to be broken up into smaller lights on a module that fits the overall size of the opening evenly.

Fenestration: Fenestration can assume many forms within this design framework. It is most common for the windows to be large in size mounted by a smaller band of individual lights or when sufficiently large, paired with a vertical band to one or both sides. Within the context of large expanses of planar walls, the color of the door and window trim becomes very important. Typical black and bronze anodized aluminum sash should be avoided and sash painted from the color palette in this manual should be utilized. Palladian windows fit this style nicely and offer a powerful feature for entries and feature windows.

Treillage, arbors and lattice work: This archetype relies heavily on the use of arbors and treillage to provide both facade animation and a pleasant and small scale connection between enclosed and outdoor space. These features can be the most simple design of posts and beams, or more elaborate structures using multiple braced posts tied to layers of beams and lattice work.

In the traditional mode, mini arbors and treillage were often placed at strategic locations and corbeled out from a wall just a few feet at most. This might occur at a door or window, at the edge of a balcony, at the bottom of a projecting wall plane or just placed to break up a large expanse of unadorned wall.



ARBOR AND COLONNADE
MULTIMORE HOUSE, 1911, South Pasadena, Gill used the arbor to accent and relate the interior spaces to the out of doors. Typically his columns were kept very simple, to the point of omitting bases where the effect was unnecessary.⁴

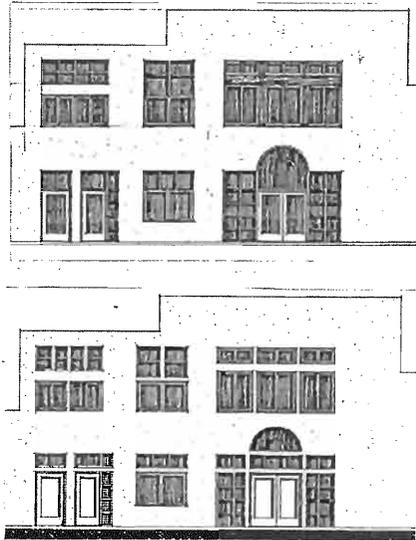
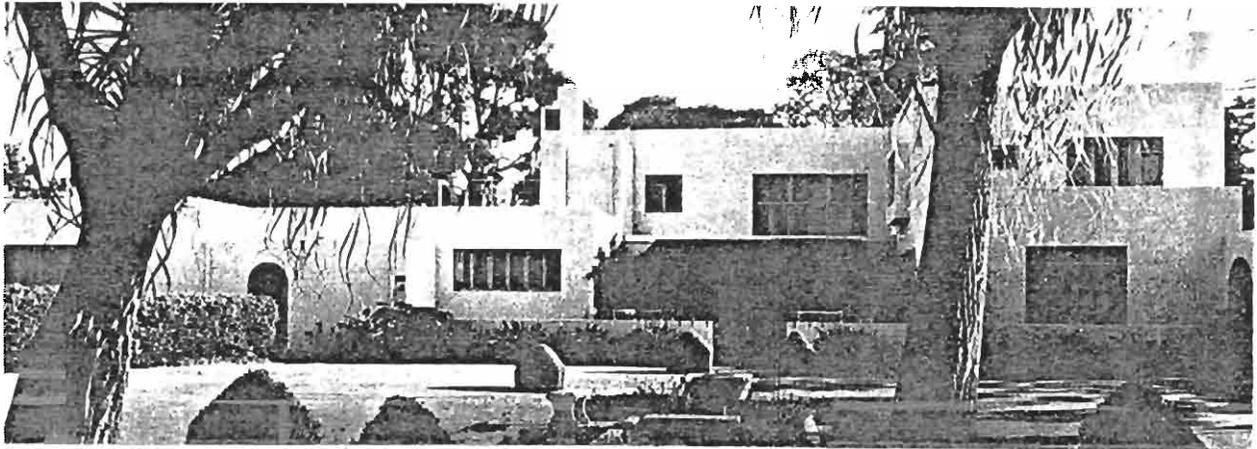
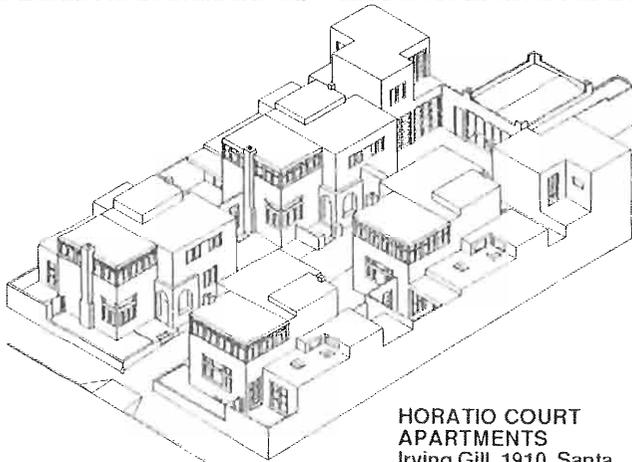


FIGURE AND GROUND COMPOSITION
The use of plastered wall surfaces to separate windows in close proximity can result in quite different appearances on simple, planar wall surfaces.



The DODGE HOUSE, 1914, Irving Gill, West Hollywood, CA
Perhaps Gill's residential masterpiece, the careful, yet simple fenestration illustrates the visual power of sophisticated and subtle treatment of the figure/ground relationship.²

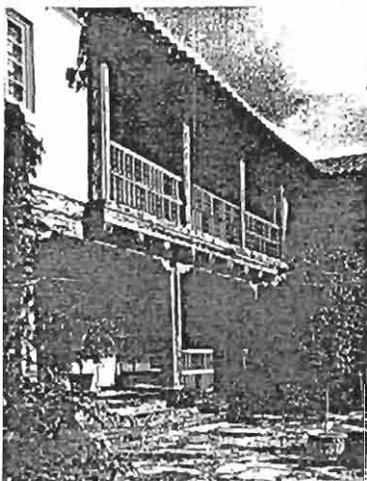
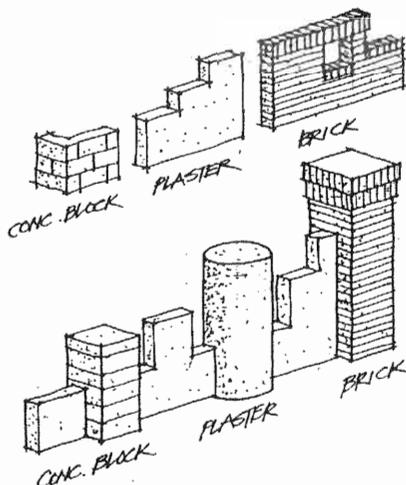


HORATIO COURT APARTMENTS
Irving Gill, 1910, Santa Monica. Note the use of high windows that brings in light yet avoids any possibility of loss of privacy.

FENESTRATION ILLUSTRATIONS
AND EXAMPLES

LOW WALLS AND PILASTERS

Simple, geometric forms will serve this "style" better than ornate and highly decorative treatments.

**WALL OFFSETS**

Note how very small offsets can significantly break up the planar quality of a monolithic wall.

above top: LA CASA TORRE, Edward Babcock, 1924¹

above: ENCANTADA, Palm Beach, FL, 1928, Addison Minzer

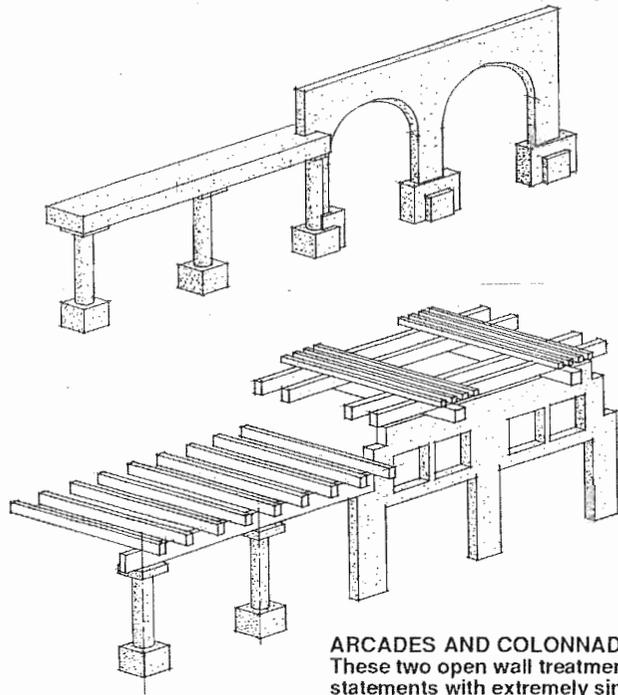
Low walls, planters: Low walls may be used in any number of places, from planters to private entry courts, between selected columns in a colonnade or arcade, or simply to define outdoor spaces. However they are used, they must be of an approved design treatment and use the materials and colors from the list in this manual.

Street Facades: Arcades and Colonnades; Loggias: Where sufficient sidewalk width is provided, individual shop owners and building owners are encouraged to create loggias and colonnades along the street frontage to separate the street and parking from the pedestrian movement on the sidewalk. These covered or partially roofed structures are intended to add strong architectural interest to the store fronts and provide a shaded and protected pedestrian environment.

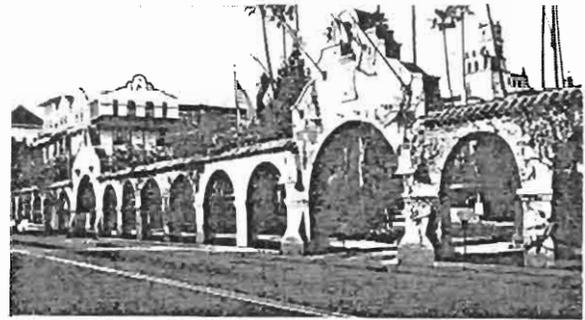
The solidity of the planar surfaces does require a counterpoint from time to time and several conventions are appropriate. First, small yet dramatic changes in wall plane by projecting or recessing a portion of the wall can make an enormous difference in the perceived massing and proportions of the surface. Second, wainscots, changes in material and even the adroit use of color can contribute to a reduction in the apparent mass of the surfaces. And lastly, the proper rhythm and modulation of doors and fenestration can bring quiet dignity to an otherwise plain and monumental wall.

Colonnades and Arcades: These traditional architectural structures are walks with repetitive columns or arches on at least one side, the space between is typically open and facing onto a public open space, courtyard or travel way.

- Colonnades and arcades shall to be kept simple and clean. Detailing should be minimal, the lintel expressed as a simple exposed beam or wall surface.



MISSION INN, Riverside: This arcade stands free of the buildings and defines the entry court and valet station.



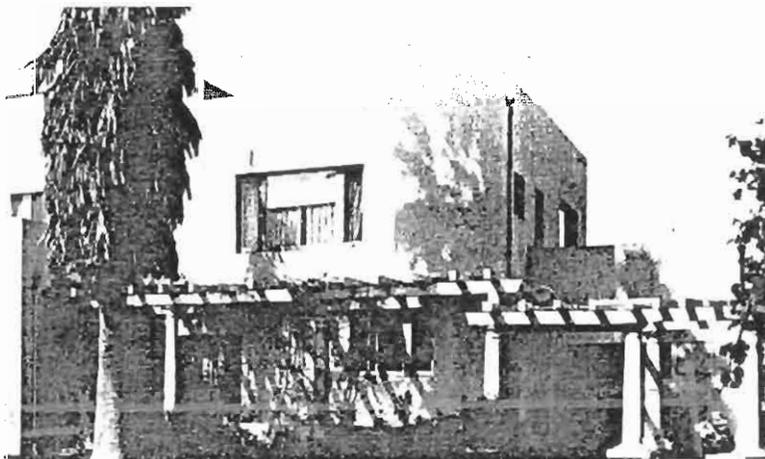
ARCADES AND COLONNADES

These two open wall treatments make powerful statements with extremely simple and cost effective construction. They can be used to enclose entry courts and define street fronts with the use of arbors.

Arbors should be geometrically precise, but can be quite complex and intricate as a counterpoint to the severity and simplicity of the building forms.



The WEDNESDAY CLUB, 1911, Hazel Waterman, San Diego, CA¹ Waterman flanked the structure with arbored colonnades to announce and celebrate the entry experience.



The SCRIPPS HOUSE, Irving Gill, 1915, La Jolla, Here Gill used a much smaller and lighter column arrangement, used stone bases and moderated the liveliness of the arbor structure by keeping the wall and arbors the same color.

COLONNADES AND ARCADES



LOGGIA, Downtown Riverside: This loggia runs a short city block providing shelter for pedestrians and deeply shaded windows for the first floor.

Loggias: An arcaded or colonnaded structure, open on one or more sides, sometimes with an upper story. These passageways are often attached to the side of a larger structure, but may also be a freestanding roofed structure. Loggias should adhere to the same design principles as colonnades and arcades, but with the addition of a second story or formal roof structure, require additional guidelines.

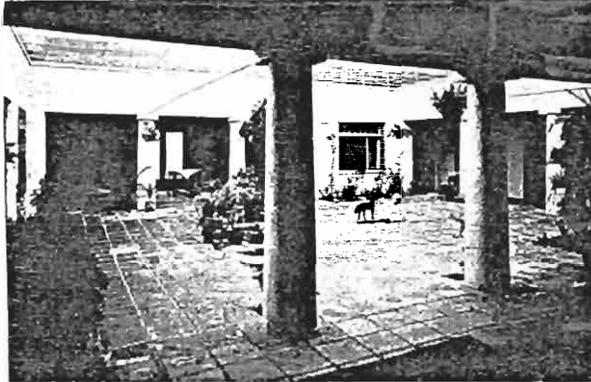
- Lower floor structure is more substantial than that required for the floors above. Second story columns and wall segments should be thinner and may be spaced farther apart, yet must still relate to the spacing module used in the ground floor.
- Roofing materials may differ from those of the adjacent buildings. Slopes ought to be sufficient to be seen from fairly close. Framing should be visible and express the structure openly.

Awnings, sun screens: Awnings and sun screens are recommended to provide both shade and weather protection over doors, windows and wall openings. Awnings, if used must be simple, geometric forms without scallops, scrolls or fringed edges. Horizontally projecting roofs, either cantilevered, tension suspended from above or braced from below, will also fit into the stylistic framework of this archetype.

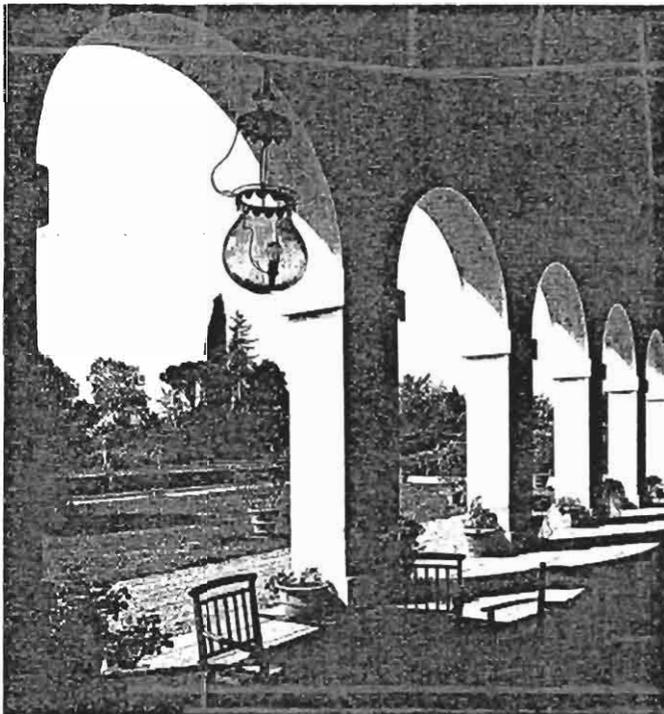
Roofs: Roofs may be flat or of any slope above 4:12. Roof materials may be tile, metal or composition shingle. Colors to conform to the color palette in this manual. Roof slopes in very close proximity should match in slope and material. Changes in either slope or material ought to occur only when separated by a surface feature or break in plane that serves to separate the two materials and/or slopes.

Permitted encroachments and projections: The following permitted projections may encroach into the setback or

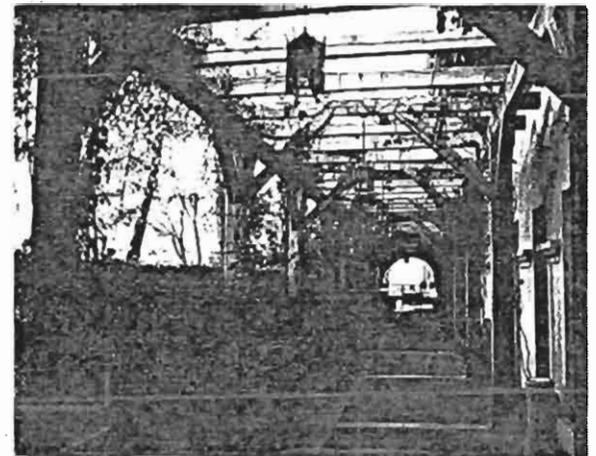
SCRIPPS HOUSE, 1915, Irving Gill, La Jolla, ²
 The Scripps house utilized a central court surrounded by three separate loggias. The loggias created a deep shadow in the openings contrasted with the white plaster walls and columns. Note the paving material ties the court to the interior spaces.



LOGGIA, California Tower, Riverside: a contemporary version of the traditional loggia creating a sheltered zone for alfresco dining.

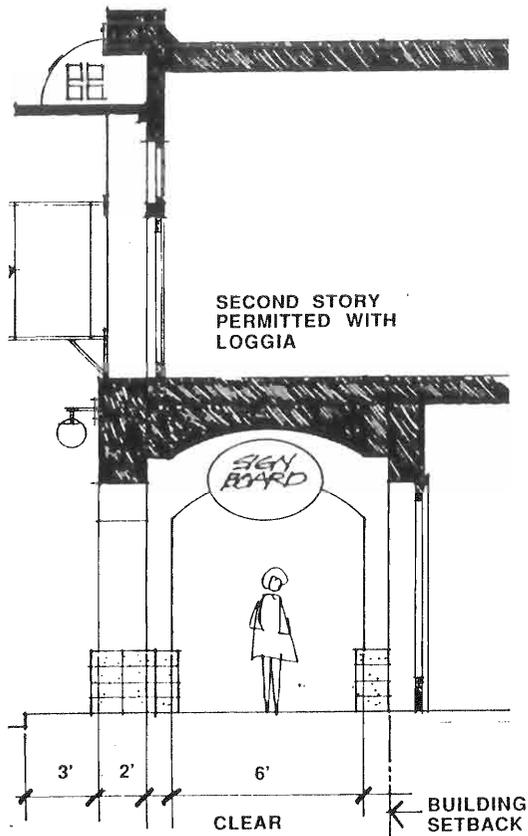


VILLA EMO, 1555, Fanzolo, Italy, Andreas Palladio:³ Palladio utilized the arcade to great effect in this villa. The high arches, square piers and minimal bases and capitals would be as appropriate today as they were 440 years ago.

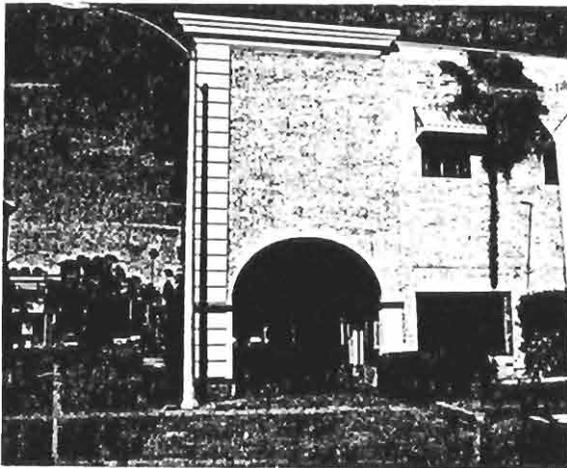


MISSION INN, Riverside: This arbor colonnade extends along the edge of the hotel's first floor public rooms and separates the interior spaces from the noisy and bright swimming pool outside.

LOGGIAS AND PORTICOS



EXAMPLE OF SETBACKS
LOGGIA WITH DECK ABOVE



LOGGIA. Downtown Riverside: This loggia entry presents a stark contrast between the brightly illuminated open public walk and the shaded and sheltered covered walk

over the property line when facing a permanent open space (street or public ROW).

- Awnings, canopies, sun screens and shading devices: May encroach a maximum of 3 feet into the setback or public way.
- Open arcades and colonnades: May be constructed in the setback or public way to a point within 3 feet of the curb or travel lane. A minimum width of 6 feet is required between the store front and the inner column line of the structure.
- Covered porticos and loggias: May be constructed in the setback or public way to a point within 3 feet of the curb or travel lane. A minimum clear width of 6 feet is required between the store front and the inner column line of the structure.
- Required setbacks apply to the structural face of walls, and to the center line of columns. Columns and bases not larger than 24 inches in diameter or width may project into required setbacks and public ways one half their diameter or width.
- Raised or ground level planters may be constructed in the required setback and within the minimum dimensions for courtyards provided the required clearances are maintained and raised planters do not exceed 32 inches in height.

Details, embellishments and trim: Trim should be either minimal or left off entirely. When used, it is most often a plant-on plastered over or a recessed surround that creates a small, but noticeable shadow line. When trim is used, particularly in the Gill mode, it relates to the infill material within the overall opening and does not overlap the wall surface.

However, if a more traditional interpretation is desired, trim of a more elaborate nature may be used and it ought to relate both to the type of use and the underlying archetype. Crown moldings; chair rails; decorative

wainscots; lintel embellishments of architrave, frieze and cornice; and shaped door and window trim are all appropriate, particularly as derived from the Spanish Revival and Colonial styles and when used ought to be kept simple, elegant and refined.

Gutters and downspouts: Gutters and downspouts can be transformed from mere utilitarian devices into aesthetically pleasing features of the architecture. The design of catch boxes, parapet penetrations and scuppers can combine to create a distinctive and unique design statement. The use of weathering material such as copper, tile or wood trim will acquire the patina of age as conditions bleach, tint or stain the material. Colors can also be used to either blend or render distinctive the gutters and downspouts.

Colors and materials: Materials may be as follows:

- Walls, Low Walls, Column Bases and Wainscots: Stucco, precision brick, concrete block and metal siding and wall coverings.
- Column Capitals: Stucco, precision brick, natural and cultured stone and concrete block
- Column Shafts: Stucco, natural and cultured stone, synthetic materials (e.g., fiberglass and epoxy), structural timber, steel, precision brick, concrete block
- Structural Timber: Any approved wood species
- Door and Window Sash: Wood, aluminum, steel.
- Roofs: Tile (mission, "S", and flat), metal (standing seam and batten seam), architectural composition shingles

Chapter Five

LANDSCAPE ARCHITECTURAL DESIGN

INTRODUCTION

This section provides standards for landscaping of on-site project areas around buildings and parking lots. Each developed lot within the "East and West Village" areas must dedicate a minimum of 5% of the lot size to landscape area. Lots developed within the "Village Center" zone do not require landscaping but it is encouraged where possible. All parking lot landscaping must adhere to the requirements set forth in "*Riverside County Ordinance 348, Parking & Landscaping*". Where requirements in these design guidelines differ from County Ordinance, the more stringent shall apply.

Beyond this there are three principal areas of concern: 1) Irrigation Design, 2) Planting Design, and 3) Hardscape design. Each section will discuss general design parameters and include a recommended materials list.

IRRIGATION DESIGN

All landscape areas must be irrigated by an automatically controlled sprinkler system and shall include a rain shut-off device wired to the controller. The system shall be designed to meet the following requirements.

Hydro Zones:

Irrigation systems shall be separated into hydro zones that take into account plant type water requirements, sun & wind exposure, and soil types

Separate Valve Stations:

Turf and shrub/groundcover areas shall not be watered by the same valve station.

Moisture Demand:

Meet the peak moisture demand of all plant materials.

Run-Off Design:

Designed to prevent and/or minimize run-off and discharge of irrigation water onto roadways, driveways, adjacent properties and any area not under control of the user.

Equipment Types:

Irrigation equipment (sprinkler heads, controllers, valves, etc.) shall be as manufactured by Rainbird, Toro, Hunter, Hardie or approved equals. Drip irrigation is highly encouraged.

Pop-Up Heads:

Landscape areas along walks and curbs and shrub areas adjacent to turf shall be irrigated with pop-up type sprinkler heads.

PLANTING DESIGN

To reinforce and complement the overall Mission Boulevard theme, the on-site planting design shall adhere to the following criteria:

Plant Combinations:

All landscape areas shall be planted with a combination of trees, shrubs and groundcover. If turf is used, it shall not exceed 25% the total landscape area.

Parking Lot Planting:

Parking lots that have street frontage shall have a 3' high decorative wall, landscape berm or 3' high shrub hedge

that effectively blocks the view of the parked cars from the street. If a berm is utilized, it shall not exceed a 3:1 slope.

Screening:

All backflow preventers and other utility elements shall be screened from view from the street with plant material.

Trash Enclosures:

Trash Enclosures shall have a minimum 3' wide planting area on both sides and along the back and shall be planted with self-clinging vine (1 gallon size minimum) at 4' o.c.

Plant Specifications:

Plant quantities and sizes shall meet the following minimums:

- (1) 24" box tree for every 800 s.f. of landscape area;
- (1) 15 gallon tree for every 800 s.f. of landscape area;
- (1) 5 gallon shrub for every 75 s.f. of landscape area;
- (1) 1 gallon shrub for every 50 s.f. of landscape area;
- Rooted cutting ground cover at 12" o.c. minimum shall be planted in all non-turfed landscape areas **unless** the areas are planted such that the shrubs and spacing selected will result in complete landscape area coverage within two years.
- A 3" layer of **finely ground** bark mulch shall be installed in all non-turfed landscape areas;
- All landscape areas shall be maintained in a healthy and growing condition. Dead plants shall be removed immediately and replaced with equal size and species material.

Recommended Plant Palette:

The following is a recommended plant palette for all on-site landscaping. Design creativity is encouraged, however plants deviating from the following lists must be approved by the plan checking agency at time of submittal.

Parking Lot Trees

- *Brachychiton populneus*
- *Pinus canariensis*
- *Lagerstroemia fauriei*
- *Pistacia chinensis*
- *Platanus acerifolia*

Entry Drive Accent Trees

- *Jacaranda mimosifolia*
- *Eriobotrya deflexa*
- *Lagerstroemia fauriei*
- *Magnolia grandiflora* 'Little Gem'
- Palm trees
- *Koelreuteria paniculata*

Additional On-Site Trees

- *Bauhinia purpurea*
- Palm trees
- *Eucalyptus* species
- *Schinus molle*
- *Albizia julibrissin*
- *Fraxinus velutina*

Parking Lot and On-Site Shrubs & Vines

- *Nerium oleander* 'Petite Pink'
- *Rhaphiolepis indica* 'Ballerina'
- *Pittosporum*
- *Hermerocallis*
- *Agapanthus*
- *Photinia* x 'Freseri'
- *Ligustrum texanum*
- *Bougainvillea*
- *Xylosma congestum* 'Compacta'
- *Nandina domestica*
- *Parthenocissus tricusidata*
- *Ficus repens*
- *Doxanthus unguis-cati*

Parking Lot and On-Site Ground Covers

- Lantana
- Rosemary
- Trailing Gazania
- Myoporum parvifolium
- Verbena
- Trachelospermum jasminoides
- Pelargonium peltatum
- Hedera helix 'Habnii'
- Turf - "Marathon type" dwarf fescue

HARDSCAPE DESIGN

On-site hardscape shall be designed to compliment the street hardscape. Colors shall be coordinated to match existing paving colors, within the same spectrum range. All exposed walls shall be treated with anti-graffiti sealer.

Chapter Six

RUBIDOUX VILLAGE SIGN PROGRAM

INTRODUCTION

This section establishes a coordinated and consistent sign program for all new and renovated projects within the Jurupa Village boundaries. With the exception of the New Construction and Future Facilities signs, the design of the signs are left completely up to the sponsors of each project. The common thread of these regulations is the creation of a consistent program of signage throughout the Rubidoux Village area in terms of size and type.

Perhaps most important is the mandate that the signs created under this program must be compatible with the architectural and the landscape architectural themes of the projects they serve.

The regulations contained in this sign program have been adopted as an amendment to the Jurupa Community Plan by ordinance and are enforceable under zoning and development law.

DEFINITIONS.

The following definitions are unique to this sign program. All other definitions remain unchanged as contained in Riverside County Ordinance 348, Article 19, Advertising Regulations.

Maximum Height: Maximum height shall mean the height measured from the average adjacent finish grade (excluding artificial berms and raised planters) to the upper most portion of the border or surface area of the sign. Exceptions:

- Structural supports and non-sign architectural features may project above the maximum height limit to the limits prescribed in the applicable zoning ordinances.
- Signs affixed to the building may be placed at any height so long as the sign conforms to the other regulations of this ordinance.

Surface Area: Means the entire area of the surface or background of the sign face as defined by the borders of the sign.

Copy Area: Means that portion of the surface area actually covered by the advertising copy, i.e., the name, title, graphics, symbol or logo and/or any message to be conveyed and is defined as the smallest geometrical figure or combination of figures that can surround the copy. The copy area becomes the same as the surface area for wall mounted signs without borders.

Maximum Sign Area: Means the “surface area” of signs with borders and the “copy area” for signs without borders and does not include the architectural or structural supports or features of the sign.

Kiosk: Means a freestanding architectural or landscape feature containing surfaces or enclosures for the display of information and signage directed at pedestrian traffic and located within pedestrian circulation corridors on private property.

Temporary Signs: Temporary freestanding signs created specifically to announce an event or a sale are limited to 8 square feet in area and may be double sided.

OUTDOOR ADVERTISING DISPLAYS.

For the purposes of this sign program, no billboards and off-site advertising shall be permitted. Those existing billboards and outdoor advertising displays currently permitted may remain in-place for their permitted life. No new permits for such advertising will be issued.

ON-SITE ADVERTISING STRUCTURES AND SIGNS.

The following sign regulations replace the contents of SECTION 19.4 in all respects. No person shall erect an on-site advertising structure or sign in the Designated Rubidoux Village Policy Area of the Jurupa Community Plan zoned as Rubidoux-Village Commercial (R-VC) that is in violation of the provisions contained within any applicable zone classification in Ordinance 348 or that is in violation of the provisions of this sign program.

COMMERCIAL SIGNS.

Commercial signage creates opportunities for much more than just name identification and location finding. Signage can become an artistic expression, artifact and accent to the architecture and landscape. The following regulations are intended to provide a common format for the design of attractive and functional signs, individually and uniquely appropriate for specific purposes yet related to all other signs through adherence to these regulations.

GENERAL PROVISIONS. All signs covered by this sign program must comply with these general provisions. Specific regulations are also applicable to individual signs of varying types.

Mounting: All signs must be mounted on freestanding ground mounted supports, supported from elements in the landscape such as arbors and arcades, or anchored to the building either with surface mounts or suspended from walls or ceilings. No roof mounted structures are permitted. Standard pole mounted signs are not permitted.

Illuminated Signs: Illuminated signs may be used within the Rubidoux Village boundaries.

- Internal illumination, when used may serve to illuminate the text, the background or both.
- External illumination shall not spill over onto adjacent property or over public rights of way so as to cause a nuisance or a hazard.
- Neon type signs in which the sign text and/or graphic design is made up of neon tubes are permitted.
- All conduits, and raceways must be concealed and/or painted to match the surfaces on which they are mounted unless appropriate to the architectural design of the sign and its support structure.

Murals and Artwork as Signage: Murals and other works of art intended to serve as signage to identify, locate or list the goods and/or services provided must comply with the standards of this sign program.

Projecting Signs: Projecting signs, cantilevered or supported from a building wall or other structural support may be double sided, however, only one side will be counted in calculating allowable sign area.

Landmark Identification: These identifying elements of building architecture or of the landscape are unique features in the urban landscape of the public street. Landmarks are significant only in relation to their unique identity and limited use.

- Landmark identification is intended to announce a special place and may not be used for product or service advertising.
- Where architectural or landscape landmarks are created on private property, signage may be affixed or suspended according to these regulations.
- When permitted signage is affixed to a landmark structure the sign must remain below the eave, cornice or parapet cap of the structure and in no case may it project over or above the roof plane. In this circumstance, the height limit is determined by the approved height of the landmark structure.
Exception: When the landmark structure is higher than an adjoining roof, a permitted sign may project over the lower roof.
- A landmark architectural element may be used as a double or triple sided sign support and will count only as a single sign.

Architectural Compatibility: It is required that Primary and Secondary Identification signs be designed as a thematically appropriate and compatible component of the building or landscape architecture. Materials, details and colors must be compatible with and appropriate in terms of the overall design of the building architecture.

Limits to Copy: Copy is limited to the name of the business, a logo or logotype, and standard subtext associated with the name of the business or the logo/logotype and limited to a simple recitation of the general goods and services offered. An itemized listing of goods or services is not permitted.

Posters and Temporary Signs: Posters and other temporary signage may not be permanently affixed to any portion of the buildings or the landscape.

Location in Setbacks: Notwithstanding the requirements of the R-VC zoning ordinance, freestanding signs may be placed in setback areas, but may not be located in areas that would violate required sight distances at intersections, etc.

Street Address Display Required: Commercial buildings shall display at least one street address sign visible from the adjoining streets with numerals/letters a minimum of 4 inches high.

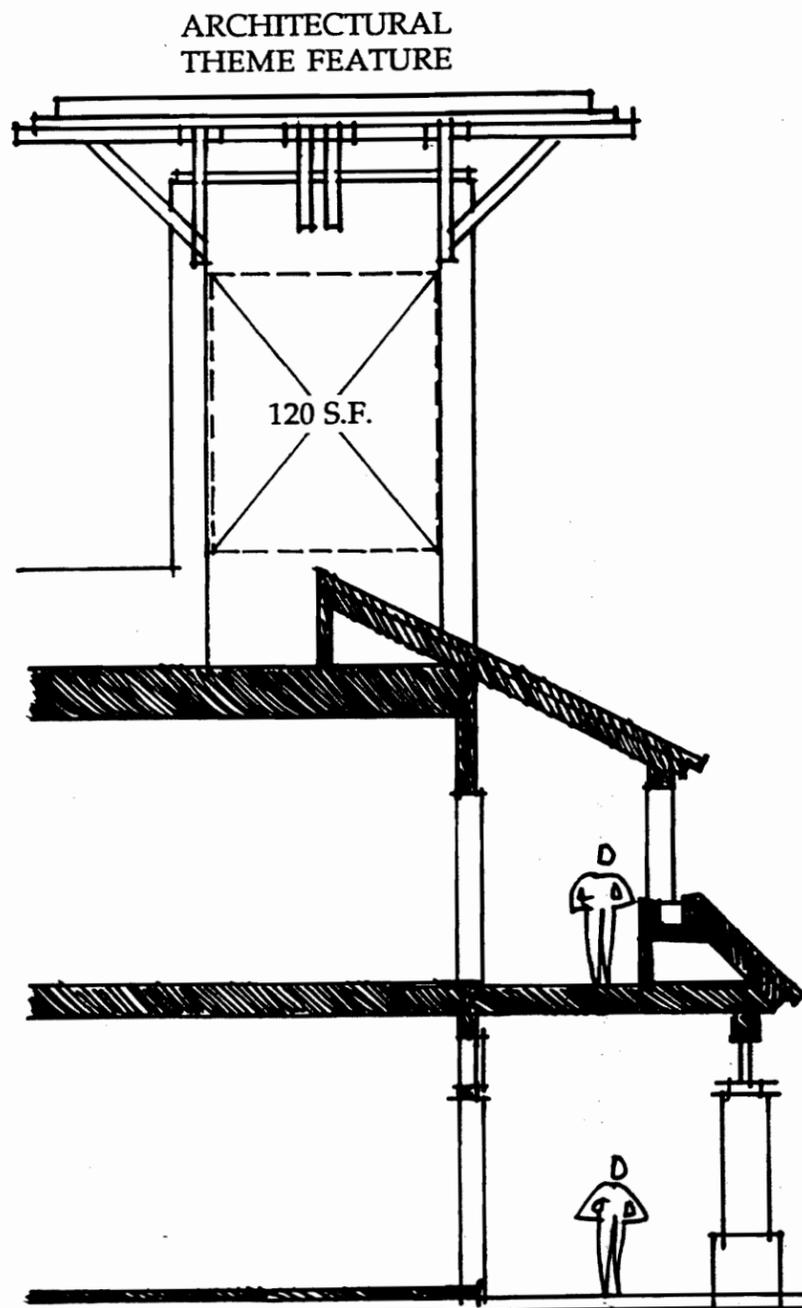
Prohibited Signs: No standard signs such as franchise, major brand or corporate signs, which have not been modified or specifically designed to meet the requirements of this ordinance shall be permitted.

SHOPPING CENTER SIGNS. A shopping center is defined as a minimum 6 acre development under single ownership or development control having as an anchor tenant(s) a major retail user(s):

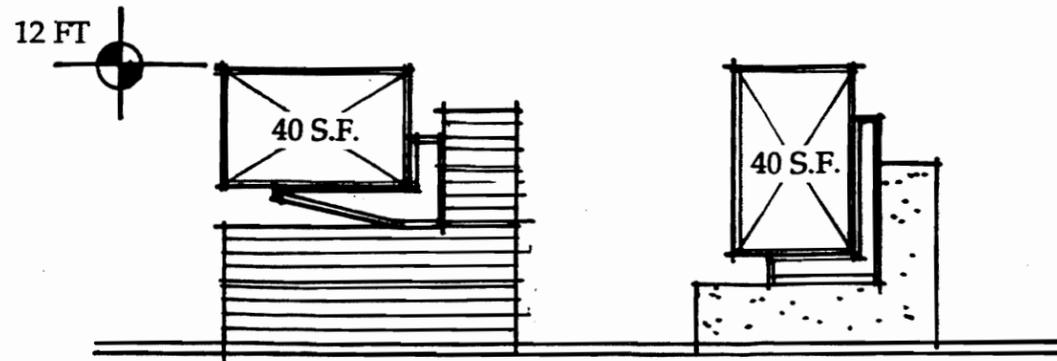
Primary Identification: These are used as the primary identification of the entire shopping center. These signs must be located so as to be read from either Mission Boulevard, Rubidoux Boulevard and/or Riverview Drive. The total number of signs is limited to one per site.

- Freestanding: Limited in area to 120 square feet or a maximum of .25 percent (1/4 of 1%) of the approved building area not to exceed 200 square feet and may not exceed 20 feet in height.
- Building mounted: Limited to 120 square feet in area.

Secondary Identification Signs: These signs serve the same purpose as the primary signs except that they may be located along local streets and alleys. The total number of signs is limited to one per street frontage for each local street faced by the building.

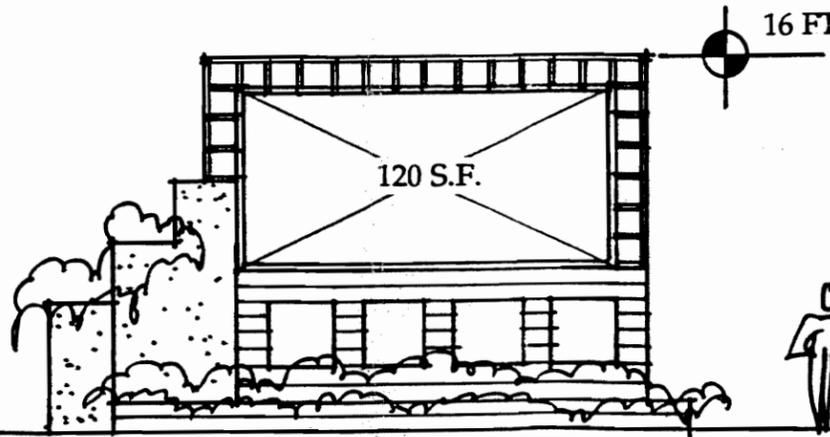


SHOPPING CENTER AND MULTI-TENANT COMPLEX
PRIMARY IDENTIFICATION
BUILDING MOUNTED SIGN

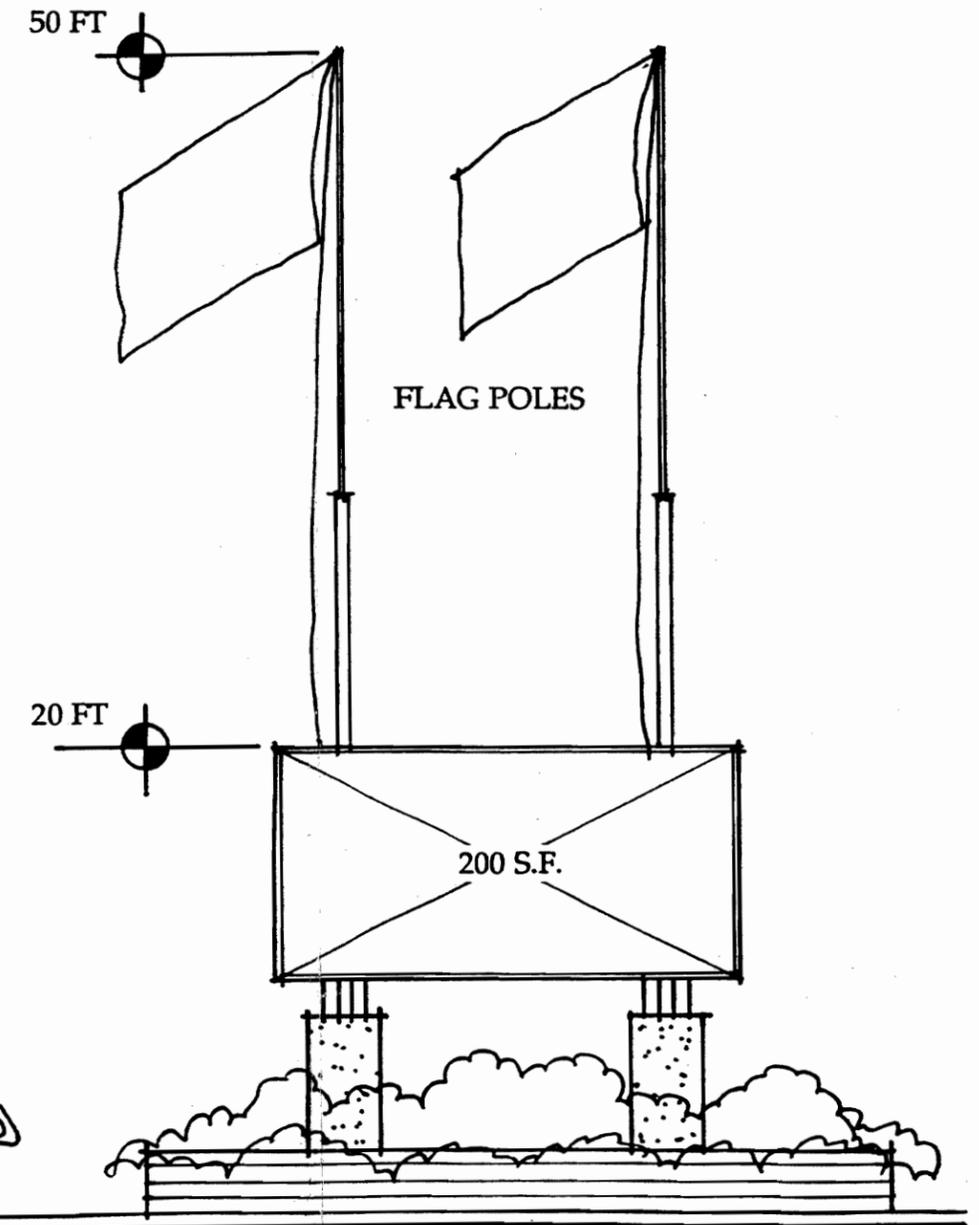


SHOPPING CENTER AND MULTI-TENANT COMPLEX
SECONDARY IDENTIFICATION
FREESTANDING SIGN

NOTE THE USE OF ARCHITECTURAL MATERIALS AND FORMS AS THE STRUCTURAL SUPPORTING ELEMENTS OF THE FREESTANDING SIGNS.



MULTI-TENANT COMPLEX
PRIMARY IDENTIFICATION
FREESTANDING SIGN



SHOPPING CENTER
PRIMARY IDENTIFICATION
FREESTANDING SIGN

SIGN EXAMPLES
PRIMARY AND SECONDARY ID SIGNS

- **Freestanding:** Limited to 40 square feet in area and may not exceed 12 feet in height.
- **Building mounted:** Limited to 40 square feet in area.

LARGE PROJECT IDENTIFICATION SIGNS. Large projects must meet the following criteria: Land parcel(s) must be a minimum of 20,000 square feet; gross tenant space must be a minimum of 12,000 square feet and there must be a minimum of 5 lease/tenant spaces.

Primary Identification: These are used as the primary identification of an entire project or complex of buildings. These signs must be located so as to be read from either Mission Boulevard, Rubidoux Boulevard and/or Riverview Drive. The total number of signs per site is limited to one per street frontage.

- **Freestanding:** Limited to 120 square feet in area and may not exceed 16 feet in height.
- **Building mounted:** Limited to 120 square feet in area.

Secondary Identification: The regulations for shopping center Secondary Identification signage apply.

SMALL PROJECT IDENTIFICATION SIGNS: Small projects are those that do not meet the criteria for large projects.

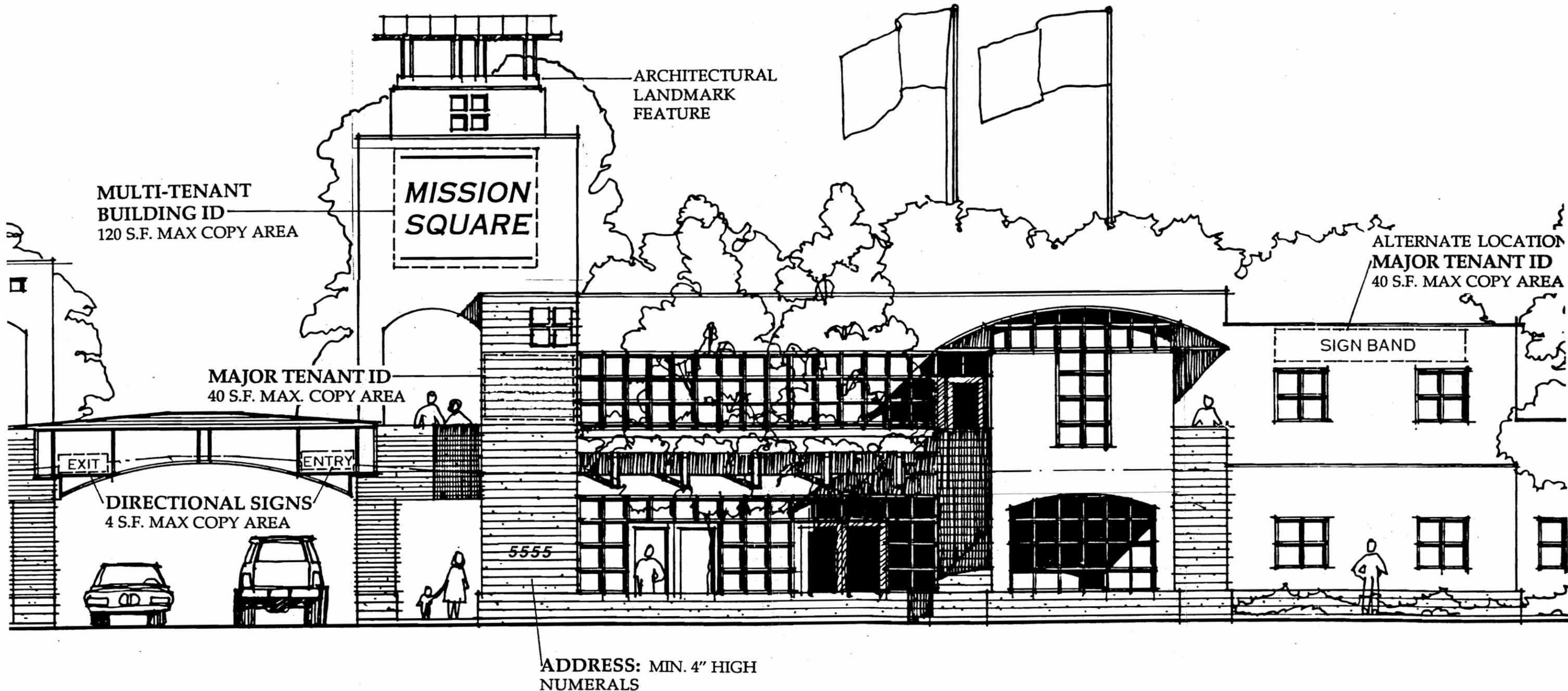
Primary Identification: These are used as the primary identification of an entire project or complex of buildings. These signs must be located so as to be read from either Mission Boulevard, Rubidoux Boulevard and/or Riverview Drive. The total number of signs per site is limited to one per street frontage.

- **Freestanding:** Limited to 80 square feet in area and may not exceed 16 feet in height.
- **Building mounted:** Limited to 80 square feet in area.

FLAGS AND FLAGPOLES

POLES: MAX. 70' HIGH

FLAGS: 64 S.F. MAX. AREA



SIGN EXAMPLES
TENANT IDENTIFICATION SIGNS

Secondary Identification: The regulations for shopping center Secondary Identification signage apply.

SINGLE TENANT BUILDINGS AND MAJOR TENANT IDENTIFICATION SIGNS. Copy is limited to the name of the business, the business owners, the logo or logotype and a standard subtext associated with the name or the logo/logotype. The total number of signs per site is limited to one per street frontage.

- Freestanding: Limited to 40 square feet in area and may not exceed 12 feet in height.
- Building mounted: Limited to 40 square feet in area.

MINOR TENANT IDENTIFICATION SIGNS. Copy is limited to the name of the business, the business owners, the logo or logotype and a standard subtext associated with the business or the logo/logotype.

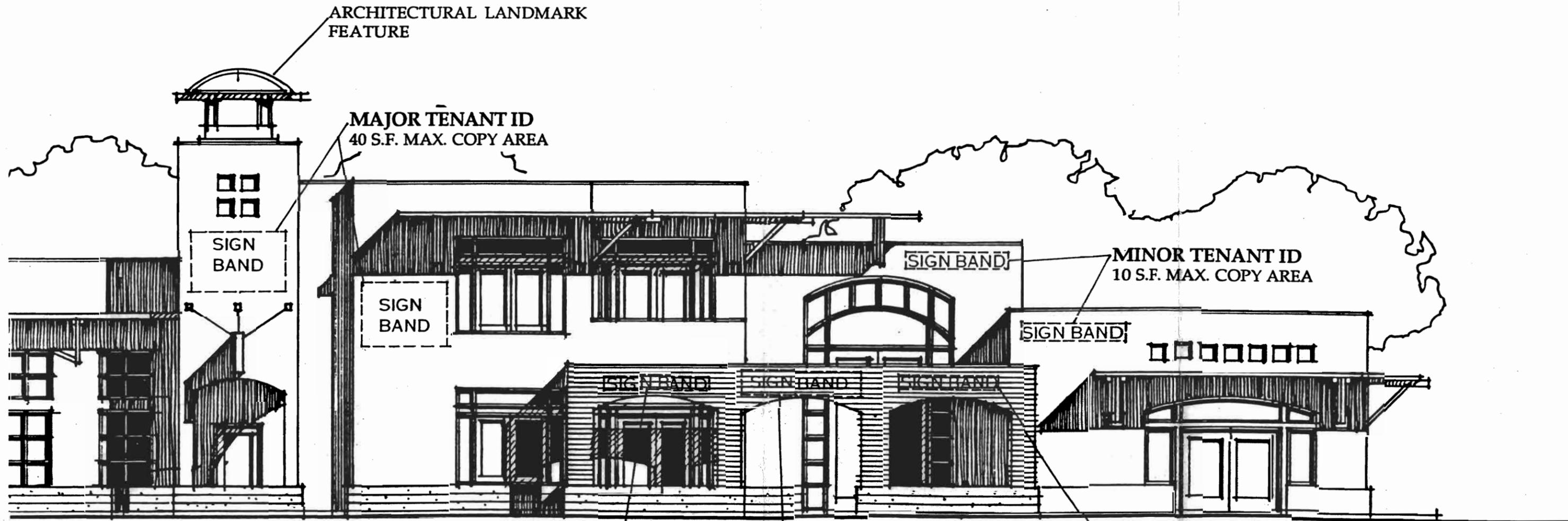
- Freestanding or building mounted: Limited to 10 square feet in area.
- Number of signs: Limited to one. Exception: Corner suites and spaces may have one additional sign to be displayed on the alternate frontage.
- Tenant spaces set back under loggias or similar architectural features that serve as pedestrian ways may use one additional sign either on the exterior face of the building (or suspended perpendicular to the building) or under the loggia either building mounted or suspended.

DOOR AND WINDOW TENANT IDENTIFICATION SIGNS.

For Individual Office and Small Shop Identification:

These signs are permitted in addition to all other permitted signs under this sign program and are mounted or installed on windows and doors visible to passersby.

- Business name identification: Limited to 2 square feet in area.



MINOR TENANT ID
10 S.F. MAX. COPY AREA

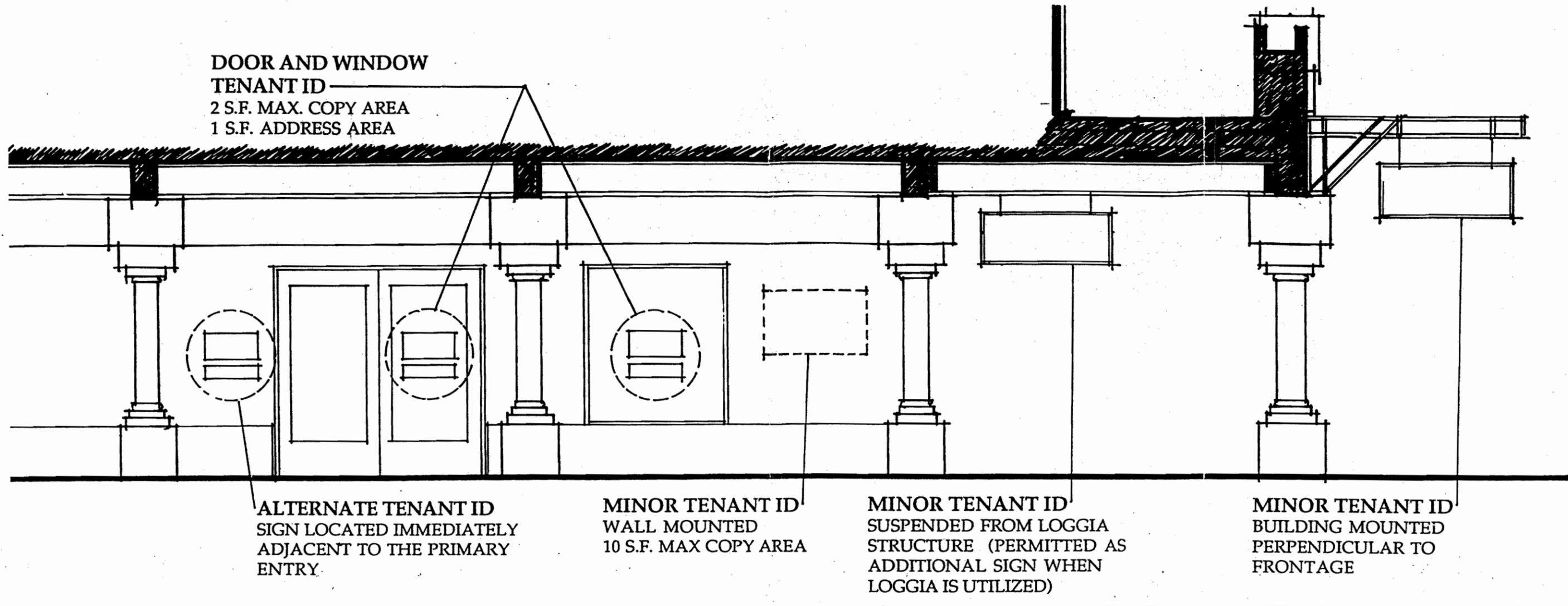
REFER TO THE DOOR AND WINDOW TENANT ID. SIGN REGULATIONS FOR ADDITIONAL OPPORTUNITIES FOR INDIVIDUAL TENANT IDENTIFICATION.

COURT NAME
20 S.F. MAX. SIGN AREA

NOTE: WHERE A COURT ENCLOSURE IS USED TO IDENTIFY INDIVIDUAL TENANTS WITHIN THE COURT, ONLY A SINGLE DOOR OR WINDOW TENANT ID SIGN IS PERMITTED WITHIN THE COURT.

MINOR TENANT ID
10 S.F. MAX. COPY AREA

SIGN EXAMPLES
TENANT IDENTIFICATION SIGNS



2475
SUITE A

RUBIDOUX
BOUTIQUE &
ART CENTER
ART SUPPLIES FOR
THE DEDICATED ARTIST
PROPRIETORS: SAM AND
SALLEY SMITH

RUBIDOUX
BOUTIQUE &
ART CENTER
5090, SUITE A

RUBIDOUX
BOUTIQUE &
ART CENTER

MINOR TENANT ID
10 S.F. MAX. COPY AREA

DOOR AND WINDOW
TENANT IDENTIFICATION
MAY BE USED BY ANY TENANT
IN ADDITION TO ALL OTHER
PERMITTED SIGNS.
2 S.F. MAX COPY AREA
1 S.F. ADDRESS AREA

SIGN DETAILS
SCALE 1" = 1'

SIGN EXAMPLES
TENANT IDENTIFICATION SIGNS

- Addresses and suite numbers: Limited to 1 square foot in area.
- If installed immediately adjacent to the primary entry, this sign may be mounted on the building

SPECIAL PURPOSE SIGNS

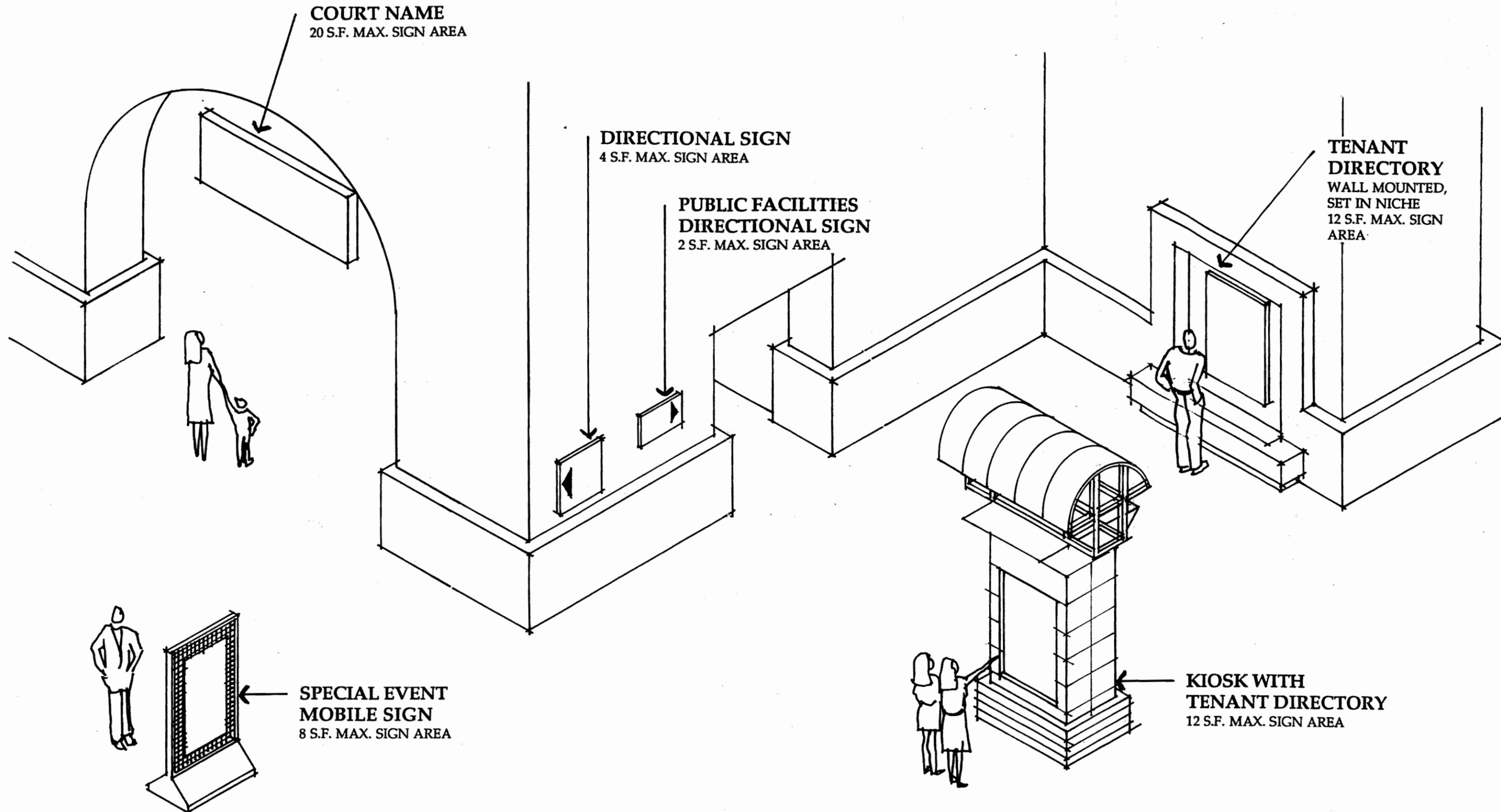
Locator Boards and Tenant Directories: Kiosks and freestanding slab type directories are considered architectural features and must comply with the provisions of this sign program and the development standards of the zone classification for the property. Building mounted sign boxes or slab type directories need only meet the provisions of this sign program.

- Sign area limited to 12 square feet per face.
- Otherwise, there are no location, number or height limitations for these structures.
- It is required, however, that they be designed as a component part of the building design or of the landscape architecture. Materials, details and colors must be compatible with and appropriate in terms of the overall design of the complex.

Permanent Architectural Flagpoles, Banners and Flags:

Banners and flags are permitted as follows:

- The manner of suspension or support must be compatible with the architectural character of the buildings or the landscape theme.
- No single flag or banner shall exceed 64 square feet nor shall the length exceed 15 feet.
- Flag poles are permitted not to exceed 70 feet in height.
- The copy or message on the flag/banner may be that permitted under the provisions of the "Limits to Copy" provision of this sign program.
- Banners suspended between buildings must be secured per State Uniform Building Code requirements and adequately secured against wind and gravity loads.



SIGN EXAMPLES
SPECIAL PURPOSE SIGNS

SIGN EXAMPLES ILLUSTRATING
ACCEPTABLE SIGN DESIGNS
ISOMETRIC SCALE: 1/4' = 1'0"

- Flags and banners are to be permanent features of the project. No temporary flags or banners are permitted.
- The use of small, repetitive “carnival” or “car lot” type flag lines are prohibited.

Special Event and “Sale” Signage: Special event and “sale” signage is intended to be temporary, mobile and of short duration.

- May be window mounted or painted for no more than three weeks prior to and during the event, thereafter, the sign must be removed within three working days. These signs may be mounted on kiosk, slabs or wall mounted announcement boards.
- Temporary freestanding signs created specifically to announce an event or a sale are limited to 8 square feet in area and may be double sided.

Public Facilities Identification and Directional Signs:

Special signs for bathrooms, wheelchair access, elevators, telephones, etc.

- Limited to 2 square feet providing, however, that nothing in this ordinance is to be construed to contravene the dictates of State or Federal legislation with regard to signage for the handicapped.

Directional Signs for Parking, Access, Loading etc.:

- These directional and instructional signs are limited to 4 square feet per sign and must be located so that those requiring the directions can easily find them.
- Limited to 6 feet in height unless wall mounted, then no higher than can be read conveniently for the purpose intended.

Court Name Signs:

- Limited to 20 square feet per sign.
- Limited to one sign for each point of access from public ways.

FUTURE FACILITIES SIGNS. These signs are intended to announce the impending development of a facility. They may be freestanding or building mounted.

- Maximum size: 32 square feet in a 4 foot by 8 foot panel.
- Refer to the accompanying graphic for the design, color and font specifications for the header and footer bands.
- Copy is limited to the name of the future facility, logo/logotype, the subtext description of the project, the developer(s), lender, architect, landscape architect and/or engineer and major tenants, the proposed time of opening and a contact name and telephone number to pre-leasing information
- Maximum height: 10 feet
- When smaller signs are utilized, the required header and footer bands must be proportionately sized and incorporated.

PROJECT CONSTRUCTION SIGNS.

- Maximum size: 32 square feet in a 4 foot by 8 foot panel.
- Refer to the accompanying graphic for the design, color and font specifications for the header and footer bands.
- Copy is limited to the name of the future facility, logo/logotype, the subtext description of the project, the developer(s), the general contractor, the lender, the architect, landscape architect and/or engineer and major tenants, the proposed time of opening and a contact name and telephone number to pre-leasing information.
- Maximum height: 10 feet.
- When smaller signs are utilized, the required header and footer bands must be proportionately sized and incorporated.

FUTURE FACILITIES SIGN

**A FUTURE PROJECT
FOR RUBIDOUX VILLAGE**

**RUBIDOUX
CENTRE**

**A SERVICE AND PROFESSIONAL CENTER
BY XYZ DEVELOPMENT CORPORATION**

OPEN SPRING 1998

LEASE SPACES FROM 800 TO 10,000 SQ. FT.

**LENDER: EMPIRE NATIONAL BANK
ARCHITECT: ABC AND ASSOCIATES
LANDSCAPE ARCHITECT: DEF AND COMPANY
ENGINEER: GHI GROUP, INC.**

**FOR LEASING INFORMATION
CONTACT: JKL ASSOCIATES
909.555.5555**

**Rubidoux Village Revitalization Program Economic
Development Agency, Brad Hudson, Director.
Supervisor Second District: John Tavaglione**

Copy is limited to the name of the future facility, logo/logotype, a subtext description of the project, the developer(s) and lender, the architect, landscape architect and/or engineer and major tenants, the proposed time of opening and a contact name and telephone number to pre-leasing information.

*SIGN EXAMPLES
FUTURE FACILITIES SIGN*

CONSTRUCTION SIGN

**ANOTHER NEW CONSTRUCTION PROJECT
FOR RUBIDOUX VILLAGE**

RUBIDOUX CENTRE

**A SERVICE AND PROFESSIONAL CENTER
BY XYZ DEVELOPMENT CORPORATION**

OPEN SPRING 1998

LEASE SPACES FROM 800 TO 10,000 SQ. FT.

CONTRACTOR: PDQ BUILDERS, INC.

LENDER: EMPIRE NATIONAL BANK

ARCHITECT: ABC AND ASSOCIATES

LANDSCAPE ARCHITECT: DEF AND COMPANY

ENGINEER: GHI GROUP, INC.

FOR LEASING INFORMATION

CONTACT: JKL ASSOCIATES

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Development Agency, Brad Hudson, Director.
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Copy is limited to the name of the future facility, logo/logotype, a subtext description of the project, the developer(s), the general contractor, lender, the architect, landscape architect and/or engineer and major tenants, the proposed time of opening and a contact name and telephone number to pre-leasing information.

**SIGN EXAMPLES
CONSTRUCTION SIGN**

SIGN MATERIALS. Signs may be constructed of the following materials:

- **Neon:** Neon tube lighting, particularly that of an artistic nature, reflecting the new technology and shaping methods of the medium.
- **Wood:** Laser carved, sandblasted and built-up wooden signs, particularly those hanging from wall or ceiling brackets and receiving spotlight illumination.
- **Metal:** Brass, copper, gold plate and brushed metal signs, either plaques or individual letters.
- **Wood Letters:** Wood letters and numbers may be used in locations that are sheltered from the weather.
- **Painted Signs:** Hand painted signs on walls, wood or other backing material, mounted or freestanding.
- **Plastic, Acrylic And Other Synthetic Materials:** Plastic sign bands used in connection with a larger sign board or glazed sign box.
- **Concrete:** Concrete may be used as a primary sign material and may be either natural or tinted in color. Any surface treatment consistent with the design of the project and the "Rubidoux Village Design Workbook" may be used. When used as a base or structural support material, the design and finish treatment must be consistent with the overall design statement of the project's architecture.
- **Banner and Flag Material:** Banners and flags must be of all-weather fabric treated to withstand both water and solar exposure. Treated canvas, sail cloth and woven nylon are acceptable examples. Samples of the materials must accompany the sign permit application.