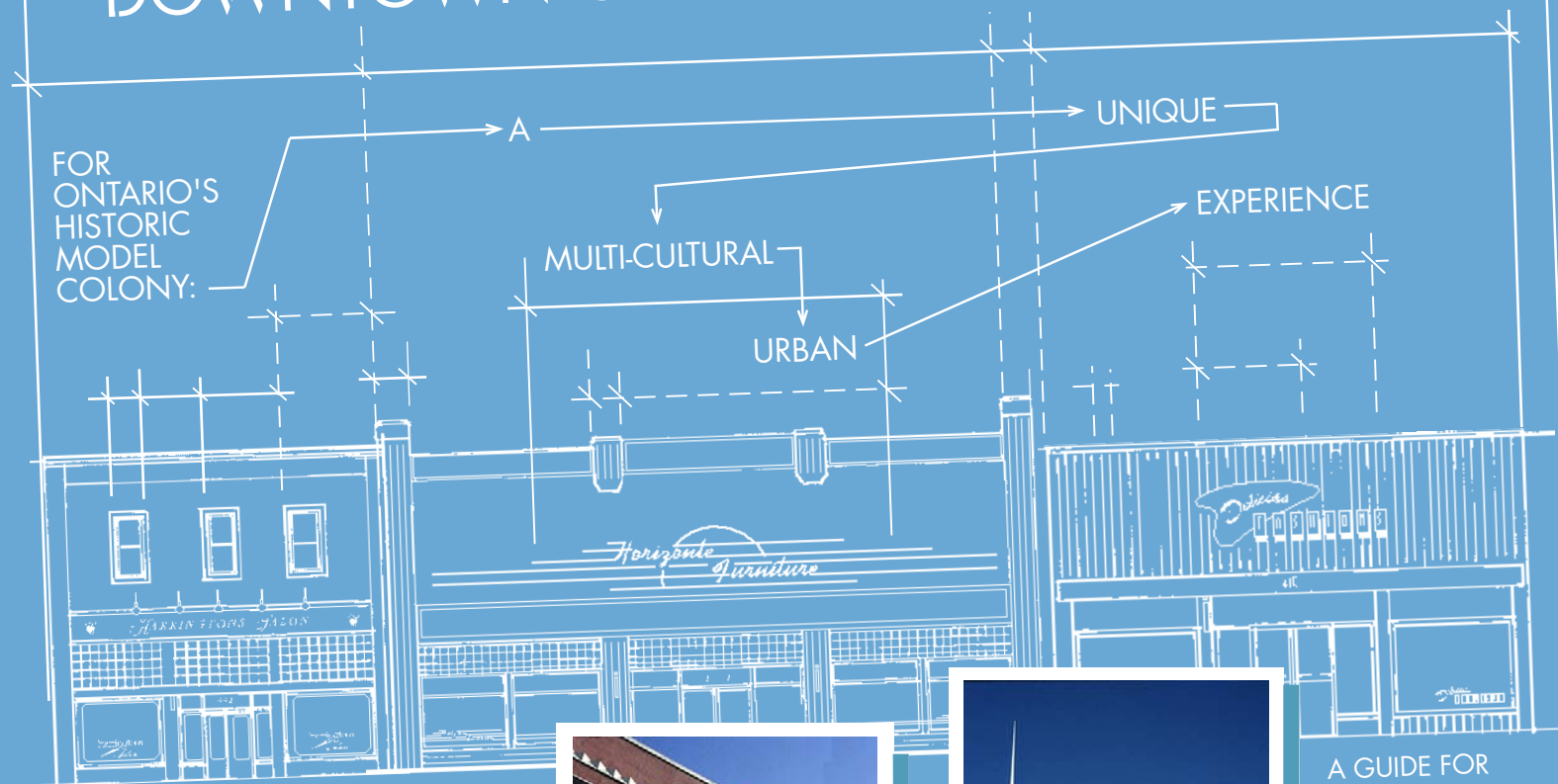
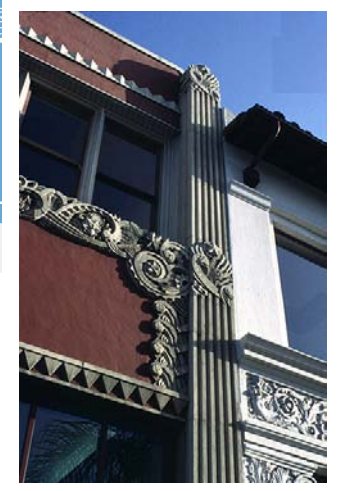


DOWNTOWN ONTARIO DESIGN GUIDELINES

FOR ONTARIO'S HISTORIC MODEL COLONY:



A GUIDE FOR THE FUTURE THAT HONORS OUR PAST



DOWNTOWN ONTARIO DESIGN GUIDELINES

FOR ONTARIO'S HISTORIC MODEL COLONY:

A UNIQUE MULTI-CULTURAL URBAN EXPERIENCE

PRODUCED BY THE ARROYO GROUP, PLANNERS, ARCHITECTS & ASSOCIATED DISCIPLINES

WITH PATRICK B. QUIGLEY & ASSOCIATES, LIGHTING CONSULTANT

ADOPTED BY ONTARIO CITY COUNCIL ON AUGUST 18, 1998



Acknowledgements

City of Ontario City Council

Gus Skropos, Mayor
Alan Wapner, Mayor Pro Tem
Gary Ovitt, Council Member
Jim Bowman, Council Member
Jerry DuBois, Council Member

City of Ontario Planning Commission

James Maletic, Chairman
Debra Dorst Porada, Vice Chairman
Richard Gage, Commissioner
Alexandro Espinoza, Commissioner
Bob Gregorek II, Commissioner
DeAna Hernandez, Commissioner
Gabe DeRocili, Commissioner

City Staff

Greg Devereaux, City Manager
Otto Kroutil, Development Director
Jerry Blum, City Planner
James Ragsdale, Principal Planner
Patrick Kelly, AICP, Senior Planner
Steve Cumblidge, Associate Planner
Jim Strodbeck, Redevelopment Agency
Administrator
Roy Maddock, Building Official

Downtown Revitalization Partnership

City Council Representatives:

Alan Wapner, Mayor Pro Tem
Gary Ovitt, Council Member

Debra Dorst-Porada, Chairperson
Rick Caughman, Vice Chairman
Sue Luce, Director, Secretary/Director, Ontario
Public Library
Steve Alvarado, Vice President, Foothill
Independent Bank
Yvonne Borrowdale, Resident
Kathleen Brugger, Chaffey College
Angie Salas Dark, Ontario Historical Society/
Friends of Olde Town Ontario
Mike Fortunato, City Commercial
Management, Inc.
David Grossberg, State Farm Insurance
Katrina Hamilton, Foothill Independent Bank
Jeff Koontz, President, Ontario Chamber of
Commerce
Alan Jones, Professor, Pitzer College
Sarah Londers, Rubel Enterprises
Bart Masciarelli, Wascher Management
Janet Nix, Ontario Education Center
Jerry Rowley, Downtown Ontario Business &
Professional Association
Juanita Ruiz-Alvarez, United Hispanic
Chamber of Commerce
Nicolo Sciortino, Resident
Robert Traister, Ontario Chamber of
Commerce

Consultant Team

The Arroyo Group

Larry Morrison, AIA, AICP, Principal
Simran Malhotra, AIA, Associate
Herb Barnes, Graphic Designer

Patrick B. Quigley & Associates

Patrick Quigley, Principal

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C o n c e p t P l a n

1.1 Background

1.1.1 Introduction

The City of Ontario is currently in the process of revitalizing its downtown. The Ontario City Council recently adopted the **Downtown Ontario Economic Enhancement Strategy 1997: Ontario's Historic Multi-cultural Village** which recommended specific strategies for the revitalization of the downtown. The preparation of the Downtown Design Guidelines is one of the recommended strategies that will help the City Staff in their efforts to guide the enhancement of the character of Downtown.

The Arroyo Group met periodically with a Technical Advisory Committee and with the Downtown Revitalization Partnership comprised of business and property owners, city staff, and local residents to conceptualize the character of Downtown Ontario and the direction for the design guidelines.

The image for Downtown Ontario can be summarized as follows:

“Ontario's Historic Model Colony - a unique multi-cultural urban experience”

1.1.2 Purpose of the Design Guidelines

The City Council, Planning Commission and the Planning Department staff in April 1997 recognized that several elements critical to Downtown Ontario could not be easily covered in the

Development Code. This document helps to define those elements.

The Design Guidelines are a set of architectural, graphic, and lighting design principles that provide guidance to the business owners, homeowners, city staff and the design community regarding the rehabilitation of their property. If these guidelines are followed, change can occur positively, and each project will contribute to the districts' character.

It is important to note that these guidelines are an adjunct to the City Development Code. The zoning requirements in the Development Code set out precise rules that must be followed throughout the City. These guidelines are more flexible and subject to individual interpretation. They are strongly recommended for all new construction and rehabilitation in the Downtown area as defined by Figure 1.1. Variations from the guidelines may be considered for projects of special significance to the community which are generally in keeping with the District's character.

By following these guidelines, each individual business or home owner can contribute to the quality of the neighborhood and be assured that his or her investment in Downtown Ontario will be protected when others initiate their projects.

1.1.3 Use of these Guidelines

Users of these guidelines include:

Project Sponsors: such as Home or Business Owners, Design Professionals such as architects, interior designers, contractors, and developers

should identify the guidelines applicable to their projects. Then, they should interpret and incorporate the guidelines in the design of their construction, addition or rehabilitation.

Planning Staff: will refer to the guidelines when reviewing proposed projects, and will make suggestions to the project sponsors to improve design.

Planning Commission and Development Advisory Board: will refer to the guidelines when reviewing appeals of the Planning Staff decisions regarding project modifications or exceptions.

Neighborhood Groups: may use these guidelines to help protect the characteristics that they value in their community.

It should be noted that innovation and creativity are encouraged within the context of the district character. Exceptions may be considered by the city to allow for maximum creativity and artistic freedom. In each case, granting an exception will be predicated on the proposed design having no significant impact on the neighborhood character or the marketability of the adjacent businesses or the district as a whole.

1.1.4 Applicability of Design Guidelines

The Project Area is bounded by 'I' Street on the north, Vine Avenue on the west, Sultana Avenue on the east and the train tracks on the south. The Design Guidelines also apply to properties that abut the project area along Vine Avenue, Sultana Avenue, and 'I' Street. (Refer to figures 1.1 and 1.4.)

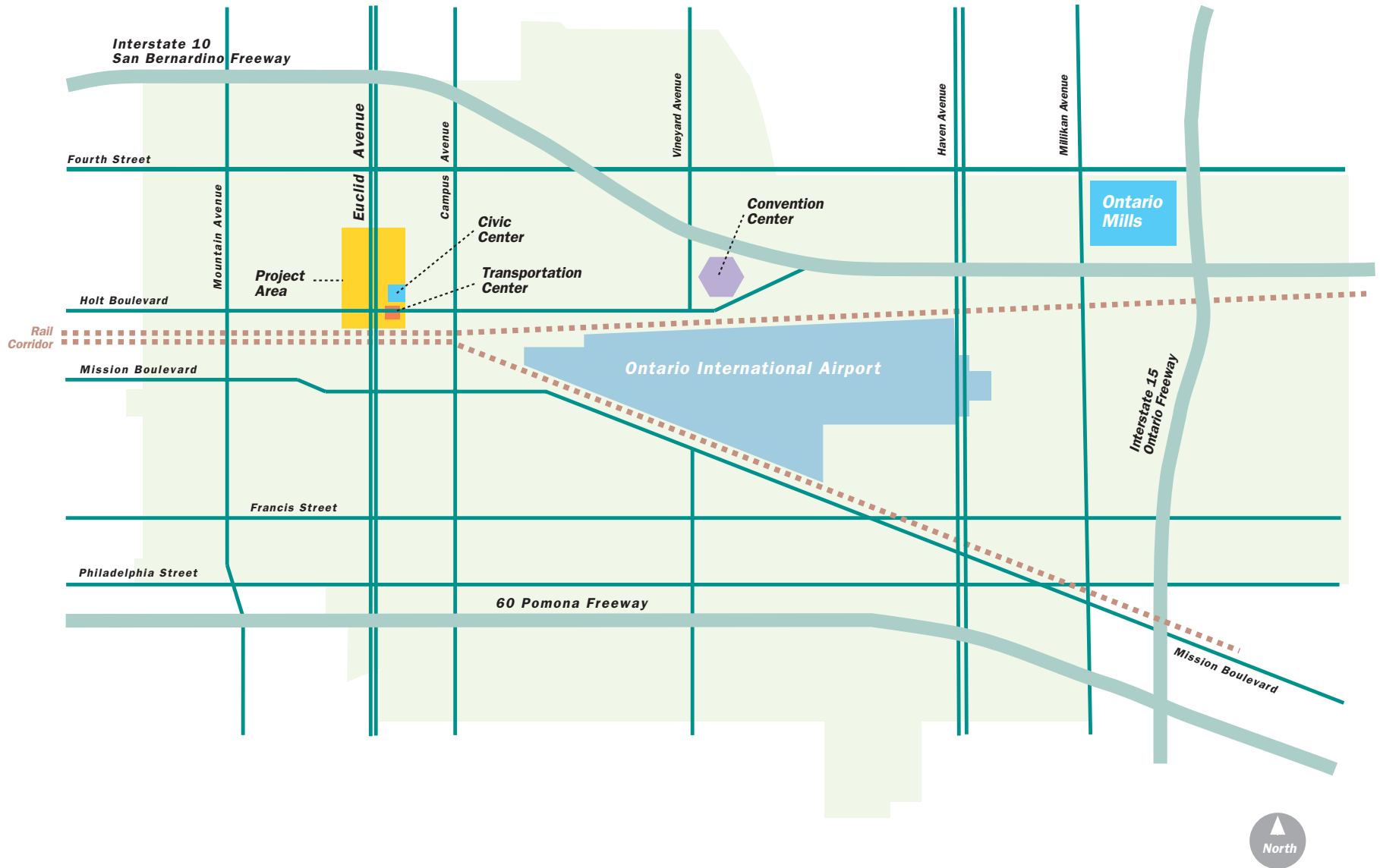


Figure 1.1: Downtown Design Guidelines Project Area, Ontario, CA

1.2 Historical and Aesthetic Resources

1.2.1 History

Founded by the Chaffey Brothers in the 1880's, Ontario was a planned "model" community, a social experiment that set a new standard for rural communities in Southern California.¹ The Chaffey Brothers bought 6,218 acres of the Cucamonga Ranch in 1882 after the Southern Pacific Railway extended its service to the west. Approximately 640 acres were set aside for the community of Ontario, with half of that endowed to the Chaffey Agricultural College. The rest of the acreage was utilized as agricultural land.

The primary feature of the Chaffey city plan was the two hundred foot wide Euclid Avenue. Several innovations included the provision for water rights for each landowner, electric lights, and an electric railway. The gravity Mule Car that ran along the length of Euclid from 1888 to 1895 provided interest to its visitors as did the historic fountain that displayed Ontario's water supply system.² The median still exists today and has been a center of public activity since its inception.

The present downtown took shape from the original irrigation system and land subdivision pattern established by the Chaffey Brothers in the 1880's as it grew evenly northwards away from the railroad lines. The area within the current Downtown almost exactly matches the original boundaries of the Model Colony.³

The Project Area, as defined by this study, is shown on figure 1.1 on the previous page.

1.2.2 Steps to preserve Ontario's heritage

As a part of the recognition of Ontario's rich heritage, the City Council in July 1991 formally determined:

- *"that the character and history of the City are reflected in its cultural, historical, and architectural heritage, with emphasis on the model colony as presented at the St. Louis World's Fair in 1904 by an act of the US Congress;*
- *that these historical foundations should be preserved as living parts of community life and development to build an understanding of the City's past so that future generations may have a genuine opportunity to appreciate, enjoy and understand the rich heritage of the City,*
- *that in the face of ever increasing pressures of modernization and urbanization, City landmarks, neighborhoods, and other areas of historic interest are threatened with demolition."*

As a result, the City Council adopted a Historic Preservation Ordinance

1. *"to safeguard the City's unique historical heritage as embodied and reflected in the City's architectural history and patterns of cultural development;*
2. *to foster civic and neighborhood pride and a sense of identity based on the recognition and use of Historical Resources;*
3. *to preserve diverse architectural styles, patterns of development, and design preferences*

reflecting phases of the City's history and to encourage complementary contemporary design and construction and inspire a more livable urban environment."

1.2.3 Historic Resources Survey

The City conducted a survey in 1983-84 that identified potentially historic structures in the Downtown. In 1987, a Historic Resources Survey that identified and categorized the Historic Resources within the Downtown was started. This survey is ongoing. The categories are:

Designated
Individually Significant
Potentially Historic

The City survey placed most of the older structures in Downtown on a list of "Potentially Historic Structures". As of June 1998, thirty-three buildings within this project's Study Area have been placed on the Designated Buildings list. Figure 1.2 on the facing page shows the Designated and the Potentially Historic structures in Downtown Ontario. A current list and map shall be available at the City of Ontario's Planning Department. Additions and alterations to structures on this list need to be reviewed through the historic preservation process and by the Planning Commission. Please refer to Chapter 5: Design Review Process for further details on this process.



Figure 1.2: Historic Properties in Downtown Ontario

1.2.4 Federal Standards

At the federal level, the Secretary of the Interior has published **Standards for Rehabilitation** that have been widely adopted across the United States by communities with historical neighborhoods. These guidelines are recommended for use in Ontario.

The following text is quoted directly from the Secretary's Standards:

The intent of the Standards is to assist in the long-term preservation of a property's significance through the preservation of historic materials and textures. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of the buildings. They also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction.

The following standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be maintained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

1.2.5 Historic and Aesthetic Resources

Downtown Ontario possesses substantial historic resources that provide an important foundation for the Concept Plan.

These historic resources (see figure 1.3) include a variety of elements as follows:

1. Euclid Avenue Median

The Euclid Avenue Median is a unique element of Downtown creating a special identity because of its role as a central design element of the Chaffey Brothers' plan for the Model Colony. Its historic significance relates both to its prominent role in the Chaffey's physical development plan for the city and for its role as the setting to give image to the City's evolving infrastructure. Thus the median was a setting for the water fountain which symbolized the availability of the water supply so vital to urbanization and as a pathway for the gravity Mule Car which was a highly visible and entertaining transportation element.

Through the years the Euclid median has served as the container for other historic elements such as the Temperance Fountain and the recently installed band stand. It continues to accommodate important community functions which contribute to the cultural life of the community such as the All States Picnic and the antique automobile shows.

As a linear open space element, the Median provides a unique experience for downtown shoppers, workers and visitors. The Median creates a

sense of a grand place which is open and hospitable to pedestrians.

2. Historic Retail District

Ontario has a substantial number of architecturally significant retail structures and a pedestrian-scaled retail fabric composed of relatively small blocks. The process of developing these Design Guidelines has identified three distinct subdistricts within the Historic Retail area that will support the unique identity of Downtown. These include the:

- turn-of-the century subdistrict focused in southerly portion of the District in the vicinity of Euclid Avenue and 'B' Street
- 1920's through 1940's subdistrict located north of 'B' Street in the central portion of the District and
- 1950's subdistrict located in the northerly portion of the District up to 'G' Street.

3. Civic Center

The adjacency of the Civic Center to the Historic Retail area of Downtown can strongly reinforce the character and retail vitality of Downtown. People coming for services and meetings at City Hall, the Public Library or the Community Center are potential shoppers and diners at downtown's stores and restaurants. City and County employees are also important visitors. Downtown Ontario may derive benefit from the professionals who may have frequent reason to

visit the City or County facilities and locate their offices in Downtown.

The Civic Center has significant outdoor spaces that can be linked with Downtown to create a pleasant pedestrian experience contrasting interesting shopping and dining with attractive open spaces and streetscapes. All these elements combine to create a special pedestrian-friendly downtown.

Current and future parking at the Civic Center is another major resource for downtown's revitalization. If properly linked with Downtown, and managed as a part of an integrated parking program, daytime parking areas for the Civic Center can provide substantial off-cycle parking for downtown retail, dining and entertainment activities occurring during the evenings and weekends.

4. Museum/Transit Center

The Museum provides both a cultural anchor for downtown as a place that exhibits the history of the Model Colony and also as a reminder of Ontario's growth from this area of the original City Hall location and structure. The Transit Center provides regional linkages to Downtown via Amtrak, Commuter Rail and buses.

5. Education Center

The Education Center area is currently home to outreach facilities from Chaffey College and an area of interest to several other educational institutions. Further development of an educational theme for this area would solidify another unique aspect of Downtown.







The photographs on the following pages illustrate some of Downtown's many historical and aesthetic resources.

6. Residential Neighborhoods

The residential areas which surround the Historic Retail areas provide another unique resource for Downtown— both historically and aesthetically. These residential areas contain a wide range of architectural styles from Victorian to Craftsman to Spanish Revival which have the potential to house a variety of people including families, Civic Center and Retail area employees and the elderly. Upgrading of the Residential areas can provide support for Downtown retailing in terms of both purchasing power and by creating a special environment where retailing history and quality is reinforced and complemented by residential history and quality.

7. Neighborhood Commercial

The Neighborhood Commercial area at Euclid Avenue and G Street provides a shopping resource for grocery and convenience goods needed by the residents of Downtown and adjoining areas. It has the potential to incorporate additional uses as Downtown's revitalization continues.

-  **STUDY AREA BOUNDARY**
-  **EUCLID AVENUE MEDIAN**
-  **1 HISTORIC RETAIL DISTRICT**
-  **2 CIVIC CENTER**
-  **3 MUSEUM/TRANSIT CENTER**
-  **4 EDUCATION CENTER**
-  **5 RESIDENTIAL DISTRICT**
-  **6 NEIGHBORHOOD COMMERCIAL**

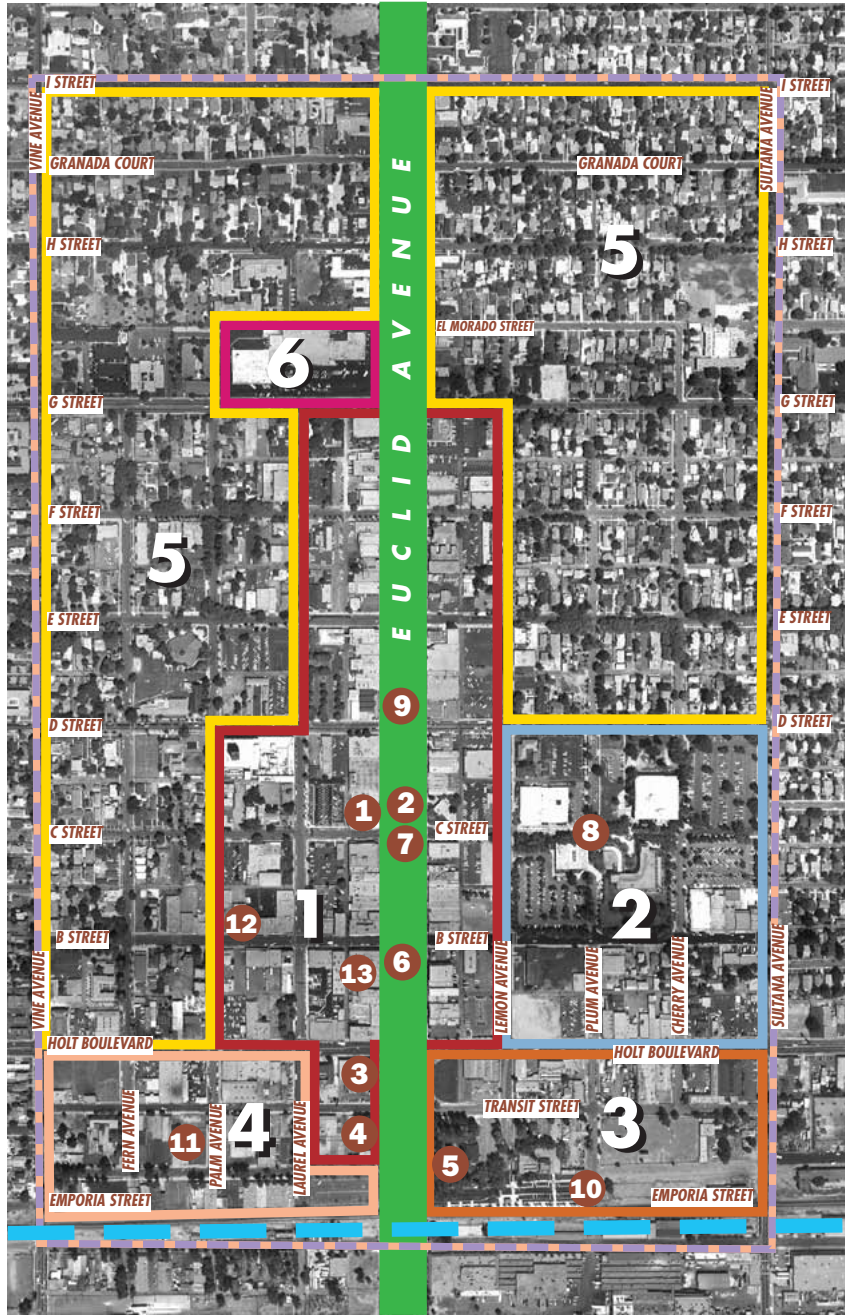


Figure 1.3: Historic and Aesthetic Resources

1 Concept Plan



1 GRANADA THEATER



3 HOLT BANK BUILDING



5 OLD CITY HALL & HISTORIC FOUNTAIN



2 BAND SHELL



4 FRANKISH BUILDING



6 EUCLID TROLLEY EXHIBIT



7 TEMPERANCE FOUNTAIN



9 EUCLID MEDIAN



12 'B' STREET



8 CITY HALL, PUBLIC LIBRARY & MODEL COLONY ROOM (not shown, in the same complex)



10 TRANSIT CENTER



11 CHAFFEY COLLEGE



13 GEMMEL PHARMACY

1.3 Land Use Districts

The Downtown Ontario Design Guidelines are designed to build upon the Historical and Aesthetic Resources previously identified and discussed. In order to strengthen Downtown's identity and to provide a framework for the Design Guidelines, the following Land Use Districts (see figure 1.4) were defined through a combination of field observations, discussions with City Staff, the Downtown Revitalization Partnership and the Planning Commission.

Zoning and the City Development Code

It should be noted that the Land Use Districts demarcated in this Concept Plan do not supercede the zoning districts set out in the City Development Code. The uses recommended in this Concept Plan are encouraged, not required.

1. Historic Retail District

This Historic Retail District is the heart of the Concept Plan. Extending from the railroad tracks on the south to 'G' Street on the north, the Historic Retail District includes historic structures and reinforces design themes from the Turn-of-the-Century, 1920's through 1940's and the 1950's. This definition of time-related subdistricts within the Historic Retail District enables Ontario to create and sustain a unique identity within this Southern California region as well as to respond to buildings as they really exist rather than superimposing one thematic identity.

2. Civic Center District

The Civic Center District has been given a formal boundary from Holt Boulevard on the South, to Lemon Avenue on the west, to 'G' Street on the north and to Sultana Avenue on the east. It is very important that master planning for the Civic Center and the design of the Civic Center's buildings, open spaces and parking facilities be thoughtfully integrated with Downtown. A well integrated Civic Center can be one of the major resources in the revitalization of Downtown.

3. Museum/Transit District

The Museum/Transit District is bounded by the railroad tracks on the south, Lemon Avenue on the west, Holt Boulevard on the north and Sultana Avenue on the east. This area is an appropriate location for uses related to both the Civic Center, such as offices or mixed use including residential or for transportation related uses. The design of structures in this area must be sensitive to noise impacts from Ontario International Airport.

4. Education District

The Education District is bounded by the railroad tracks on the south, Vine Avenue of the west, Holt Boulevard on the north and Laurel Avenue/Euclid Avenue on the east. Currently the area contains educational uses, such as a Chaffey College outreach facility and other pub-

lic uses such as the Post Office. The area is well suited for additional educational uses and mixed uses structures which combine retail uses along Holt Boulevard with residential or office uses above.

5. Residential District

The Residential District wraps around the Historic Retail District and extends to the Education and Civic Center Districts. The combination of historic architectural homes and small, pedestrian-scaled blocks provide for a unique and intimate relationship with the other districts in Downtown. Thus the Residential District could provide an appealing place for employees in the Retail, Civic Center, Transportation and Education Districts to live and can also support a more active, pedestrian-oriented Historic Retail District.

6. Neighborhood Commercial District

The Neighborhood Commercial District, located at the northwest corner of Euclid Avenue and 'G' Street, provides a shopping amenity for the grocery and convenience needs of the Residential District as well as to other nearby neighborhoods.

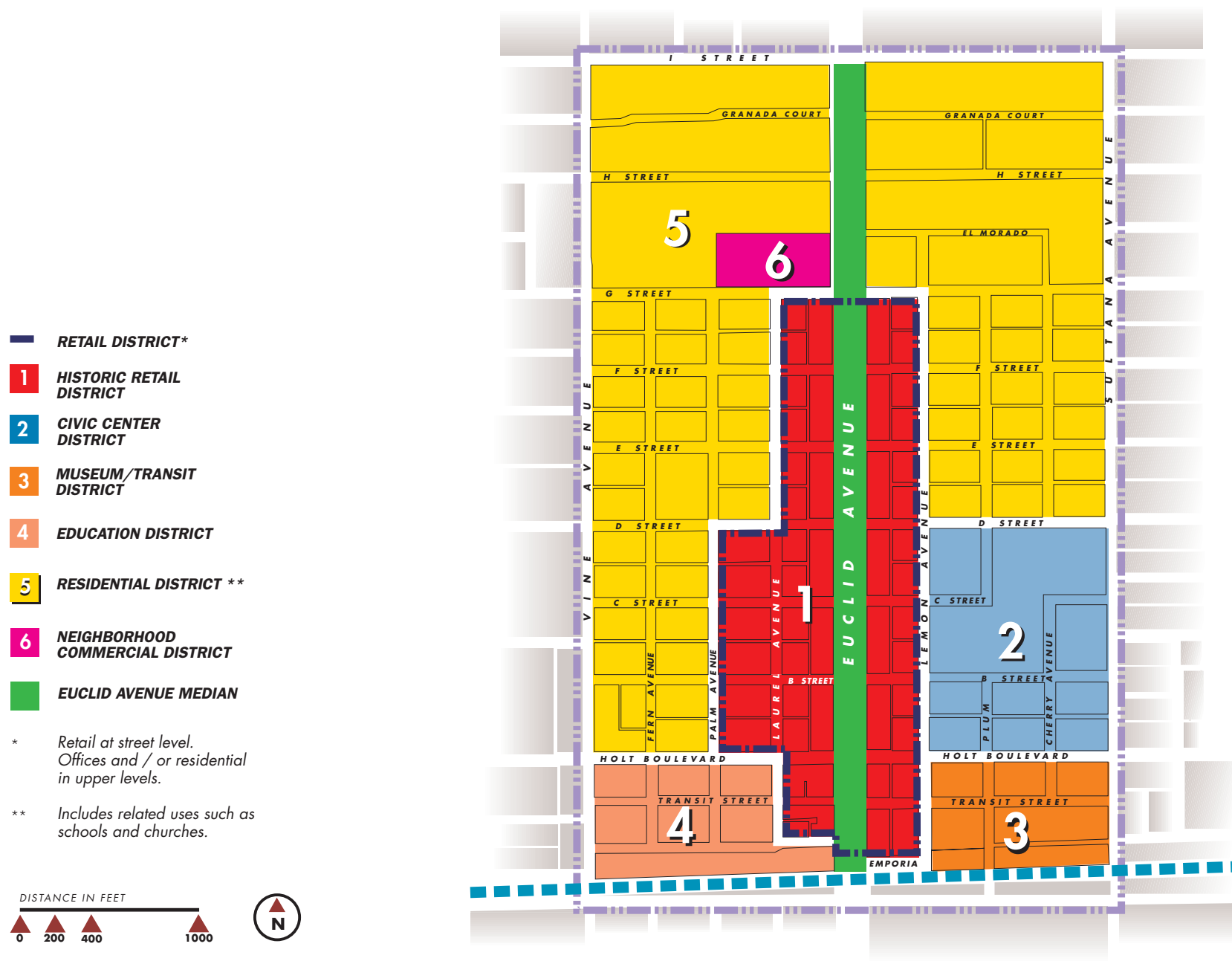


Figure 1.4: Land Use Districts

1.4 Urban Design Structure

The Urban Design Structure (see figure 1.5) defines a conceptual structure for linking the Districts within Downtown to each other, to the City and surrounding region, and to regional and national rail and bus connections. Elements of the Urban Design Structure and their roles include:

Downtown Entry Points

To create a sense of arrival in Downtown along Euclid Avenue and Holt Boulevard.

Euclid Avenue Median

To maintain a unique open space image for Downtown and to accommodate community events.

Historic Retail District

To provide the activity and aesthetic focal point for Downtown through preservation, rehabilitation and adaptive reuse in combination with sensitive, infill construction.

Potential Parking Areas

To provide a convenient supply of parking for Downtown on a Parking District basis

rather than a building-by-building basis. The Downtown Parking Areas should be planned to work with the already available parking at the Civic Center.

Mid-block Pass-throughs

To make access to Downtown's retail, restaurant and entertainment uses more convenient from the parking areas.

Alley Walkways







To improve the pedestrian experience in traversing from the parking areas to Euclid Avenue via the Mid-block Pass-throughs or to the east-west streetscapes and to encourage stores to provide rear entrances from the alleys where appropriate.

Pedestrian Connections

To encourage ease of pedestrian travel between Districts - particularly from the Civic Center District, the Museum/Transit District and the Education District.

-  **DOWNTOWN ENTRY POINTS**
-  **EUCLID AVENUE MEDIAN**
-  **EAST-WEST CONNECTIONS**
-  **HISTORIC RETAIL DISTRICT**
-  **PEDESTRIAN CONNECTIONS**
-  **ALLEY WALKWAYS**
-  **MID-BLOCK PASS-THROUGHS**
-  **POTENTIAL PARKING AREAS**

Land Use Districts

-  **HISTORIC RETAIL DISTRICT**
-  **CIVIC CENTER**
-  **RESIDENTIAL**
-  **EDUCATION CENTER**
-  **MUSEUM / TRANSIT**
-  **NEIGHBORHOOD COMMERCIAL**

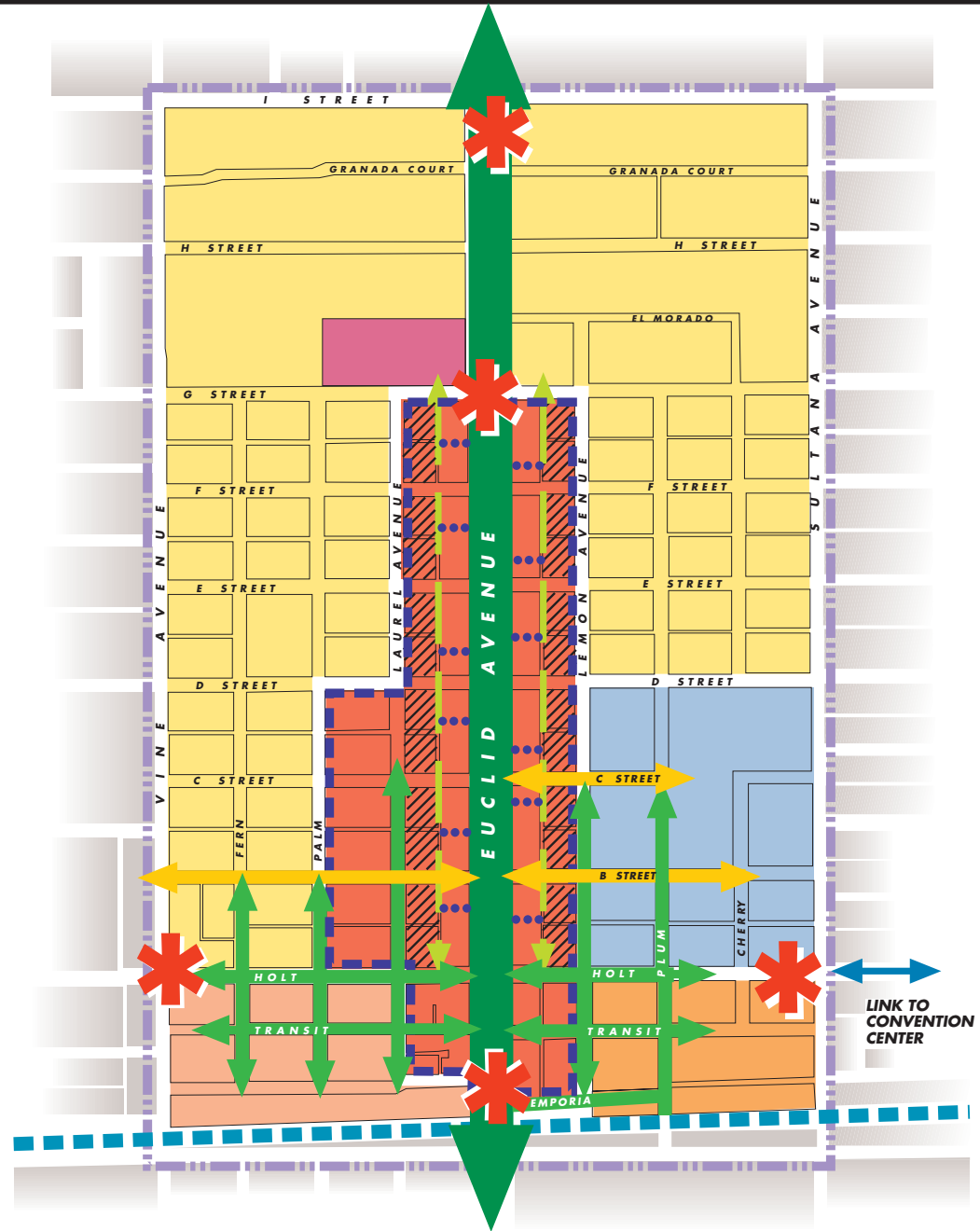


Figure 1.5: Urban Design Structure

Retail Design Guidelines

2A.1 General Concepts

2A.1.1 General Concepts: Overview

Downtown Ontario was built over several decades from the 1880's through the 1950's. The first buildings were built near the rail tracks at the historic intersection of Euclid Avenue and Holt Boulevard. The downtown grew north, away from the railroads.

Each building is a record of not only the architectural history of the building itself but its construction date is also a record of the city's urban growth over the past century. These Design Guidelines aim to reflect this multi-decade feel. The Retail District shall be divided into three subdistricts based on the ages of the buildings.¹ (See figure 2A.1) The three subdistricts incorporate three major periods of architectural development in the United States. They are:

1. Turn-of-the-century (1880's to 1910's) subdistrict
2. 1920's through 1940's subdistrict
3. 1950's subdistrict

The map in Figure 2A.2 on the facing page shows the subdistricts' boundaries.

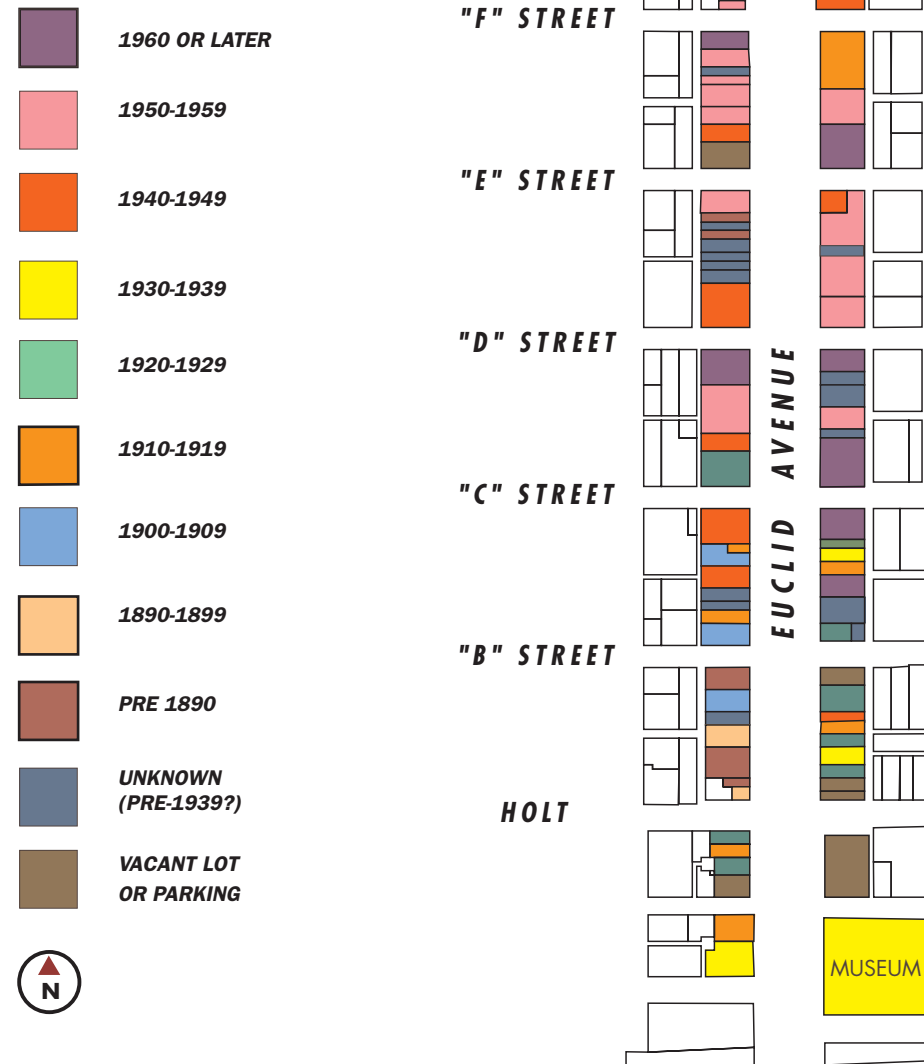












Figure 2A.1: Building Ages along Euclid Avenue

-  **RETAIL DISTRICT***
-  **1A** *Historic Turn-of-the-Century Subdistrict*
-  **1B** *Historic 1920's - 1940's Subdistrict*
-  **1C** *Historic 50's Style Subdistrict*
-  **2** **CIVIC CENTER DISTRICT**
-  **3** **MUSEUM/TRANSIT DISTRICT**
-  **4** **EDUCATION DISTRICT**
-  **5** **RESIDENTIAL DISTRICT****
-  **6** **NEIGHBORHOOD COMMERCIAL DISTRICT**
-  **EUCLID AVENUE MEDIAN**

* Retail at street level.
Offices and / or residential in upper levels.

** Includes related uses such as schools and churches.

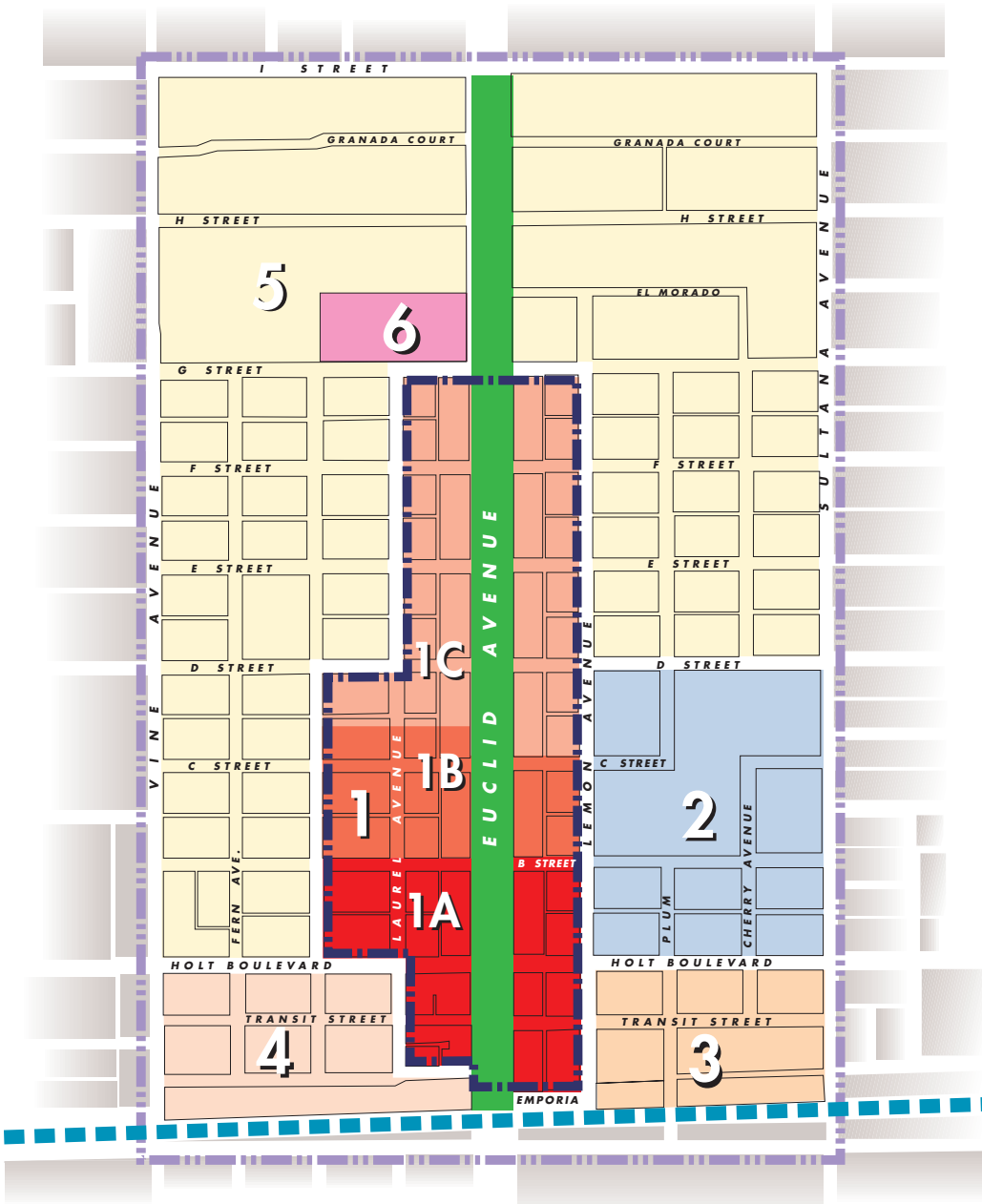


Figure 2A.2: Retail Subdistricts

2A.1.2 General Concepts: Architectural

Buildings in the Downtown Retail District fall into one of the following three categories:

- **Designated Buildings** (on the City of Ontario Historic Building List).

The original architectural character of these buildings may exist to a substantial extent. Buildings in this category should be restored as close as possible to the original structure. These buildings may be present in any of the three subdistricts.

- **Significant Buildings** (Buildings built before 1950 for which historical information is available - either referenced in the Design Guidelines or available in the Model Colony Room).

The original architectural character of these buildings is currently intact to a major extent, though not necessarily visible. Buildings in this category should draw upon the photographic resources available to rehabilitate the facades. The facades should be renovated to incorporate the distinctive architectural features of the relevant historic type. These buildings may be present in any of the three subdistricts.

- **Context Buildings** (Buildings built before 1950 for which **no** historical information is available or for which no historic fabric remains; or buildings built after the 1950's).

The original character of these buildings no longer survives to any extent. The rehabilita-

tion of these buildings shall be dependent on their location within the subdistricts in the Downtown Retail District. (Refer to figures 2A.2 and 2A.3) These buildings should follow the architectural facade design guidelines of their subdistrict. These guidelines should also be followed for any new infill structures in these subdistricts.

2A.1.3 General Concepts: Lighting

Lighting guidelines for the retail district are aimed at using light to enhance the characteristics of each individual building as well as the atmosphere of the entire retail district. Illuminated facades should unite the various disparate elements within each block. The facades of the more prominent buildings at the end of the blocks should be lit creating a “bookend” effect. This district-wide concept should be accentuated by highlighting individual historic structures within the district.

2A.1.4 General Concepts: Signage

Signage in the turn-of-the-century subdistrict should follow principles of traditional storefront signage with the primary signage restricted to the space between the transom and the storefront cornice. Secondary signage should include elements such as blade signs, gold lettering on storefront windows, and other lettering on canopies.

The sign guidelines for the 1920's - 1940's subdistrict should follow the principles of the type-styles, colors, placement and materials consistent with that period.

The sign guidelines for the 1950's subdistrict should be more flexible with the signage being the primary vehicle for creating the intended stylistic effect.



Figure 2A.3: Historic Building Designations

2A.2 Designated Buildings

Designated Buildings are buildings within the Study Area that are on the City of Ontario Historic Building List. These buildings substantially contribute to the documentation of Ontario's economic history. The current City of Ontario Historic Building List (as of June 1998) is summarized in Table 2A.1 on the facing page. Please refer to the Appendix for a detailed visual and written description of the Designated Buildings within the Downtown boundaries.

These buildings are distributed throughout the district and have been built over a time-period ranging from 1886 to 1940. The architectural styles represented include Art Deco, Classical, and Commercial. Most of these buildings have gone through remodeling efforts over the course of their lifetime. However, the original architectural character of these buildings may exist to a substantial extent.

The City maintains documentation for each of these buildings in the form of photographs, news articles regarding the buildings and historical accounts. Original drawings for some of the buildings may also be available. Additional information may exist in the Ontario Public Library's Model Colony Room.

It should be noted that more buildings may be placed on this list as additional information makes these buildings eligible for designation.

2A.2.1 Design Guidelines for Designated Buildings

The following guidelines will be followed for the restoration of Designated Buildings:

1. Design.

Building facades in this category should be restored as close as possible to the original structure. The photographs and/or original drawings shall be used to prepare the restoration drawings for these building facades.

2. Materials.

The original material used on the facades should be restored, if possible. The processes used for the maintenance and repair of the facades shall play an important part of the restoration process. Depending on the original style of the buildings, the materials used shall vary. However, the goal of a storefront to allow clear views into the retail space shall transcend stylistic variations. Materials consistent with different styles are documented in their respective sections.

3. Color.

The color scheme chosen for the buildings should be sensitive to the time period the building was built. Colors consistent with different styles are documented in their respective sections.

4. Signage.

The signage for these buildings should be governed by the guidelines for the particular style

in which each of the buildings was built. In addition, a Historic/Commemorative Information Plaque may be installed at an appropriate location. (See Chapter 2C - Sign Design Guidelines for details)

5. Lighting.

These buildings should be illuminated to enhance their presence in the district. Uplighting of interesting building features such as cornices, window frames, and facade moldings is recommended. (See detailed lighting guidelines)

2A.2.2 Example of Facade Rehabilitation for a Designated Building

An example of the application of the design guidelines for Designated Buildings in the Turn-of-the-Century Subdistrict is illustrated in figure 2A.5. Figure 2A.4 shows available photographs of the Fallis Store at different points in its lifetime.

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2A Architectural Design Guidelines: Retail Districts

	STREET ADDRESS	CONSTRUCTION DATE	BEST KNOWN AS	ORIGINAL USE	FACADE REMODELINGS	CURRENT USE	STYLE
1	100 S. Euclid	1928	Holt Bank Bldg.	First National Bank		Check Cashing Firm	Art Deco
2	108 S. Euclid	1919	McCann Block	Department Store			Commercial
3	110/112 S. Euclid	1920-1921	Beverly Hotel	Upper two stories: Envoy Hotel		Retail	Commercial
4	200 S. Euclid	1913	Frankish Bldg.	Commercial		Retail	Italianate
5	225 S. Euclid	1937	Museum of History & Art	City Hall		Museum of History & Art	Mediterranean Revival
6	225 S. Euclid	1886	Frankish Fountain	Fountain	moved to current location in 1983	Fountain	
7	101/103 N. Euclid	1895	Ritmo Latino	Citizens Bank Block	1948	Music Store	Commercial
8	105/107 N. Euclid	1888	Mexico Lindo	W.W. Smith's Grocery	1948	Retail	Commercial
9	107/109 N. Euclid	1889	Rose Block	Rose Block	1914, 1947	Retail	Commercial
10	114 N. Euclid	1939	Mission Furniture	Citizen's National Bank		Mission Furniture	Art Deco
11	121/123 N. Euclid	1894	Fallis Bldg.	Retail - first floor; meeting rooms - 2nd floor	1951, 1966, and 1961 center wall	Retail	Commercial
12	122 N. Euclid	1913	Pawn Shop	Lerch Bldg. - Euclid Theater, Park Theater	1951 and 1990 earthquake repair	Pawn Shop	Commercial
13	128/130/132 N. Euclid	1920	Yangtze Restaurant	Commercial Hotel		Restaurant/Vacant	Commercial
14	203 N. Euclid	1908	Ostran's	Ostran's Dept. Store	1951, 1965, 1993	Retail	Commercial
15	207 N. Euclid	1910	Wight's Lodge	Wight's Jewelry		Vacant	Commercial
16	231/233 N. Euclid	1904	Masonic Lodge	Masonic Lodge	1928, 1979, 1990 earthquake repair	Restaurant	Commercial
17	235 N. Euclid	1916	The Golden Web	Commercial	1928	The Golden Web boutique	Commercial
18	303 N. Euclid	1926	Granada Theater	Movie Theater		Theater for concerts & plays	Moderne/Art Deco-Commercial

Table 2A.1.1: Designated Buildings in Downtown Ontario's Retail District

	STREET ADDRESS	CONSTRUCTION DATE	BEST KNOWN AS	ORIGINAL USE	FACADE REMODELINGS	CURRENT USE	STYLE
19	401 N. Euclid	1940	Blue Seal	Blue Seal Laundry Bldg.	1996	Restaurant	Art Deco
20	536 N. Euclid	1912	Bethel Church	Church		Church	Gothic Revival (stone)
21	625 N. Euclid	1893	Moore House	Residence	1989-1990 restoration	Real Estate Office	Queen Anne house
22	738 N. Euclid	1911		Women's Club		Office	Craftsman
23	747 N. Euclid	1920		Mission Revival		Residence	Mission Revival
24	748-750 N. Euclid	1937		Bungalow Court		Mixed Use	Mediterranean/Spanish Revival
25	802 N. Euclid	1942	Woodlawn Apartments	Apartments		Mixed Use	French Eclectic
26	836 N. Euclid	1915		Residence		Residence	Craftsman
27	104/108/110 W. Holt	1895		Citizen's Bank Block			Commercial
28	123 W. Holt	1940	Post Office	Post Office		Post Office	Moderne
29	214 E. Holt	1923	Dietz Garage	Commercial		Thrift Shop/Vacant	Commercial
30	112 W. "B" St.	1922	Odd Fellows Hall	Odd Fellows Hall			Commercial
31	115/117/119 W. "B" St.	1922		Ontario Herald			Commercial
32	217 S. Lemon Avenue	1910	Cal Poly Occur	Ontario power Co.		Educational	Vernacular Brick
33	211/215 S. Laurel Ave.	1928		Motor Transit Co.		Counseling	Commercial Brick
34	125 W. Transit Street	1926	Civil Air Patrol	Old Post Office			Renaissance
35	128 E. "G" Street	1900		Residence		Residence	Queen Anne
36	520 ^{1/2} N. Vine	Unknown	Carriage House	Carriage House		Vacant	

Table 2A.1.2: Designated Buildings in Downtown Ontario's Retail District

2A Architectural Design Guidelines: Retail Districts



Present day photograph



Circa 1920



Circa 1900



Circa 1955



Circa 1945

Figure 2A.4: Designated Building: Fallis Store - Present Day and Historical Photographs

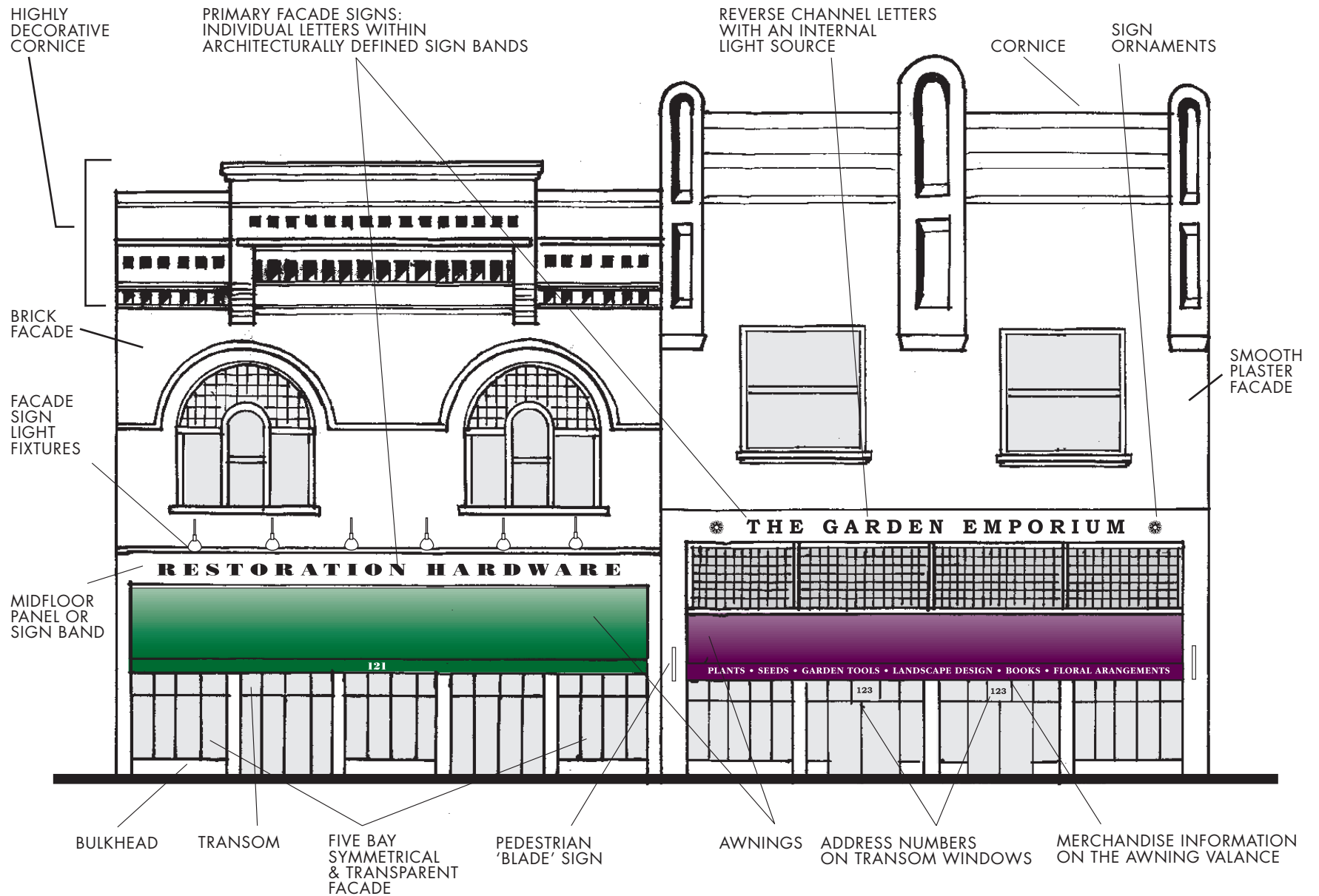


Figure 2A.5: Designated Building: Fallis Store - Example of Rehabilitation in the Turn-of-the-Century District

2A.3 Significant Buildings

Significant Buildings are those buildings that were built before 1950 and for which historical information is available – either referenced in the Design Guidelines or available in the Model Colony Room, Ontario Public Library, Main Branch. These buildings contribute to the economic history of Ontario. These buildings are shown as ‘Potentially Historic Structures’ in Figure 2A.3 on page 21.

These buildings have undergone substantial remodeling over their existence and the original architectural character is not necessarily visible. Buildings in this category shall draw upon the photographic resources available to rehabilitate the facades. The facades shall be renovated to incorporate the distinctive architectural features of the relevant historic type. ***If historical elements are discovered during the course of the actual renovation, the rehabilitated facade shall incorporate the uncovered features as much as possible.***

A Significant Building may be placed on the City of Ontario’s Historic Building List. At that time, the guidelines governing the Designated Buildings shall apply to the building.

2A.3.1 Design Guidelines for Significant Buildings

The following guidelines will be followed for the rehabilitation of Significant Buildings:

1. Design.

Building facades in this category shall be renovated to include the distinctive architectural elements. The renovated facade should embody the design essence of the original structure. The photographs and/or available drawings should be used to aid in the preparation of the rehabilitation drawings for these building facades. Each building shall be recognized as a physical record of its time, place and use.² Substantial previous changes that did not negatively impact the original architecture should be taken into account in the current renovation process.

2. Materials.

The materials used for the facade should be the same as those on the original facade, if such information is available. Depending on the original style of the buildings, the materials used shall vary. However, the goal of a storefront to allow clear views into the retail space should transcend stylistic variations. Materials consistent with different styles are documented in their respective sections.

3. Color.

The color scheme chosen for the buildings should be sensitive to the time period the building was built. Colors consistent with dif-

ferent styles are documented in their respective sections.

4. Signage.

The signage for these buildings should be governed by the guidelines for the particular style each of the buildings was built. (See Chapter 2C – Sign Design Guidelines)

5. Lighting.

These buildings should be illuminated to enhance their presence in the district. Uplighting of interesting building features such as cornices is recommended. (See Chapter 2D – Lighting Design Guidelines)

2A.4 Context Buildings & New Infill Structures

Context Buildings fall into two categories:

- those buildings within each subdistrict that were built before the 1950's and for which no historical information is available at this time or for which no historic fabric remains.
- those buildings that were built after the 1950's.

These buildings are shown in Figure 2A.3 on page 21.

These buildings by the nature of their location contribute to the character of Downtown Ontario and their subdistrict. For that purpose, these buildings shall follow the basic massing, storefront modulation, building treatments, detailing, signage, etc. of their subdistrict as detailed in the Design Guidelines for each of these three subdistricts. The design guidelines for these buildings allow for a consistency in character to be developed for the subdistrict without imposing a false sense of history on these buildings.

A Context Building may be placed on the Significant Building List by the City of Ontario Planning Department, if information or material during actual rehabilitation is uncovered. At that time, the guidelines governing the Significant Buildings shall apply to the building.

Any new infill structures shall also follow the same guidelines as those for the Context Buildings.

All Context Buildings and New Infill Structures should be sensitive to any adjacent Significant or Designated Buildings.

Based on the ages of the buildings (figure 2A.1 on page 18), the Retail District has been further divided into three subdistricts:

1. Turn-of-the-century (1880's to 1910's) subdistrict
2. 1920's through 1940's subdistrict
3. 1950's subdistrict

Figure 2A.2 on page 19 shows the subdistricts' boundaries.

The design guidelines for each of the subdistricts are described in the following sections.

2A.4.1 Context Buildings: Turn-of-the-century (1A) Subdistrict

The turn-of-the-century subdistrict labeled 1A in figure 2A.2 extends along Euclid Avenue from Emporia Street to 'B' Street. The construction dates of the buildings in this subdistrict are in the large part between 1880 and 1920. Most of these buildings have gone through several structural or facade modifications, as evidenced by the photographic documentation available in the Model Colony Room in the Ontario Public Library.

Buildings that fall into the 'Designated' and 'Significant' categories in this subdistrict shall follow the guidelines discussed previously in this chapter for those buildings.

The rest of the buildings (Context) and new infill buildings shall conform to the Design Guidelines described in this section.

The Context Buildings for the turn-of-the-century subdistrict are intended to be simple derivations of a traditional commercial storefront from that period.

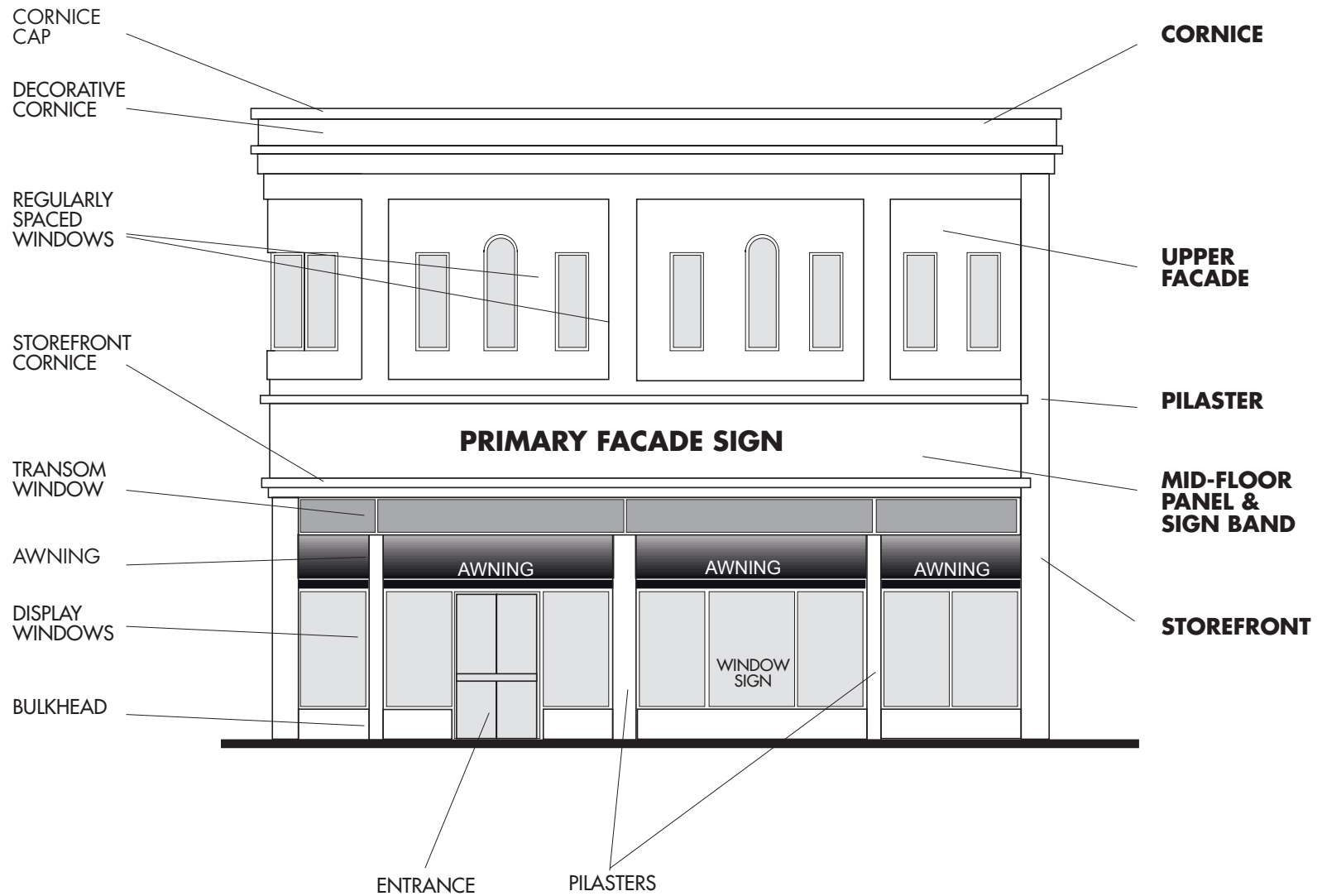
2A.4.1.1 Traditional Storefront Design

Brick-front stores and Italianate storefronts, with either iron-front, brick or wood construction were the most popular in commercial areas.¹ These buildings ranged from one to three stories in height. In Ontario, the buildings were

mostly two stories. These buildings had retail stores at the street level and apartments, offices or storage in the floors above.

The facade's design was centered on the overall framing of the shape: the structural system, post and beam as suggested by the edges; the large lateral panels; and the cornice. The cornice functioned as a cap under which other elements were arranged and balanced.²

The individual storefront generally had three bays. The entrance was usually centered on the facade. However, off-centered entries were not uncommon. The storefront was divided horizontally into the bulkhead at the base, the display window, and the transom window at the top. The continuous panel between the floors (mid-floor panel) united the street level facade and also functioned as the location for the primary facade sign (sign band).



Note: Please refer to accompanying text for typical dimensions.

Figure 2A.6: Elements of a Context Building in Turn-of-the-Century Subdistrict

2A.4.1.2 Design Guidelines for Context Buildings in the Turn-of-the-Century Subdistrict

New Infill Structures and Context Buildings shall conform to the following Design Guidelines in the turn-of-the-century subdistrict:

1. Building Usage.

All buildings along Euclid Avenue should have retail at the street level and residential or commercial on the upper level(s).

2. Massing.

Six story structures are allowed in the C2 District by the Development Code.

A new structure in a mid-block location shall be built at the property line along the sidewalk to maintain street level retail continuity and shall have no vertical setbacks for the first three stories. A setback of 15 feet shall be required for the fourth floor and an additional 15 feet setback for the fifth floor.

Corner buildings may be six stories with no vertical setback at all. The building footprint at the corner shall be limited to 50 feet by 50 feet. The remaining portion of the building shall follow the massing guidelines for a mid-block building. (See figure 2A.7)

False Front Structures. Single story gabled buildings shall have false fronts extending the facade vertically and horizontally so as to match the roof-line of adjacent buildings and add to the dense urban feel of the area.

3. Setbacks.

The zero setback line shall be maintained.

4. Storefront Modulation.

A typical storefront module shall range from 25 to 30 feet and has a three bay modulation with a centered entrance.

Buildings wider than two modules (50-60 feet) shall have a different modulation. These buildings shall either repeat the basic three-bay module of 25 to 30 feet or increase the number of bays while keeping the individual bay width to 8 to 10 feet.

Buildings wider than 120 feet shall be visually broken into two buildings in terms of the facade treatments to prevent a building from overpowering the block in terms of scale.

5. Entrances.

Corner entrances are encouraged in corner buildings. Rear entrances for both the retail and upper levels are encouraged. If street side entrances are provided for the upper levels, the width of the entry shall be limited to 15 feet at the street level to maintain retail continuity.

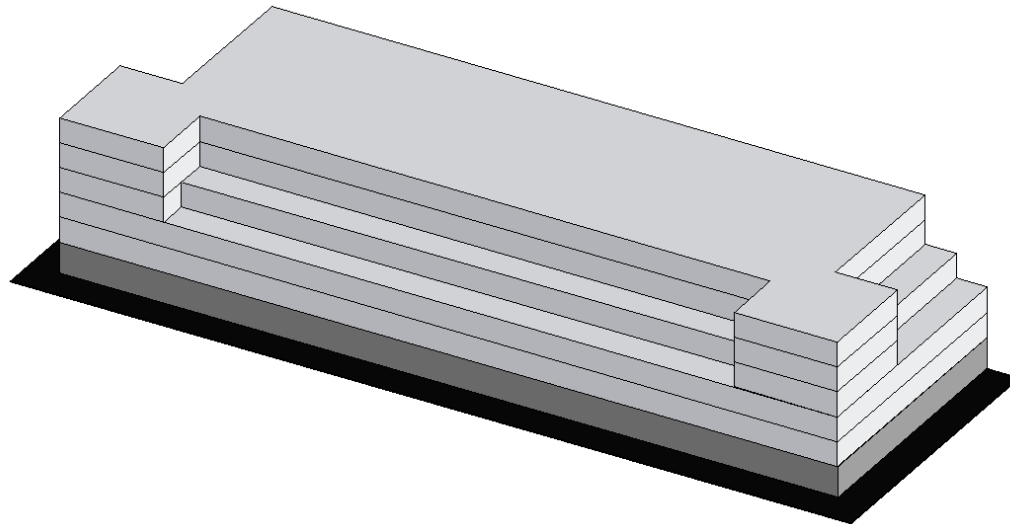
6. Roof Design.

Visible sloped roofs are not permitted. If a building has a sloped roof, a false horizontal parapet shall be provided.

7. Mechanical Equipment.

Mechanical equipment mounted on the roof as well as electrical and plumbing equipment should be screened from the view of pedestrians and users of nearby buildings. Roof equipment should be screened by the building parapet. If building parapets do not provide adequate screening of mechanical equipment from upper floors of adjacent buildings, screening shall be installed as an integral part of the overall architectural design, and painted such a color as to allow its blending with its visual background.

Please refer to the City of Ontario Development Code for further information on screening of mechanical equipment.



Sketch showing massing of a block in the Turn-of-the-Century Subdistrict.



Examples of an infill structure that fits into the Turn-of-the-century Subdistrict context



Figure 2A.7: Turn-of-the-Century Subdistrict – Building Modulations and Infill Examples

8. Building Elements.

Context buildings in the turn-of-the-century subdistrict should have the following typical elements:

- Cornice
- Pilasters
- Upper level windows
- Mid-floor panel
- Transom windows
- Display windows
- Entrance door
- Bulkhead

Cornice

Each structure shall have a simple cornice.

A brick-front building may have a corbelled cornice. A plaster front building may have a stone sill at the parapet line. Examples are shown in figure 2A.8.

Storefront Frame (Pilasters)

The pilasters on the buildings should be emphasized on the facade so as to frame it visually.

Upper Level Windows

The upper level windows should be tall and narrow, symmetrically arranged. The number of windows should be based on the storefront modulation at the lower level. The number of windows may range from three to eight on a typical storefront based on the storefront width.

The upper level window should have a distinguishable sill and lintel. The windows may be combined into pairs, triples or bands. The sill, lintel or surround may be made of stone or plaster.

Mid-floor Panel

A mid-floor panel between the floors shall be provided. The height of the mid-floor panel shall be at least 2 feet and not more than 3 feet. Proportionally, the mid-floor panel is 15-20% of the height of the street level storefront.

Transom Windows

Transom windows above the display windows should be provided. The transom window height depends on the overall floor height and ranges from 2 to 3 feet. The awning, if provided, may be mounted so as to cover the transom window.

Display Windows

To promote a retail environment, all display windows shall provide a clear view of the store merchandise or a view into the business interior. To achieve this purpose, the greater portion of the window should remain clear, free from obstructions.

The display windows may either be composed of a single pane of glass or be divided into smaller lights by glazing bars or muntins.

Entrance Door

The entrance door should be kept simple. A wood and glass door of traditional design is

encouraged. Special touches like a brass door pull or brass kickplate are also encouraged. Fake historical or highly decorated contemporary doors are not permitted.

Bulkhead

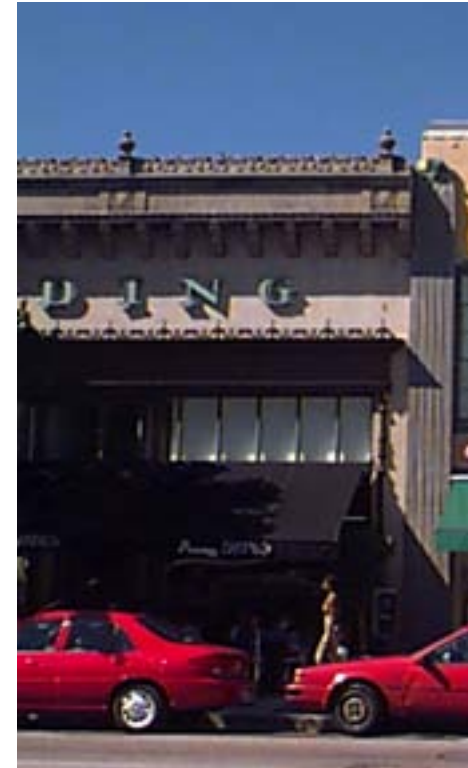
A bulkhead shall be provided at the base of the storefront display window. The height of the bulkhead shall be at least 15" and no more than 24".



Brick Cornice



Brick Cornice



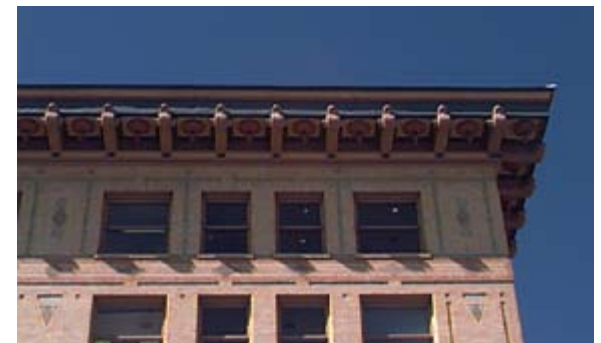
Highly decorative cornice detail



Elaborate stucco and stonework detailing



Retractable canvas awning mounted between transom window and display window



Highly decorative cornice detail

Figure 2A.8: Turn-of-the-Century Subdistrict - Building Elements Detail Examples

9. Awnings.

If awnings are provided, they should be sympathetic to the storefront frame. The awning shall not cover the storefront piers or pilasters on either end of the structure. The awning shall be mounted between the transom and display windows or covering the transom window.

The awning should be mounted such that its valance is at least seven feet but not more than eight feet above the sidewalk. It should project between four and eight feet from the building face, but no closer to the street curb than three feet.

The awning shape shall be limited to the traditional shape (see example in figure 2A.9). Retractable awnings are encouraged.

10. Materials.

Materials for the Context Buildings facades shall be derived from the palette of materials used traditionally in the turn-of-the-century areas.

The facade shall use the following materials:

Storefront Frame

The storefront shall be either brick or wood framed. The storefront columns or pilasters shall be brick or smooth-finish plaster. Cast iron cladding shall be encouraged.

Facade

The facade may be brick or smooth-finish plaster.

Display Windows

The display windows shall be made of clear glass. The window shall be kept free of all visual obstructions into the store itself. Reflective tinting, or mirrored glass is not allowed. Even if the business is a non-retail business, the windows shall be kept unobstructed to maintain appearance of facade and retail continuity along the sidewalk.

Transom Window

The transom window shall be made of clear, tinted, etched or stained glass.

Bulkheads

The bulkhead shall be made of one of the following materials: wood panels, stone, brick, or tile.

Entrance Doors

The entrance door shall be as transparent as possible. The use of large glass panels is recommended. However, an all-glass door is not permitted. Wood doors with clear glass panels were used traditionally and are encouraged. If an aluminum door is used, it should be of a simple design with a dark anodized finish or primed and painted with an accent color.

Awnings

In keeping with the character of the turn-of-the-century period, the awnings, if used, shall be made of canvas. Vinyl or other shiny materials shall not be allowed.

Restricted Materials

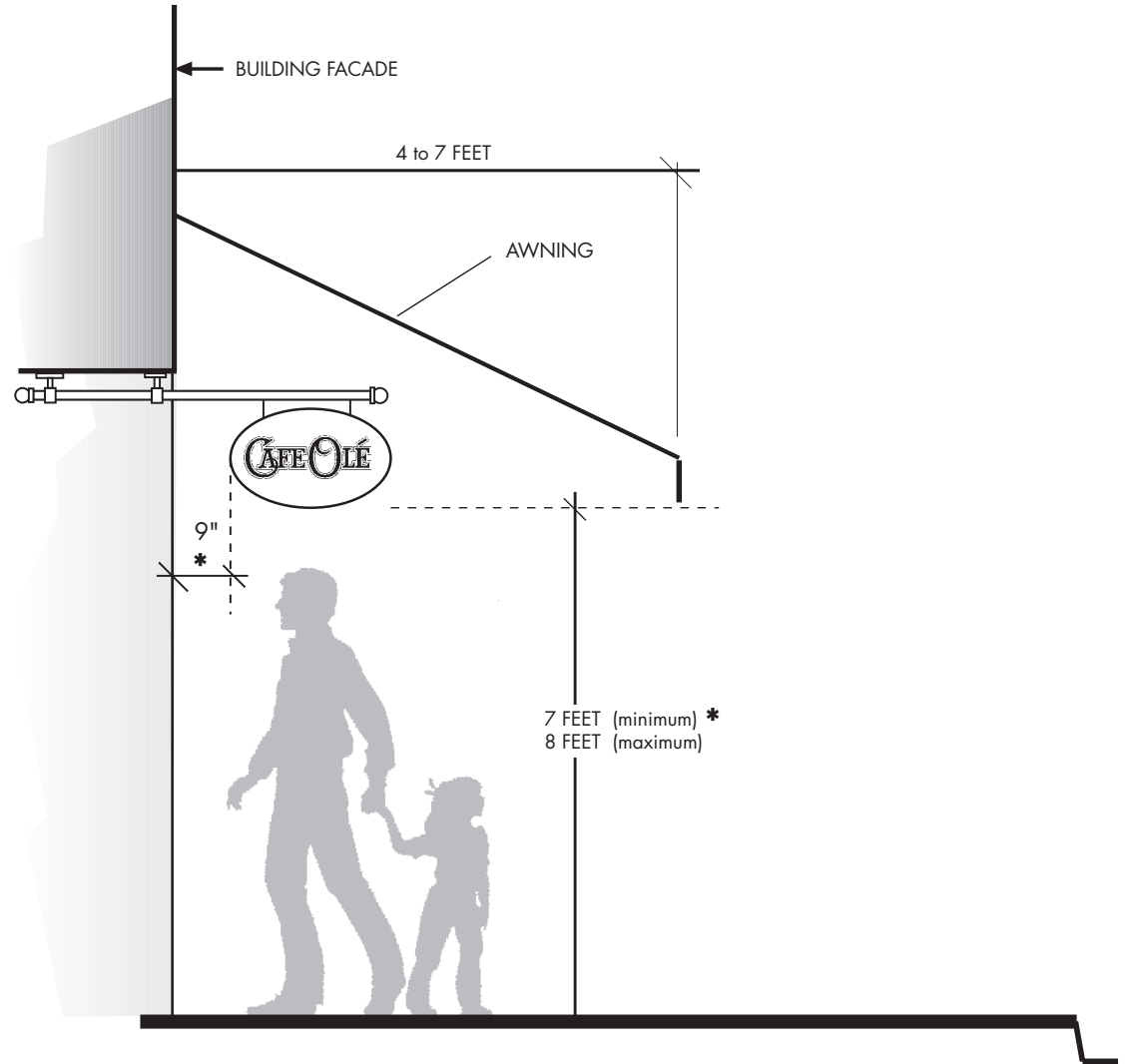
Materials that have no relationship with the architectural themes for the style shall not be used. Restricted materials in the turn-of-the-century subdistrict include: fake brick, fake river rock, cultured rock, imitation wood siding, antiqued or imitation old brick, oversized brick and white brick mortar, among others.



Highly detailed facade ornamentation adds to the building character. Note the detailing on the transom window is derived from the facade ornaments.



Projecting pedestrian sign and canvas awning



* These dimensions must be followed to maintain visual harmony between adjacent facades

Figure 2A.9: Turn-of-the-Century Subdistrict: Building Elements -!Awnings

11. Colors.

Colors chosen should accentuate the architectural details of the building. The levels of coloration on the building and the corresponding usage are as follows and are shown in figure 2A.10:

Base Color

The base color is used on the majority of the building surface. It is generally the lightest of the four. The base color is used on the wall surfaces, storefront piers and the cornice when the material is the same as the walls.

Major Trim Color

The major trim color has secondary importance in the color hierarchy of the facade. It is used to accentuate certain elements of the facade such as the cornice, window hoods, window frames, storefront cornice, storefront and bulkhead.

Minor Trim Color

The minor trim color is used to highlight elements such as window sashes and doors. This color category could be combined with the major trim color.

Accent Color

The accent color is used to highlight small details on window hoods, cornices, columns and bulkheads. The accent color should contrast with the base and trim colors and is used sparingly.

Signage Colors

The colors for the graphics should be derived from the family of colors used on the building itself. The color used for the accent color, major or minor trim color on the buildings, may be used as the color of the signs.

Awning Colors

The awning colors selected shall be compatible with the building colors. Garish colors are not encouraged. Darker saturated colors that pick up the highlights of the building colors are preferred. Simple stripes or tweeds are allowed. As mentioned in the Materials section, vinyl awnings shall not be allowed.

The following colors are listed as examples of preferred awning colors from the Sunbrella and Sunbrella FireResist Lines of Glen Raven MillsColors¹:

Spruce, Royal Blue, Navy, Captain Navy, Mediterranean Tweed, Mediterranean Blue, Sapphire Blue, Sky Blue, Plum, Hemlock Tweed, Forest Green, Alpine, Burgundy, Black Cherry, Walnut Brown, Terra Cotta, etc.

Color Palettes

Several paint manufacturers¹ offer historic combinations of colors or color palettes. Sherwin Williams, ICI Paints, Benjamin Moore, etc. are a few such paint companies. The following combinations from the Sherwin Williams ‘Preservation Palette for exterior Colors’ are listed to illustrate the principles set out in this section:

Combination 1:

Base Color: Roycroft Vellum (SW 2833)
Major Trim Color: Craftsman Brown (SW 2835)
Minor Trim Color: Quatersawn Oak (SW 2836) or Aurora Brown (SW 2837)
Accent Color: Roycroft Bottle Green (SW 2847) or Rookwood Copper Red (SW 2802)
Signage Color: Copper Red, Gold, and Brown
Awning Color: Forest Green or Mediterranean Tweed or Black Cherry.

Combination 2:

Base Color: Roycroft Mist Gray (SW 2844)
Major Trim Color: Bunglehouse Gray (SW 2845)
Minor Trim Color: Roycroft Suede (SW 2842) or Roycroft Brass (SW 2843)
Accent Color: Polished Mahogany (SW 2838) or Fairfax Brown (SW 2856)
Signage Color: Copper Red, Gold, and Brown
Awning Color: Burgundy or Hemlock Tweed or Terra Cotta.

Combination 3 (for a brick facade):

In this case, the trim and accent colors should be lighter than the base color.

Base: Brick
Major and Minor Trim: Brick
Accent Color: White (SW 2123) or Downing Sand (SW 2822)
Signage Color: Copper Red, Gold, and Brown
Awning Color: Mediterranean Tweed, Sapphire Blue or Charcoal Tweed.

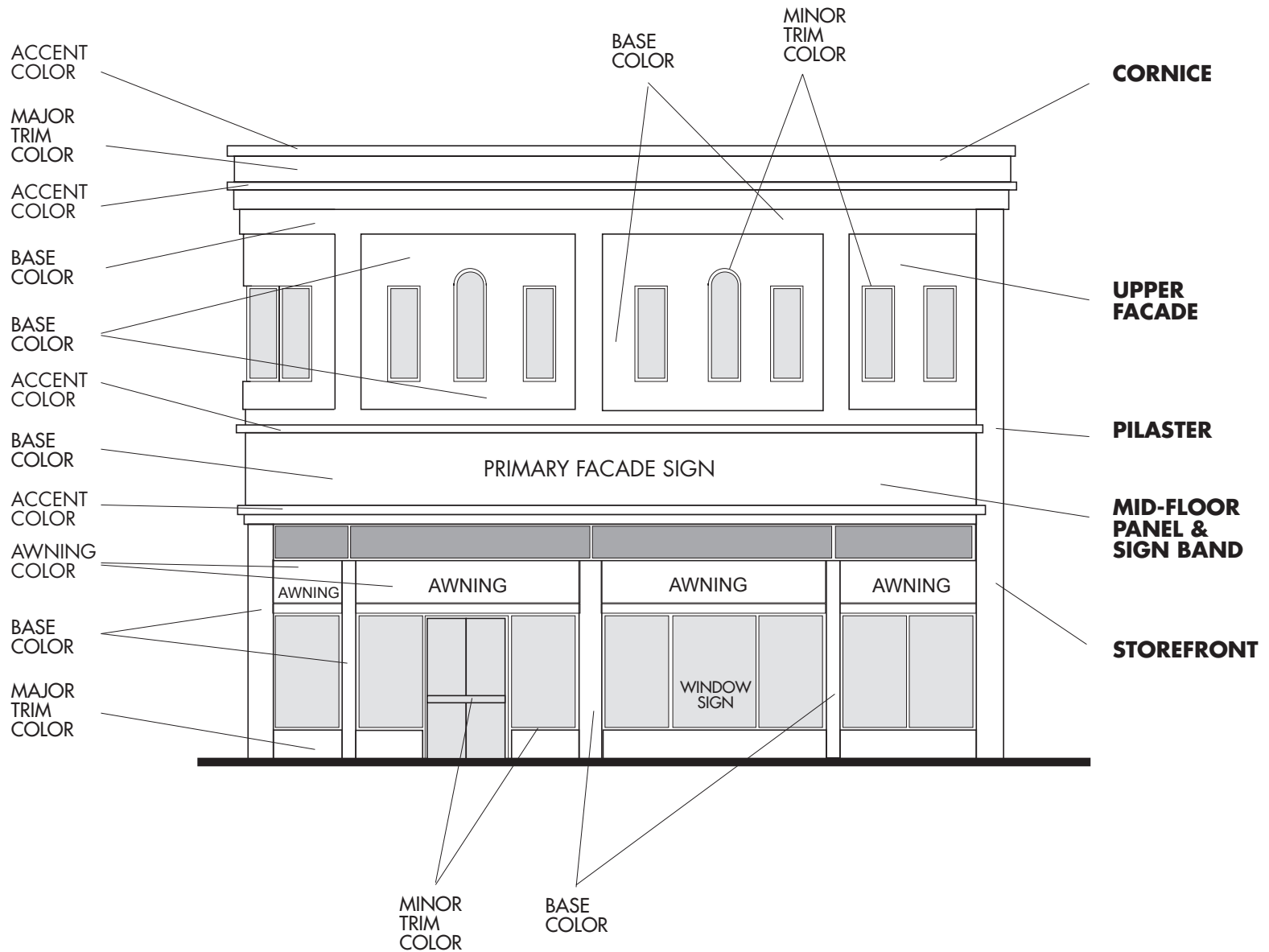


Figure 2A.10: Context Building in Turn-of-the-Century Subdistrict – Building Color Guide

2A.4.1.3 Example of Facade Rehabilitation in the Turn-of-the-Century Subdistrict

An example of the application of the design guidelines for Context Buildings in the Turn-of-the-Century Subdistrict is illustrated in figure 2A.12. No historical information is currently available for these two buildings. The buildings' current appearance is shown in figure 2A.11.



Figure 2A.11: Context Building in Turn-of-the-Century Subdistrict - Present Day Photograph

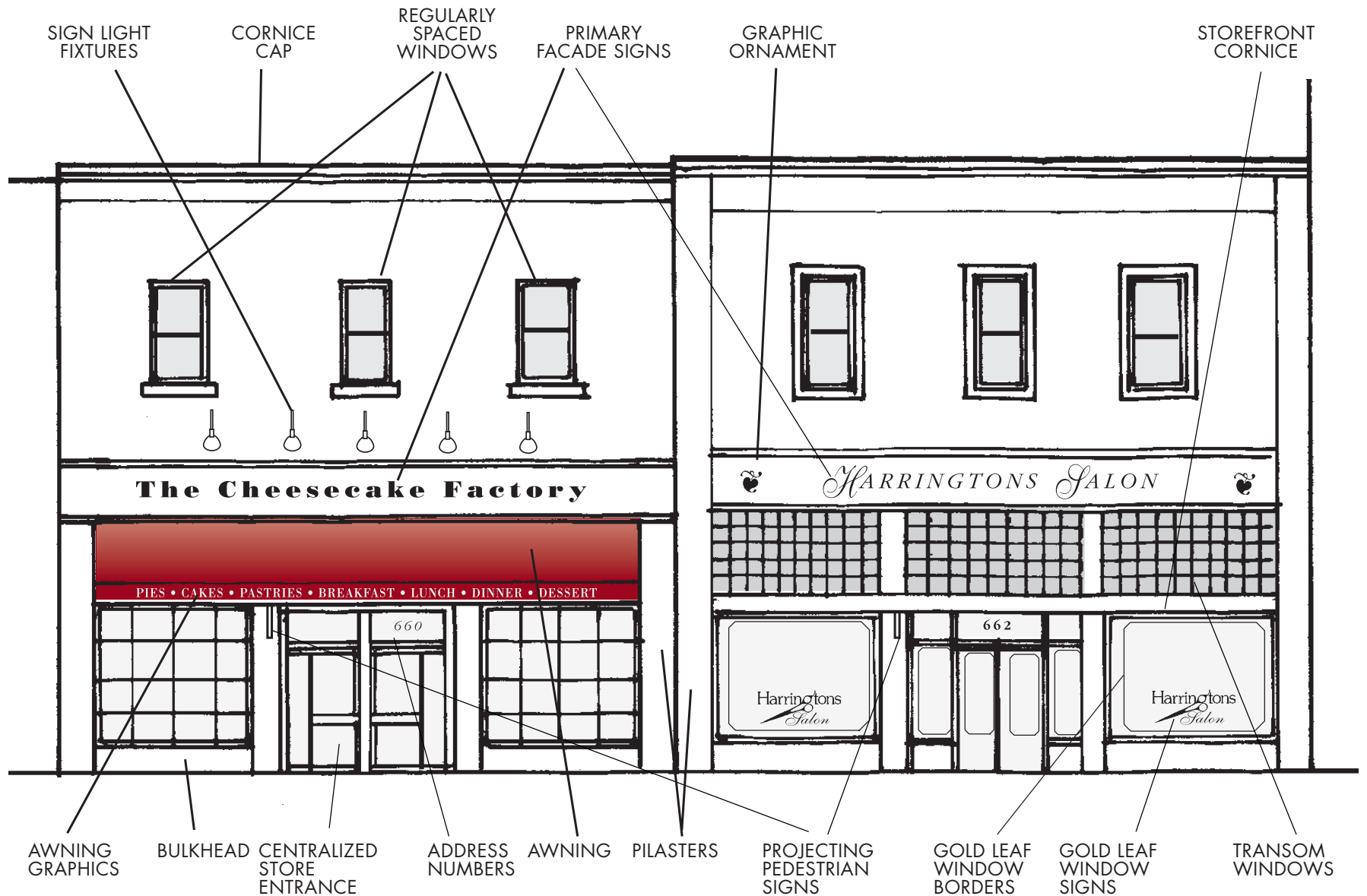


Figure 2A.12: Context Building in Turn-of-the-Century Subdistrict – Example

2A.4.2 Context Buildings: 1920's through 1940's (1B) Subdistrict

The 1920's through 1940's subdistrict labeled 1B in figure 2A.2 on page 19 extends along Euclid Avenue from 'B' Street to 'C' Street on the east side of Euclid and one building north of 'C' Street on the west side of Euclid. The construction dates of the buildings in this subdistrict are in the large part between 1920 and 1940. Most of these buildings have gone through several structural or facade modifications, as evidenced by the photographic documentation available in the Model Colony Room in the Ontario Public Library.

Buildings that fall into the 'Designated' or 'Significant' categories in this subdistrict shall follow the guidelines discussed previously in this chapter for those buildings.

The rest of the buildings (Context) and new infill buildings shall conform to the Design Guidelines described in this section.

The Context Buildings for the 1920's through 1940's Subdistrict are intended to be simple derivations of a typical commercial storefront from that period.

2A.4.2.1 1920's through 1940's Styles: Typical Storefront Design

The two best known architectural styles from this time period between the two World Wars

are Art Deco and Art Moderne. In America, these styles were also influenced by the onset of Modernism in Europe and the Depression at home. This period also saw several period revivals. However, for the purposes of these guidelines, Art Deco and Art Moderne are the principal styles in this subdistrict to which the context buildings respond.

Art Deco (1925 - 1940)

Art Deco was the dramatically modern style that avoided past styles, yet created an opulent ornamentation with intricate crystalline or curvilinear ornament and materials from crafted terracotta to machine-age machine alloys.¹

Art Deco was characterized by a geometric composition of simple cubic forms with a vertical emphasis. This style was highly decorative. The facades of the buildings often were arranged in a series of setbacks emphasizing the geometric form. The vertical was emphasized by the use of narrow recessed windows with decorative spandrels that were set off by vertical piers. Entrances were stepped as well. Finials at the roofline added to the vertical effect.

Prominent and most visible features of the building were highly ornamented. The ornament had a pronounced verticality and the favored motifs were faceted surfaces, zigzags, chevron patterns, and octagonal shapes.² This ornamented style was very popular with the general public.

The ornamentation was often in the same materials as the building facades. Commonly used materials included various metals such as aluminum, structural glass, colored glazed bricks, or

mosaic tiles. Other materials used extensively were Formica, black glass and marble, neon tubes, and bronze and terra-cotta in decorative grilles and panels. Materials used in the buildings also provided texture and additional colors to the style.

Streamline Moderne (1930 - 1945)

The starkness of the International Style taking hold in Europe at the end of the 1920's made Art Deco seem fussy and tawdry. The Art Moderne style was stripped of almost all ornamentation. The Art Moderne or Streamline Moderne was symbolic of the dynamic 20th century of speed and machines, fast motor cars and railway trains and steamships.³

The unbroken horizontality and smooth curves also distinguished this style from Art Deco. The flat surfaces and bold shadows were dramatic. The windows were grouped in bands, and the spandrels were expressed as continuous horizontals. Neon lighting and graphics were integral parts of the design composition.

Art Moderne, popular during the Depression years, was drastically stripped of ornament. Large expanses of glass, glass brick, chrome, and stainless steel allowed the creation of the clean smooth surfaces integral to this simple style. In addition, pour-in-place concrete and cast-concrete ornament were commonly found. Aluminum and stainless steel provided shiny smooth surfaces that signified futuristic trends.

¹ Carole Rifkind, *A Field Guide to American Architecture*, (New York: New American Library) 1980, p. 218.

² *Ibid.*, p. 220.

³ Marcus Whiffen and Frederick Koeper, *American Architecture Volume 2: 1860-1976*, (Cambridge, MA: The MIT Press) 1981, p.331.

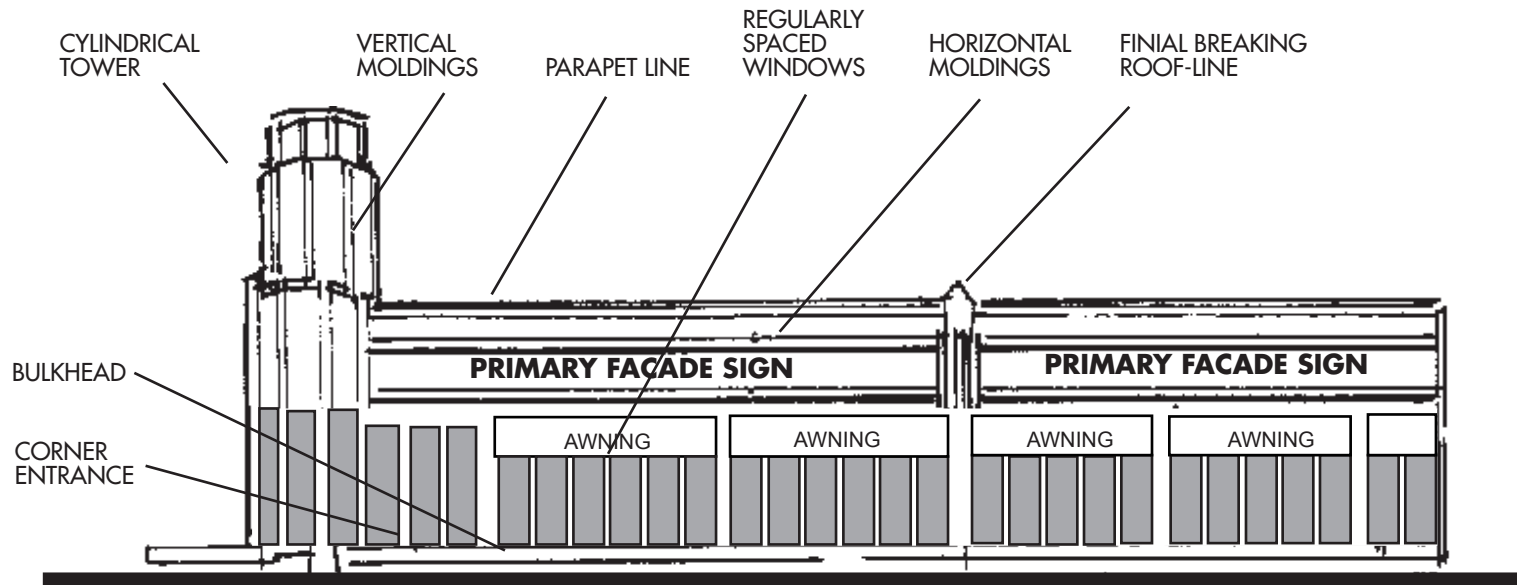


Figure 2A.13: Elements of a Context Building in the 1920's through 1940's Subdistrict

2A.4.2.2 Design Guidelines for Context Buildings in the 1920's through 1940's Subdistrict

New Infill Structures and Context Buildings shall conform to the following design guidelines in the 1920's through 1940's subdistrict:

1. Building Usage.

All buildings along Euclid Avenue should have retail at the street level and residential or commercial on the upper level(s).

2. Massing.

Six story structures are allowed in the C2 District by the Development Code.

A new structure in a mid-block location shall be built at the property line along the sidewalk to maintain street level retail continuity and shall have no vertical setbacks for the first three stories. A setback of 15 feet shall be required for the fourth floor and an additional 15 feet setback for the level after that.

Corner buildings may be six stories with no vertical setback at all. The building footprint at the corner shall be limited to 50 feet by 50 feet. The rest of the building shall follow the massing guidelines for a mid-block building. (See figure 2A.10 on page 39.)

Simple cubic forms are encouraged. Curved elements such as cylinders may be allowed.

3. Setbacks.

The zero setback line shall be maintained.

4. Storefront Modulation.

The buildings shall have a tripartite division with the central facade being the most prominent. The central plane shall also be the tallest. A typical storefront module shall range from 25 to 30 feet.

Buildings wider than two modules (50-60 feet) shall have a different modulation. These buildings shall either repeat the basic three-bay module of 25 to 30 feet or increase the number of bays while keeping the individual bay width to 8 to 10 feet.

Buildings wider than 120 feet should be visually broken into two buildings in terms of the facade treatments to prevent a building from overpowering the block in terms of scale.

5. Entrances.

Corner entrances are encouraged in corner buildings. Rear entrances for both the retail and upper levels are encouraged. If street side entrances are provided for the upper levels, the width of the entry shall be limited to 15 feet at the street level to maintain retail continuity.

6. Roof Design.

Visible sloped roofs are not permitted. If a building has a sloped roof, a false horizontal parapet shall be provided.

7. Mechanical Equipment.

Mechanical equipment mounted on the roof as well as electrical and plumbing equipment

should be screened from the view of pedestrians and users of nearby buildings. Roof equipment should be screened by the building parapet. If building parapets do not provide adequate screening of mechanical equipment from upper floors of adjacent buildings, screening shall be installed as an integral part of the overall architectural design, and painted such a color as to allow its blending with its visual background.

Please refer to the City of Ontario Development Code for further information on screening of mechanical equipment.



Examples of building modulation and building elements such as tripartite divisions, window sunshades, window spandrels and centralized entrances.

Figure 2A.14: Examples of Context Buildings in the 1920's through 1940's Subdistrict

8. Building Elements.

A commercial building shall have the following typical elements:

- Parapet
- Pilasters
- Decorative friezes
- Upper level windows
- Mid-floor panel
- Cantilevered sunshades
- Transom windows
- Display windows
- Entrance door
- Bulkhead

Stepped parapet

The parapet line should be stepped to emphasize verticality. The facade itself may be stepped away from the street line to accentuate the qualities of lightness and rhythm. Finials at the roof-line may be added to increase the vertical effect.

Storefront Frame (Pilasters)

The pilasters on the buildings shall be emphasized on the facade so as to frame it visually.

Decorative friezes

Spandrels may be provided over the upper level windows.

Cantilevered sunshades: canopies (also known as “eyebrows”)

Cantilevered sunshades for the upper level windows and canopies to provide shade at

the street level should be provided. The sunshades may be a continuous line. In corner buildings, the sunshades and canopies may wrap around the building de-emphasizing the corner. Canopies are preferred over awnings.

The canopy shall be a minimum of 8 feet above the sidewalk level. It should project between 6 and 8 feet from the building face but no closer than 3 feet from the street curb.

Upper level Windows

The upper level windows shall be symmetrically arranged. The number of windows shall be based on the storefront modulation (tripartite division) at the street level.

The windows may be combined into pairs, triples or bands. The sill, lintel or surround may be made of stone or plaster.

Mid-floor Panels: Horizontal Banding

At the mid-floor level, the smooth and continuous wall facade may be augmented by metal or plaster moldings that accentuate horizontality. The primary facade sign shall also be located there.

The height of the mid-floor panel shall be at least 2 feet and not more than 3 feet. Proportionally, the mid-floor panel is 15-20% of the height of the street level store front.

Transom Windows

Transom windows above the display windows should be provided. The transom window height depends on the overall floor height and ranges from 2 to 3 feet.

Display Windows

To promote a retail environment, all display windows shall provide a clear view of the store merchandise or a view into the business interior. To achieve this purpose, the greater portion of the window shall remain clear, free from obstructions.

The display windows may either be composed of a single pane of glass or be divided into smaller lights by glazing bars or muntins.

Entrance Door

The entrance door shall be kept simple. Anodized aluminum or stainless steel framed doors with large glass panels are encouraged. Special touches like a period door pull or kickplate are also encouraged. Fake historical or highly decorated contemporary doors are not permitted.

Bulkhead

A bulkhead shall be provided at the base of the storefront display window. The height of the bulkhead shall be at least 15” and no more than 24”.

See examples in figures 2A.14, 2A.15, and 2A.16)



Vertical molding and facade detailing is typical of the Art Deco era.



Vertical molding in the pilasters, horizontal molding at the parapet line and centralized facade are typical of this era.



Detail of photograph at the left



Corner tower elements and vertical moldings accentuate verticality in this theater building.



Window spandrel detail

Figure 2A.15: 1920's through 1940's Subdistrict - Building Elements Details

9. Materials.

Materials for the Context Buildings and Infill Structures facades shall be derived from the palette of materials used traditionally in Art Deco or Art Moderne buildings.

The following materials shall be used on the facades:

Facade

The facade may be smooth-finish plaster. Ceramic tile, stone, and metal finishes are permitted.

Ornamentation

Window spandrels should be made of one of the following materials: stone, terra-cotta, cast-concrete, aluminum, or stainless steel.

Horizontal Moldings

Horizontal moldings should be made of one of the following materials: stone, aluminum, stainless steel, Formica, chrome, tiles and plaster.

Transom Windows

Transom windows should be made of one of the following materials: clear, tinted, etched or stained glass, glass blocks, or metal grilles.

Display Windows

Display Windows should be made of clear glass. Window frames shall be anodized aluminum or stainless steel.

Entrance Doors

Entrance doors shall be made as transparent as possible. The use of large glass panels is recommended. Doors with anodized aluminum or stainless steel frame with clear glass panels are encouraged.

Bulkheads

Bulkheads shall be made of one of the following materials: stone, aluminum or stainless steel grilles, tiles, plaster, glass block, or Formica.

Restricted Materials

Materials that have no relationship to the architectural themes for the style shall not be permitted. Restricted materials in the 1920's - 1940's Subdistrict include: fake brick, fake river rock, cultured rock, imitation wood siding, antiqued or imitation old brick, oversized brick and white brick mortar, among others.



Period signage and neon lighting create an interesting atmosphere



Neon signage and moldings create horizontality on the facade.



Note the use of a contrasting accent color on the facade moldings, window shade edging and the signage.

Figure 2.A.16: 1920's through 1940's Subdistrict - Lighting and Color Elements

10. Color.

Colors chosen should accentuate the architectural details of the building. Materials used in the buildings provided texture and additional colors to the style. The levels of coloration on the building and the corresponding usage are as follows:

Base Color

The base color is used on the majority of the building surface. It is generally the lightest of the three, often white or buff. The base color is used on the smooth wall surfaces as well as other less visible features.

Trim Color

The trim color is used to accentuate certain elements of the facade such as facade modulations, facade setbacks, spandrels, horizontal moldings, and parapet trim. The color may be provided by the material used: such as an anodized aluminum strip used as a streamlined molding along the facade.

Accent Color

The accent color shall be used to highlight elements such as sun shades or canopies, window sashes and doors, horizontal moldings, string course along the coping of parapet wall, as well as other ornamental details. The accent color should contrast with the base and trim colors and is used sparingly.

Signage Colors

The colors for the graphics shall be derived from the family of colors used on the build-

ing itself. The color used for the accent color, trim color on the buildings, is recommended for use as the color of the signs as well.

2A.4.2.3 Example of Facade Rehabilitation in the 1920's through 1940's Subdistrict

An example of the application of the design guidelines for Context Buildings in the 1920's through 1940's Subdistrict is illustrated in figure 2A.17. No historical information is currently available for this building.

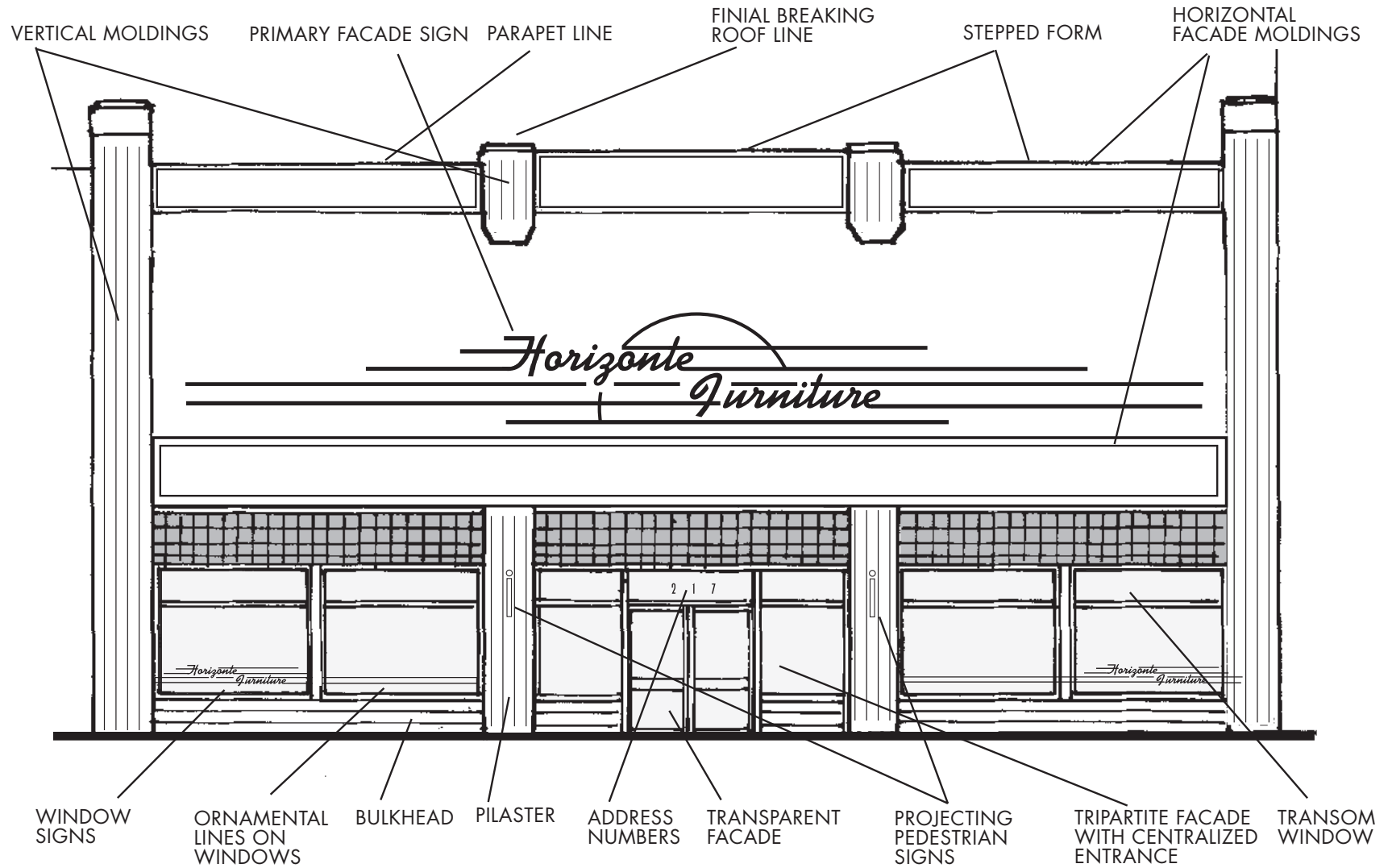


Figure 2.A.17: Context Building in the 1920's through 1940's Subdistrict -!Example

2A.4.3 Context Buildings: 1950's (1C) Subdistrict

The 1950's subdistrict labeled 1C in figure 2A.2 on page 19 extends along Euclid Avenue from 'C' Street to 'G' Street on the east side of Euclid and from one building north of 'C' Street to 'G' Street on the west side of Euclid. The buildings in this subdistrict are in the large part built in the 1950's.

Buildings that fall into the 'Designated' or 'Significant' categories in this subdistrict shall follow the guidelines discussed previously in this chapter for those buildings.

The remaining buildings (Context) and new infill buildings shall conform to the Design Guidelines described in this section.

The Context Buildings for the 1950's Subdistrict are intended to be simple derivations of a typical commercial storefront from that period.

2A.4.3.1 1950's styles: Typical Storefront Design

The fifties were the period in America that celebrated the postwar economic boom and consumerism that accompanied the boom.¹ The fifties were also associated with the technological advances associated with the atomic age. Jet travel and its gleaming symbols of space rockets symbolized the futuristic imagery that pervaded the public consciousness.

The fifties architecture built on the Art Deco and Art Moderne architecture of the previous decades. The sleek lines of the Deco and Moderne styles and the use of innovative materials such as glass blocks, aluminum and stainless steel was continued. Other materials such as plastics, recently invented in the thirties, were popularized to the extent that plastics became the fourth largest basic industry in the country.²

Organic forms such as spider web suspensions, seashells, branches of trees and soap bubbles influenced the architectural forms in the fifties as much as technological forms such as rockets and jet planes did.

This Subdistrict is most stylistically flamboyant of the three retail subdistricts. The distinction between major architectural details and sign elements was frequently indiscernible in this style. Signs of the 1950's era were visually more important in the overall architectural design of the building than in earlier architectural styles. The name "Googie's," often used for this style of commercial architecture, was from the name of a chain of coffee shops of the era.

The materials used in the fifties ranged from various metals such as aluminum, structural glass, colored glazed bricks, or mosaic tiles. Other materials used extensively were molded plastic, Formica, glass, marble, neon tubes, and chrome.

The 1950's style was characterized by bright colors and contrasting accent colors that demonstrated the style's exuberance. Materials used in the buildings provided texture and additional colors to the style. The animated signage and

graphics were the primary conveyors of the visual image of the business. The extensive use of neon lent additional color to the facades, especially at night.

52 ¹ Alan Hess, *Googie: fifties coffee shop architecture* (San Francisco, CA: Chronicle Books), 1985, p. 33-34.

² *Ibid.*, p. 34.



This coffee shop was a remodel of a Big Boy's from the fifties. Note the roof form and signage. This kind of fifties building could only be built as a freestanding structure.



This coffee shop is the original "Googie's" that lent its name to an entire style of commercial architecture in the 1950's.



The neon signage, colorful bulkhead, and projecting sign contribute to the fifties character of this diner.



Note the projecting canopy, the rounded canopy edge, and the facade materials.

Figure 2A.18: 1950's styles Subdistrict – Examples

2A.4.3.2 Design Guidelines for Context Buildings in the 1950's styles Subdistrict

New Infill Structures and Context Buildings shall conform to the following design guidelines in the 1950's styles subdistrict:

1. Building Usage.

All buildings along Euclid Avenue should have retail at the street level and residential or commercial on the upper level(s).

2. Massing.

Six story structures are allowed in the C2 District by the Development Code.

A new structure in a mid-block location shall be built at the property line along the sidewalk to maintain street level retail continuity and shall have no vertical setbacks for the first two stories. A setback of 15 feet shall be required for the third floor and an additional 15 feet setback for the level after that.

Corner buildings may be six stories with no vertical setback at all. The building footprint at the corner shall be limited to 50 feet by 50 feet. The rest of the building shall follow the massing guidelines for a mid-block building. (See figure 2A.19)

New infill structures should be simple forms with strong roof elements.

3. Setbacks.

The zero setback line shall be maintained at the street level.

4. Storefront Modulation.

The building facade may be asymmetrically organized. A typical storefront module shall range from 25 to 30 feet with a 8 foot bay modulations.

Buildings wider than two modules (50-60 feet) shall have a different modulation. These buildings shall either repeat the basic three-bay module of 25 to 30 feet or increase the number of bays while keeping the individual bay width to 8 to 10 feet.

Buildings wider than 120 feet should be visually broken into two buildings in terms of the facade treatments to prevent a building from overpowering the block in terms of scale.

5. Entrances.

Corner entrances are encouraged in corner buildings. Rear entrances for both the retail and upper levels are encouraged. If street side entrances are provided for the upper levels, the width of the entry shall be limited to 15 feet at the street level to maintain retail continuity.

6. Roof Design.

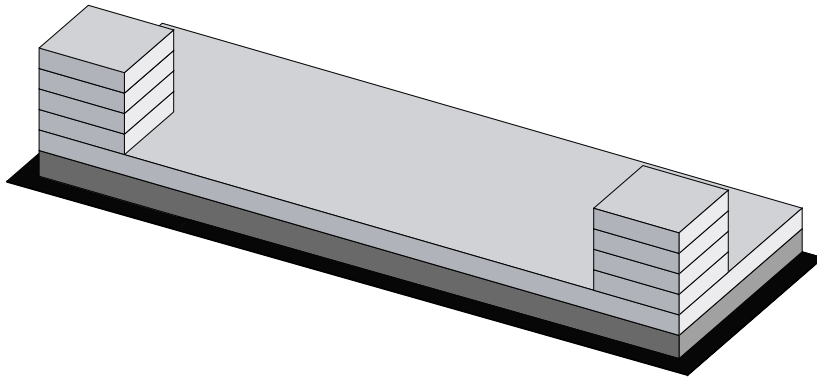
Visible sloped roofs are permitted in this subdistrict. The Planning Department shall review the designs for all visible sloping roofs prior to approval .

7. Mechanical Equipment.

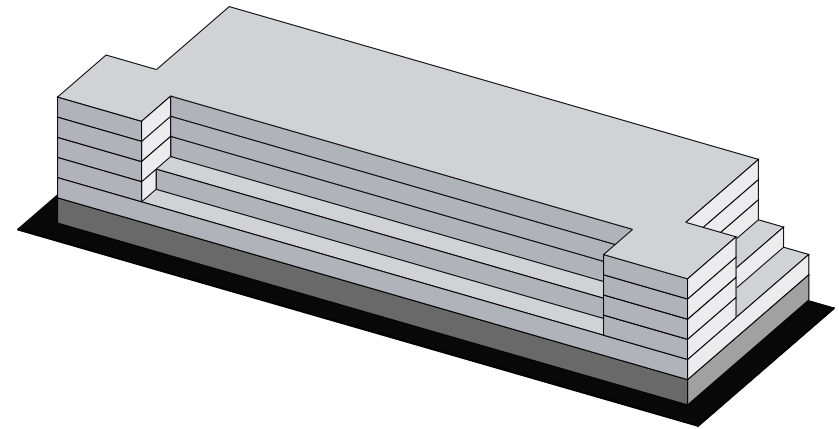
Mechanical equipment mounted on the roof as well as electrical and plumbing equipment

should be screened from the view of pedestrians and users of nearby buildings. Roof equipment should be screened by the building parapet. If building parapets do not provide adequate screening of mechanical equipment from upper floors of adjacent buildings, screening shall be installed as an integral part of the overall architectural design, and painted such a color as to allow its blending with its visual background.

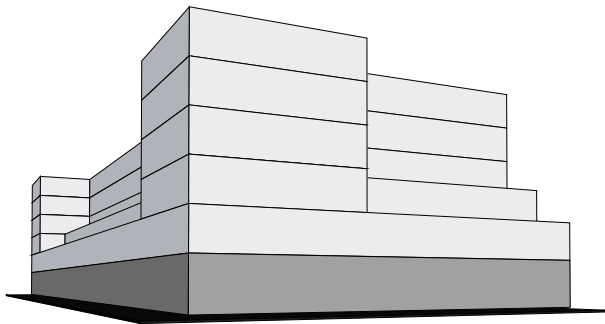
Please refer to the City of Ontario Development Code for further information on screening of mechanical equipment.



Stage 1: Block massing diagram that depicts the mid-block minimum 2 story with no setback requirement and the allowed 6 story, 50 feet by 50 feet corner tower.



Stage 2: Block massing diagram that depicts the mid-block minimum 2 story with no setback requirement; required 15 foot setback for the next floor; the required additional 15 foot setback for the next floor; and the allowed 6 story, 50 feet by 50 feet corner tower.



View of Stage 2 from eye level. Note that the top four levels are barely visible; the lower three levels dominate the pedestrian's view.

Note: The purpose of these massing diagrams is to depict appropriate massing techniques and setback requirements; they are not intended to describe storefront modulation or other architectural design treatment.

Figure 2A.19: 1950's styles Subdistrict – Building Massing Diagrams

8. Building Elements.

A commercial building in this subdistrict shall have the following typical elements:

- Roof: roof-signs, overhangs
- Upper level windows
- Mid-floor panel : Horizontal banding
- Transom windows
- Display windows
- Entrance door
- Bulkhead

Roof

The parapet line may not be horizontal. Roof-signs that project beyond the parapet line shall be allowed. The facade itself may be stepped away from the street line to accentuate the qualities of lightness and rhythm. The parapet line shall be accentuated by a simple molding. Grilles and metal panels that project beyond the parapet line shall be allowed.

Cantilevered sunshades: canopies

In a single story structure, the roof overhang may be used to provide shade at the street level. In two-story structures, cantilevered sunshades for the upper level windows and canopies to provide shade at the street level may be provided. The sunshades may be a continuous line. In corner buildings, the sunshades and canopies may wrap around the building de-emphasizing the corner. Canopies are preferred over awnings.

The canopy shall be a minimum of 8 feet above the sidewalk level. It should project

between 6 and 8 feet from the building face but no closer than 3 feet from the street curb.

Mid-floor Panels: Horizontal Banding

At the mid-floor level, the smooth and continuous wall facade may be augmented by metal or plaster moldings that accentuate horizontality. The primary facade sign shall also be located there.

Windows and Entrances

The storefront shall be mostly transparent to aid views inside to the merchandise. The storefront entrance may not be centered on the facade. Large expanses of glass with steel or aluminum mullions are encouraged. Transom windows and bulkheads shall be provided.

Transom Windows

Transom windows above the display windows should be provided. The transom window height depends on the overall floor height and ranges from 2 to 3 feet.

Display Windows

To promote a retail environment, all display windows shall provide a clear view of the store merchandise or a view into the business interior. To achieve this purpose, the greater portion of the window shall remain clear, free from obstructions.

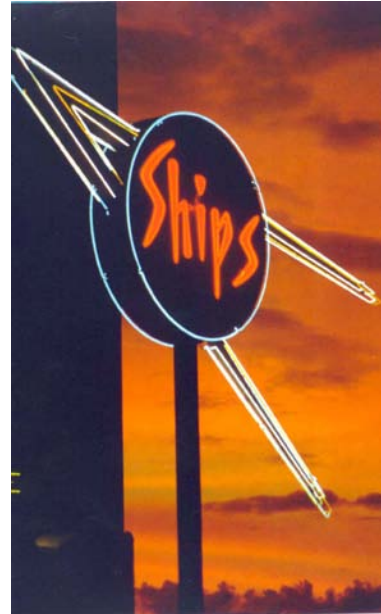
The display windows may either be composed of a single pane of glass or be divided into smaller lights by glazing bars or muntins.

Entrance Door

The entrance door shall be kept simple. Anodized aluminum or stainless steel framed doors with large glass panels are encouraged. Special touches like a period door pull or kickplate are also encouraged. Fake historical or highly decorated contemporary doors are not permitted.

Bulkhead

A bulkhead shall be provided at the base of the storefront display window. The height of the bulkhead shall be at least 15" and no more than 24".



Roof signs that are good examples from the 1950's time-period.

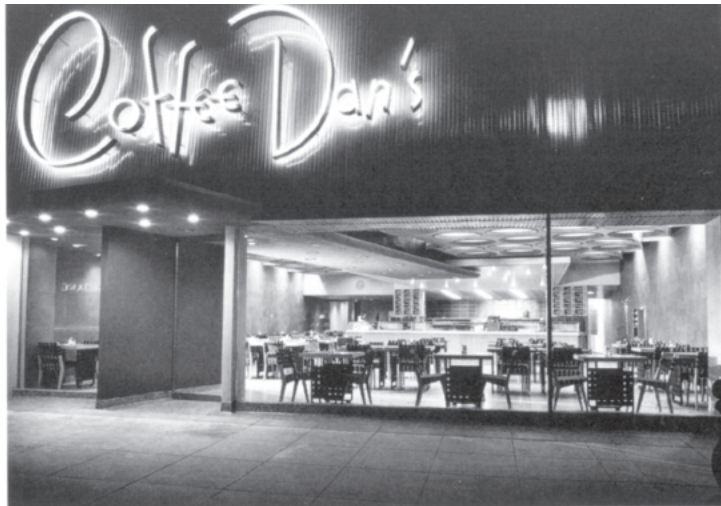


Figure 2A.20: 1950's styles Subdistrict Building Elements - Roof Signs

9. Materials.

Materials for the Context Buildings and Infill Structures Facades shall be derived from the materials used traditionally in Fifties buildings.

Facade

The facade should be smooth-finish plaster. Surface sheathings of any of the following materials are permitted: stone, aluminum, sheet metal, stainless steel, Formica, chrome, tiles and plaster.

Horizontal Moldings

Horizontal moldings shall be made of one of the following materials: stone, aluminum, sheet metal, stainless steel, Formica, chrome, tiles and plaster.

Transom Windows

Transom windows shall be made of one of the following materials: clear, tinted, etched or stained glass, glass blocks, or metal grilles.

Display Windows

Display Windows shall be made of clear glass. Window frames shall be anodized aluminum or stainless steel.

Entrance Doors

Entrance doors shall be made as transparent as possible. The use of large glass panels is recommended. Doors with anodized aluminum or stainless steel frame with clear glass panels are encouraged.

Bulkheads

Bulkheads shall be made of one of the following materials: stone, aluminum or stainless steel grilles, sheet metal, tiles, plaster, glass block, or Formica.

Quality of Materials

It must be noted that even though most of the materials used in Fifties buildings were relatively inexpensive; cheap-looking and flimsy materials shall not be allowed. The review of the facade design by city staff and/or a Design Review Board shall include material quality.

8. Color.

Colors chosen shall accentuate the architectural details of the building. Materials used in the buildings shall also provide texture and additional colors. However, color in the large part shall be provided by graphics and lighting.

The levels of coloration on the building and the corresponding usage are as follows:

Base Color

The base color used on the majority of the building surface shall generally be the lightest of the three. The base color shall be used on the smooth wall surfaces as well as other less visible features.

Secondary Color

The secondary color shall be used to accentuate certain elements of the facade such as facade modulations, facade setbacks (recessed elements), spandrels, horizontal moldings, and parapet trim. The color may be created by the material used.

Accent Color

The accent color shall be used to highlight elements such as sun shades or canopies, window sashes and doors, horizontal moldings, string course along the coping of parapet wall, as well as other ornamental details.

Signage Colors

The colors for the graphics should be derived from the family of colors used on the building itself. The color used for the accent color, trim color on the buildings, is recommended for use as the color of the signs as well.

2A.4.3.3 Example of Facade Rehabilitation in the 1950's styles Subdistrict

An example of the application of the design guidelines for Context Buildings in the 1950's styles Subdistrict is illustrated in figure 2A.19. No historical information is currently available for this building.

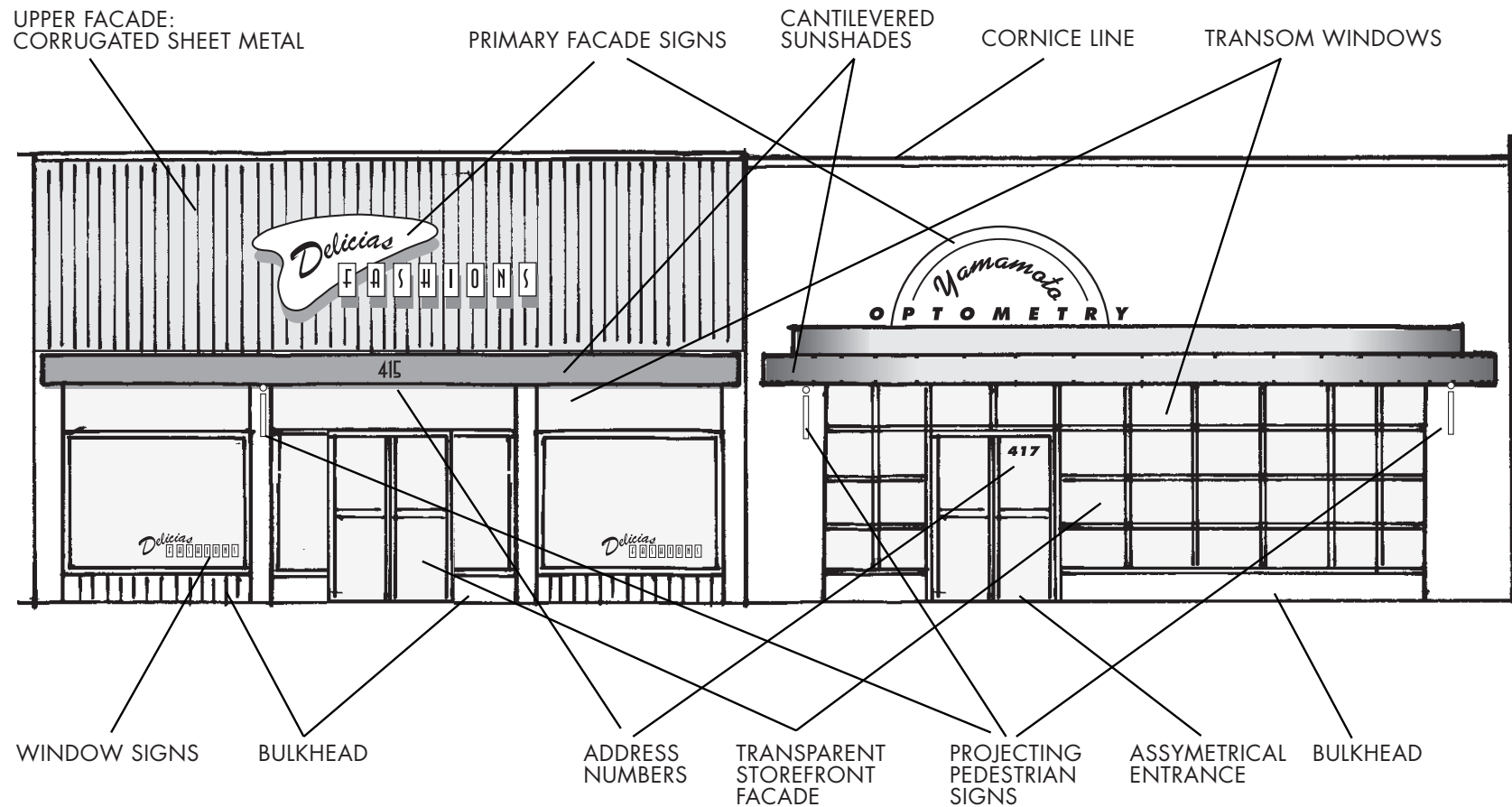


Figure 2A.21: Context Building in 1950's styles Subdistrict - Example

2A.5 Alley Walkways

The following guidelines shall be followed in the renovation of the alley walkway facades:

2A.5.1 Building

1. Enhance historic building form by retaining steeped parapet profile and all window openings.
2. Repair and retain historic exterior security grilles. Remove non-historic grilles.
3. Repair exposed building roof drains and make them a distinct positive architectural element of the building.
4. Restore exposed brick surfaces with approved cleaning process. Heavily damaged brick may be painted to enhance visual impact of facade from back street.
5. Provide inviting transitional elements (ramps, stairways, etc.) to accommodate changes in floor elevations between alley and building.
6. Provide inviting doors and repair windows to promote visually enticing image.

Please refer to the signage, lighting, and landscape sections for additional details.

2A.5.2 Rear Entries

1. Provide distinct building entry and facade lighting
2. Provide inviting doors and repair windows to promote visually enticing image.

3. Enhance rear-entry with distinct elements such as awnings and canopies that complement the historic form of the building.
4. Remove all inappropriate awnings. Replace with new awnings and signage.
5. Provide inviting transitional elements (ramps, stairways, etc.) to accommodate changes in floor elevations between alley and building.

Please refer to the signage, lighting, landscape and alley walkways sections for additional details.

2A.5.3 Outdoor Dining

1. Utilize vacant space between building and alley right-of-way with well defined exterior entry or dining patios.
- Please refer to Section 2A.7 on page 64 for additional details.

2A.5.4 Utilities

1. Consider 1 or 2 common trash compactors to serve the refuse needs of each block. Individual trash dumpsters should be grouped in common areas disguised by enclosures and landscaping.
2. Repair exposed building roof drains and make them a distinct positive architectural element of the building.

2A.5.5 Landscape

1. Consider 1 or 2 common trash compactors to serve the refuse needs of each block. Indi-

vidual trash dumpsters should be grouped in common areas disguised by enclosures and landscaping.

2. Utilize vacant space between building and alley right-of-way with well defined exterior entry or dining patios.

Please refer to Chapter 2B starting on page 72 for additional details.

2A.5.6 Signage

1. Develop distinctive exterior signage identifying store.
2. Remove all inappropriate awnings. Replace with new awnings and signage.
3. Enhance rear-entry with distinct elements such as awnings and canopies that complement the historic form of the building.

2A.5.7 Lighting

1. Provide distinct building entry and facade lighting.

Enhance historic building form by retaining stepped parapet profile and all window openings.

Repair and retain historic exterior security grilles. Remove non-historic grilles.

Develop distinctive exterior signage identifying store.

Enhance rear entry with distinct elements, such as awnings and canopies which complement the historic form of building.



Provide inviting transitional elements (ramps, stairways, etc.) to accommodate changes in floor elevations between alley and building.

Group exposed utility lines and meter boxes into common areas disguised by architectural elements.

Provide inviting doors and repair windows to promote visually enticing image.

Utilize vacant space between building and alley right-of-way with well defined exterior entry or dining patios.

Restore exposed brick surfaces with approved cleaning process. Heavily damaged brick may be painted to enhance visual impact of facade from back street.

Repair exposed building roof drains and make them a distinct positive architectural element of the building.

Provide distinct building entry and facade lighting.

Consider 1 or 2 common trash compactors to serve the refuse needs of each block. Individual trash dumpsters should be grouped in common areas disguised by enclosures and landscaping.



Remove all inappropriate awnings. Replace with new awnings and signage.

Figure 2.A.22: Alley Walkways –!Elements

2A.6 Mid-block Pass-throughs in Private Structures

Mid-block pass-throughs in private structures are encouraged to facilitate ease of pedestrian circulation from parking areas along the Alley Walkways to Euclid Avenue retail frontages. Mid-block pass-throughs can increase retail exposure for building owners. However, they can also reduce leasable area. Therefore, the City will not include permanently designated pass-throughs within a building in the calculation of required parking.

The following guidelines shall be followed relative Mid-block Pass-throughs:

- 1. Width:** The pass-throughs shall be a minimum of 6 feet wide.
- 2. Height:** The pass-throughs shall be a minimum of 8 feet tall.
- 3. Exposure to adjacent retail or dining areas:** A minimum of 50% of the wall length shall be visible from adjacent retail or dining for pass-throughs located at one property line. This 50% requirement shall also apply to both sides of a pass-through located apart from a property line.



Prominent and distinct building identification signage.

Distinctive enhanced facade lighting.

Enhanced rear entry landscaping.

Inviting transitional elements between the alley and interior floor levels.



Prominent signage scaled to building facade.

Distinct new facade with architectural elements which relate to the historic fabric of the existing building.

Distinctive yet simple entry awnings.



Alley elements retained and enhanced within alley "look".

Retained and enhanced roof drainage elements.

Distinctive signage identifying the use.

Historic form of facade retained and enhanced with inviting doors and repaired windows.



Clearly defined exterior dining patio in space between building and alley.



Figure 2A.23: Alley Walkways and Mid-block Pass-throughs – Elements

2A.7 Outdoor Dining

Ontario's climate is well suited for outdoor dining. The provision of outdoor dining in the historic retail area of Downtown will add interest, vitality and contribute to the reality and perception of safety and security.

2A.7.1 Definition

"Outdoor Dining Space" is an area adjacent to a street level eating or drinking establishment, and is located within the sidewalk area of the public right-of-way, and is defined by a barrier which separates the dining area from the remainder of the sidewalk, in place during hours of operation, and is used exclusively for dining, drinking and circulation therein. Outdoor dining may be provided with either self-service or waiter/waitress service.

2A.7.2 Design Guidelines for Outdoor Dining Spaces

The following guidelines shall be followed relative to Outdoor Dining Spaces:

1. Street Frontage Locations.

Outdoor Dining shall be permitted within the public sidewalk rights-of-way along Euclid Avenue between Holt Boulevard and 'G' Street subject to the clear widths available. (See 4 below)

2. Alley Walkway Locations.

Outdoor Dining shall be permitted within private property adjacent to the public alley walkways that parallel Euclid Avenue between Holt Boulevard and 'G' Street.

3. Adjacency to Buildings.

Outdoor Dining within the public sidewalk rights-of-way shall be located immediately adjacent to the buildings with the pedestrian path immediately along the curb.

4. Maintenance of Clear Passage.

Outdoor Dining within the public sidewalk rights-of-way shall maintain a clear pathway, free from all obstructions, for pedestrians not less than 6' - 8' depending on the exact sidewalk width and extent of pedestrian activity in the streetscape segment.

For purposes of calculating the clear pathway dimension, trees, traffic signs, meters, and all similar obstacles shall count as obstruc-

tions. Exact clear pathway requirement shall be defined by City Staff, within this range, on a case-by-case basis.

Exemption to the minimum requirements may be granted by the Planning Commission based on the particular site conditions.

5. Demarcation of Storefront Dining Areas.

The outdoor dining area adjacent to the building shall be demarcated by barriers such as railings, fencing, or a combination of railings or fencing, and landscaping in planter boxes, or movable bollards. No solid walls shall be allowed.

All the outdoor barriers shall be movable and removed from the sidewalk at the close of the business establishment daily. Some discretion in terms of pots and planters placed directly adjacent to the building facade shall be allowed.

6. Demarcation of Alley Walkway Dining Areas.

The outdoor dining area adjacent to the Alley Walkways shall be demarcated by either temporary or permanent boundary definers such as railings, fencing, or a combination of railings or fencing, and landscaping in planter boxes, or movable bollards.

7. Outdoor Dining within arcades along sidewalk rights-of-way or alley walkways

The provision of a dining space in a covered arcade that is open to the sidewalk is permit-

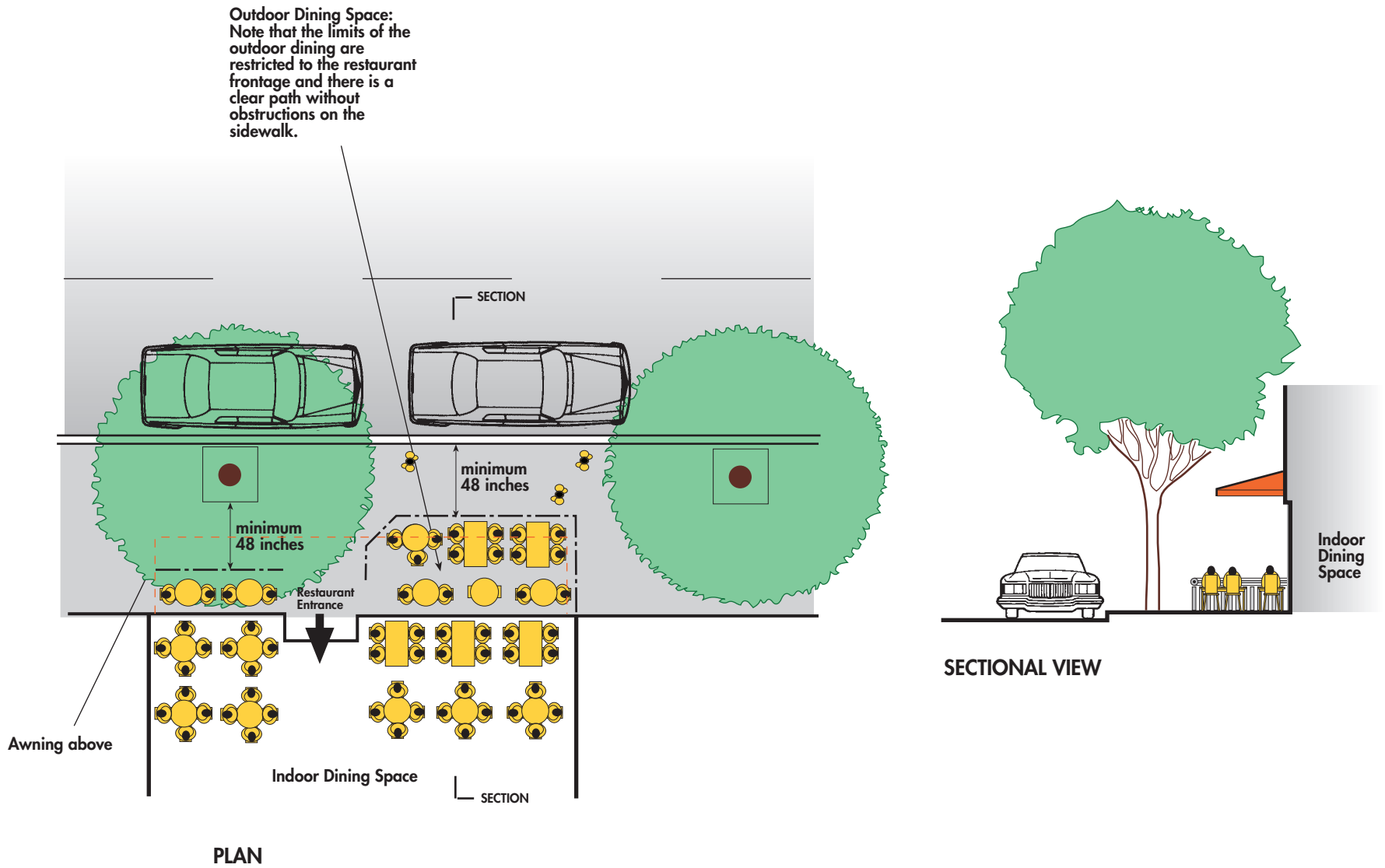


Figure 2A.24: Typical Layout of Outdoor Sidewalk Dining Space

ted as long as the architectural integrity of the facade is maintained in conformance with the other sections of these Design Guidelines.

8. Windows or Doors to Outdoor Dining along sidewalk rights-of-way or alley walkways.

The provision of windows and doors from indoor dining areas that open to the sidewalk or alley walkway is permitted and encouraged as long as the architectural integrity of the facade is maintained in conformance with the other sections of these Design Guidelines and the open doors and windows do not obstruct the pedestrian right-of-way.

9. Materials.

The style and materials of the barriers that demarcate the outdoor dining space should be compatible in color and finish with the adjacent structure and approved by City Staff.

10. Hours of Operation.

The outdoor dining space hours of operation shall be limited to the hours of operation of the associated dining establishment.

11. Maintenance of Outdoor Dining Furniture.

Outdoor dining furniture shall be maintained to be safe, sanitary and attractive at all times.

12. Conformance to ADA and Title 24 requirements.

All outdoor dining areas shall conform to federal and state requirements as per the Ameri-

cans with Disability Act and California Title 24 Accessibility Guidelines. All other requirements per the City Engineering and Building Departments shall also be addressed.

See figure 2A.24 for a typical layout of an outdoor sidewalk dining space and figure 2A.25 for examples of existing outdoor dining in Pasadena, CA.



Removable bollards demarcate the dining space. Potted plants and temporary sun-umbrellas are used to create a pleasant ambience.



Removable metal fencing is used to demarcate the dining space. Planters and temporary sun-umbrellas create an attractive environment.



A dining patio on private property adjacent to the sidewalk along Colorado Boulevard is demarcated with metal fencing. Plantings and temporary sun-umbrellas are used.



Removable bollards demarcate the dining space. Shade is provided by the retractable canopy overhead.



A private outdoor dining patio is created facing the alley. Trees, planters and temporary sun-umbrellas are used to create a pleasant ambience.

Figure 2A.25: Examples of Outdoor Dining Spaces

2A.8 Adding Leasable Area to Existing Buildings in the Historic Retail Area

Addition of leasable space to existing buildings in the Historic Retail area between Holt Boulevard and 'G' Street is permitted. The purpose of allowing such additions is to enhance the economic performance of the structures in order to add to the financial feasibility of projects and to add to the economic vitality of the overall Downtown.

2A.8.1 Design Guidelines for adding leasable areas

The following guidelines shall be followed relative to adding Leasable Area:

1. **Types of Added Space Allowed:** The following types of additions are allowed.

A. Additional Space by **Basement Excavation**

Existing basements may be excavated to increase their ceiling heights.

B. Additional Space by **Story Addition**

One additional story may be added to a structure provided that such addition is setback from the storefront facade a minimum of fifteen feet after the third story.

C. Additional Space by Building **Expansion** adjacent to Alley Walkway.

Please refer to figure 2A.26.

2. **Building Integrity Requirements:** Any of the above types of additions shall be done in conformity with the Design Guidelines for building appearance contained in the rest of this document. The Secretary of Interior Standards shall be applied as noted elsewhere in these Guidelines.

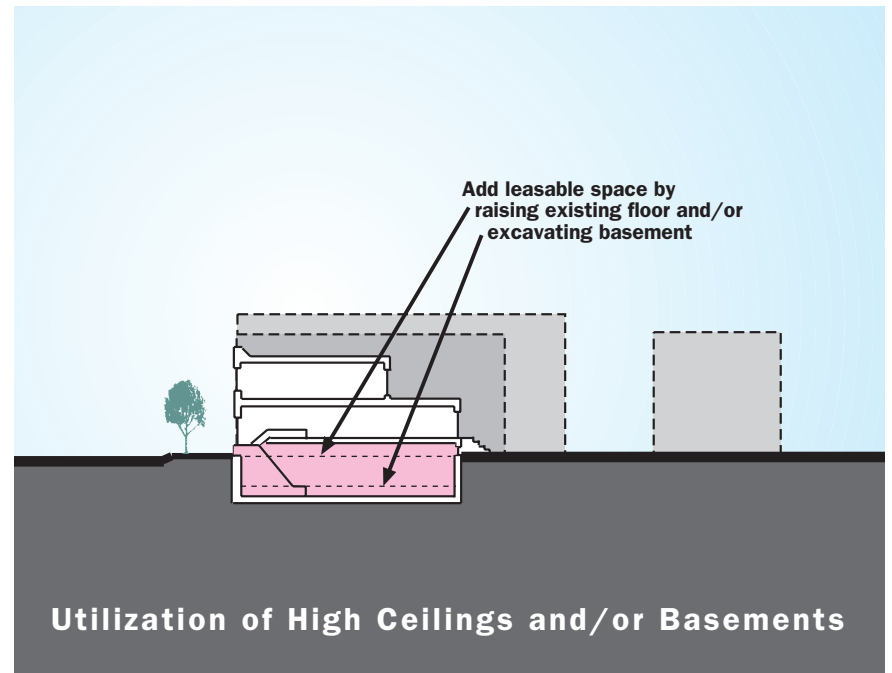
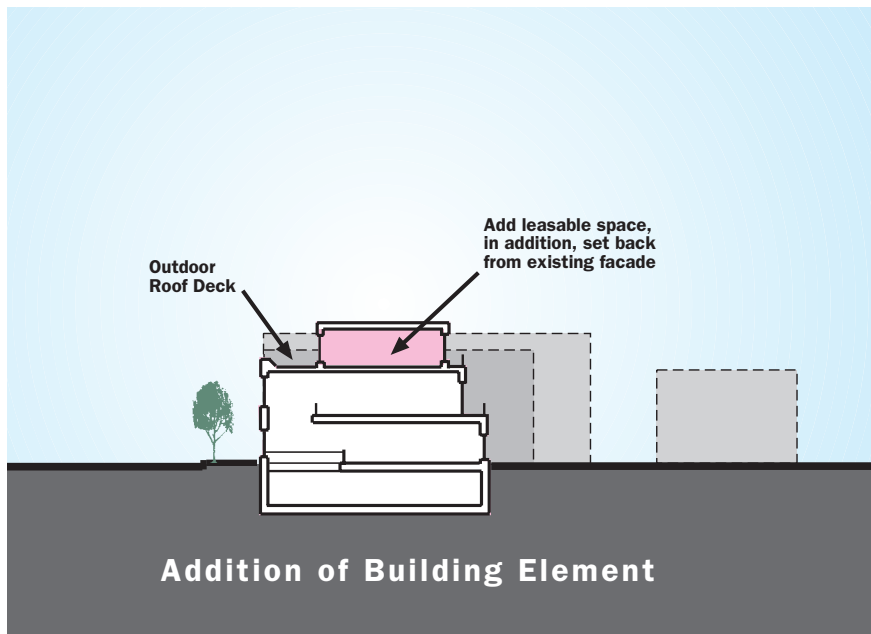
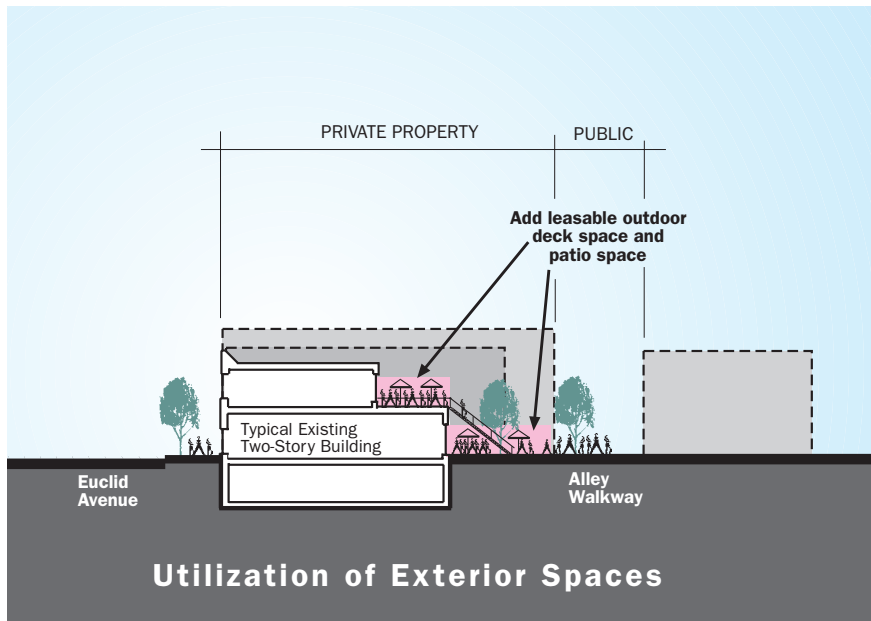


Figure 2A.26: Diagrams showing addition of leasable space to existing buildings

**L a n d s c a p e
D e s i g n
G u i d e l i n e s**

Landscape plays an important role in creating an attractive downtown environment. Street trees and planters in the public right-of-way should be supplemented by landscaping on the adjacent private properties.

The following design guidelines should be followed with respect to landscape in the retail districts within Downtown Ontario.

2B.1 Street Sidewalk

Street Landscape

Street trees create a rhythm along the street as well as provide shade. Smaller landscape elements can help define spaces such as outdoor dining areas on the sidewalk. Flower pots can also add interesting color and life to the street activity.

Figure 2B.1 shows examples of flower pots and planter boxes.

Outdoor Dining

The outdoor dining areas shall be temporary, i.e., outdoor seating on the sidewalk shall be removed overnight. The outdoor dining areas can use flexible planting systems including potted plants and planter boxes to create a buffer between the diners and pedestrians. Please refer to the Outdoor Dining Design Guidelines for illustrations on creating sidewalk dining spaces.

2B.2 Alleys

Blank Walls

The blank facades of buildings on the alleys can be softened with the use of landscape. There are two types of vines that may be used to achieve that appearance:

1. **Clinging vines:** These vines are often non-flowering and can either be evergreen or deciduous. These vines cling to the wall surface and grow without additional support. They require planting pits of a minimum of 3 square feet openings in the pavement. The width of the planting pit may be as narrow as 18" in front of the wall. A width of 3 feet is recommended.

If the building abuts the property line, clinging vines are recommended. If more space is available, flowering vines may be used.
2. **Vines that need support:** These vines may twine or need to be tied to a support structure such as a wooden trellis frame. They may be deciduous or evergreen and are mostly flowering. They need a minimum planting pit of 3 square feet. The planting pit should be at least 2 feet wide in front of the wall. A width of 3 feet is recommended. If more space within the property limits is available, small shrubs and trees that silhouette against the blank walls may be grown.

If close to the property line, care to prevent damage to the plantings should be taken. Final approval of the planting design shall be granted by the Planning Staff.

Outdoor Dining

The outdoor dining areas along the alley of the buildings may be permanent. The restaurant owner has more opportunities to create a pleasant, sheltered, patio-like outdoor dining space.

Besides potted plants and planter boxes, the use of small trees, shrubs and flowering vines on trellises and pergolas is encouraged.

Landscape Elements

Potted plants and planter boxes within the property should be used to mark rear entries to the business.

Alleys and Parking Lots Screens

If there is a parking lot across the alley, high-branching shade trees along the edge of the parking lot are recommended to shade the alley and shrubs to aid in screening the lots. Low growing shrubs should be planted where visibility for safety is needed and taller growing shrubs in areas where screening is needed and safety is not an issue.

If space within property limits is available, shrubs should be used to screen off the alley.

Trash Enclosures and Utilities

Grouping of trash containers and electrical transformers is strongly encouraged. If pos-

Palette of pots and planters for use in the mid-block passthroughs, rear outdoor dining areas, and rear entries.



Figure 2B.1: Palette of Landscape Elements

sible, these should be fenced around to remove from view. Vines should be grown around these fenced enclosures to soften their appearance. Shrubs may be used as screening if there is space for planting areas around the enclosure.

2B.3 Mid-block Pass-throughs

Blank walls

The blank facades of buildings along mid-block pass-throughs can be softened with the use of landscape. The two types of vines recommended for alleys may also be used to achieve that appearance:

Clinging vines

Vines that need support

Outdoor dining

The outdoor dining areas along mid-block pass-throughs may be permanent. The restaurant owner has more opportunities to create a pleasant, sheltered, patio-like outdoor dining space.

Besides potted plants and planter boxes, the use of small trees, shrubs and flowering vines on trellises and pergolas are encouraged.

Landscape Elements

Potted plants and planter boxes within the property should be used to mark side entries to the business.

2B.4 Palette of Landscape Materials

The following information is a very brief sampling of landscape materials for use in the Retail Districts. This is not an encompassing list; the plant types listed are among the more commonly used plants in retail areas in Southern California.

2B.5 Maintenance

The business owner shall maintain the landscape materials in good condition. Regular removal of dried plant materials, regular pruning and watering shall be undertaken.

2B.6 Design Review Process

The business owner shall go through the regular approval process as detailed in Chapter 3: Design Review Process.

The following information shall be submitted to the City Planning Dept. for review:

1. Planting Plan.
2. Irrigation Plan.
3. Encroachment Permit requirements.

COMMON NAME	SCIENTIFIC NAME	FLOWERING CHARACTERISTICS	EVERGREEN/ DECIDUOUS
Coolibah	<i>Eucalyptus microtheca</i>	Inconspicuous creamy white flowers	Evergreen
Nichols Willowleaf Peppermint	<i>Eucalyptus nicholii</i>	Small creamy white flowers in summer	Evergreen
Silver Dollar Gum	<i>Eucalyptus polyanthemos</i>	Small creamy white flowers in spring and summer	Evergreen
Australian willow	<i>Geijera parviflora</i>	Small cream colored flowers in summer	Evergreen
Maidenhair tree	<i>Ginkgo biloba</i>	Golden yellow leaves in fall	Deciduous
Jacaranda	<i>Jacaranda mimosifolia</i>	Lavender-blue flowers in the spring	Partially deciduous
Chinese Flame Tree	<i>Koelreuteria bipinnata</i>	Small yellow summer flowers	Deciduous
Chinese Pistache	<i>Pistachia chinensis</i>	Bright red fruit. Non-showy flowers	Deciduous
Victorian Box	<i>Pittosporum undulatum</i>	Long creamy white flowers in early spring	Evergreen
Fern Pine	<i>Podocarpus gracilior</i>	Very small and inconspicuous flowers	Evergreen
Ornamental Pear	<i>Pyrus calleryana</i>	Clustered white in spring	Semi-evergreen
London Plane tree	<i>Platanus spp.</i>	Inconspicuous spring flowers	Deciduous
Holly Oak	<i>Quercus ilex</i>	Cream-colored catkins	Evergreen
Sawleaf Zelkova	<i>Zelkova serrata</i>	Inconspicuous spring flowers	Deciduous

Table 2B.1: Palette of Shade Trees

COMMON NAME	SCIENTIFIC NAME	FLOWERING CHARACTERISTICS	EVERGREEN/ DECIDUOUS
Manzanita	<i>Arctostaphylos 'Howard Mchinn'</i>	Waxy, bell-like, winter flower	Evergreen
Rock Rose	<i>Cistus hybridus</i>	White with yellow center spring flower	Evergreen
Hopseed Bush	<i>Dodonea viscosa 'purpurea'</i>	Insignificant flowers, purple leaves	Evergreen
Escallonia	<i>Escallonia 'newport dwarf'</i>	Deep pink flowers spring – fall	Evergreen
Lantana	<i>Lantana camara</i>	Red, yellow, orange flowers in spring or summer	Evergreen
Oregon Grape	<i>Mahonia aquifolium</i>	White summer flower, blue berries	Evergreen
Dwarf Myrtle	<i>Myrtus communis 'compacta'</i>	White summer flower, blue berries	Evergreen
Oleander	<i>Nerium oleander 'Petite Salmon'</i>	Salmon-colored summer flowers	Evergreen
New Zealand Flax	<i>Phormium</i>	Red or yellow flowers in long clusters	Evergreen
Mock Orange	<i>Pittosporum tobira</i>	Fragrant cream-colored spring flowers	Evergreen
Indian Hawthorne	<i>Rhaphiolepis indica</i>	Pink or white spring flowers	Evergreen
Rosemary	<i>Rosmarinus officinalis</i>	Blue, winter or spring flowers	Evergreen
Westringia	<i>Westringia fruticosa</i>	white flowers in winter or spring	Evergreen
Xylosma	<i>Xylosma congestum</i>	Insignificant flowers	Evergreen

Table 2B.2: Palette of Shrubs

COMMON NAME	SCIENTIFIC NAME	SUN NEEDS	FLOWERING CHARACTERISTICS	EVERGREEN/ DECIDUOUS
Manzanita	<i>Arctostaphylos 'Carmel Sur' & 'John Dourey'</i>	Sun	Waxy, bell-like, winter flower	Evergreen
Rock Rose	<i>Cistus salvifolius</i>	Sun	White spring flower	Evergreen
Lantana	<i>Lantana montevidensis</i>	Sun	Purple or white spring and summer flower	Evergreen
Oregon Grape	<i>Mahonia 'repens'</i>	Shade	Yellow winter flower, blue berries	Evergreen
Dwarf Rosemary	<i>Rosmarinus 'prostatatus'</i>	Sun	Blue winter and spring flower	Evergreen
Star Jasmine	<i>Trachelospermum jasminoides</i>	Sun/shade	White scented spring flower	Evergreen

Table 2B.3: Palette of Ground Covers

COMMON NAME	SCIENTIFIC NAME	FLOWERING CHARACTERISTICS	EVERGREEN/ DECIDUOUS
Peppermint tree	<i>Agonis flexuosa</i>	Small white, early summer flower	Evergreen
Silk Tree	<i>Albizia julibrissin</i>	Pink fluffy summer flower	Evergreen
Lemon Bottlebrush	<i>Callistemon citrinus</i>	Red brushes, year round	Evergreen
Desert Willow	<i>Chilopsis linearis</i>	Pink, white, lavender trumpets	Evergreen
Bronze Loquat	<i>Eriobotrya deflexa</i>	Creamy white spring flower	Evergreen
Goldenrain Tree	<i>Koelreuteria paniculata</i>	Yellow summer flower	Deciduous
Crape Myrtle	<i>Lagerstroemia indica</i>	White, pink, rose, and lavender flowers in summer	Deciduous
Sweet Bay	<i>Laurus nobilis 'Saratoga'</i>	Yellow spring flower	Evergreen

Table 2B.4: Palette of Flowering Accent Trees

COMMON NAME	SCIENTIFIC NAME	SUPPORT REQUIREMENTS	FLOWERING CHARACTERISTICS	EVERGREEN/DECIDUOUS
Evergreen Clematis	<i>Clematis armandil</i>	Needs support	White spring flower	Evergreen
Lavender Trumpet Vine	<i>Clytostoma callistegloides</i>	Needs support	Purple spring flower	Evergreen
Creeping Fig	<i>Ficus repens</i>	No support	No flower	Evergreen
Carolina Jessamine	<i>Gelsemium sempervirens</i>	Needs support	Yellow flower early spring	Evergreen
Hardenbergia	<i>Hardenbergia violacea</i>	Needs support	Purple spring flower	Evergreen
Algerian Ivy	<i>Hedera canariensis</i>	No support	No flower	Evergreen
Cat's Claw Vine	<i>Macfadyena unguis-cati</i>	No support	Yellow spring flower	Deciduous
Boston Ivy	<i>Parthenocissus tricuspidata</i>	No support	No flower, red fall color	Deciduous

Table 2B.5: Palette of Vines

Sign Design Guidelines

2C.1 Background

The purpose of the following sign design guidelines is to:

- improve the attractiveness and orderliness of the Downtown Retail District's building signs,
- appropriately identify the business being conducted on the site in a manner that is harmonious with an improving image for the retail district; and
- to prevent the loss of visual prominence resulting from excessive or inappropriate signs on nearby sites.

As in the architectural design guidelines, utilizing the history of the district has been selected as the most practical and marketable visual strategy for the long term improvement of the area.

These Sign Design Guidelines are for exterior signs on existing buildings as well as future new infill structures only. They are solely concerned with aesthetic appearance.

They are specifically not intended to contain any recommendations about the structural integrity or safety of any sign installation. The business owner and their subcontractor must comply with all city building and safety codes, regulations, ordinances, permits and inspections relevant to fabrication and installation of any sign.

Please note that the Development Code contains Sign Standards for all other portions of the Project Area that are not covered in this docu-

ment. Those areas shall be governed by the standards for the underlying Zoning Districts. Please refer to the Development Code for standards not covered in these Sign Design Guidelines.

2C.2 Glossary of Terms

Awning Valance Sign: a screen printed sign applied to the narrow vertical fabric panel at the lowest and front-most edge of a fabric awning.

Color Palette: a selection of preferred harmonious colors.

Content: the information or message of the sign.

Gold leaf: a sign maker's product, extremely thin sheets of pure gold which are valued for their long lasting ability not to tarnish or discolor.

Letter Area: the space within a rectangle drawn around all the letters in a sign.

Letter Stroke Widths: the width of the individual parts of the letter.

Letter style: the design of the alphabet. Goudy, Bodoni, Cheltenham, Helvetica and Futura are names of commonly used letter styles.

Mid-block pass-through: a public exterior or interior pedestrian corridor connecting the street frontage to the rear parking area.

Mounting: the means of installing or attaching the sign to the building.

Placement Area: the largest flat plane of the facade. In the 1950's styles Subdistrict only, a large

area of facade covered by a uniform patterned, textured, embossed or perforated decorative material may be considered as the Placement Area.

Primary Facade Sign: this is the visually dominant wall mounted and lighted required sign on the building's street frontage which identifies only the primary business in the building with street level frontage. The information message of a Primary Facade Sign is limited solely to the name of the business. Businesses elsewhere in the building without street level frontage will not be permitted to have any prominent facade signage. These non-frontage businesses will be identified at a discrete scale on /or adjacent to entry door and with second floor window signs.

Sans serif: letter styles with no serifs. (See figure 2C.1)

Script Letters: the letter style which is visually similar to handwriting.

Secondary Facade Sign: an optional sign on a secondary side elevation of a building. These secondary signs shall replicate as closely as possible the Primary Facade Sign while accommodating any changes in the architecture.

A rear entry sign is not considered a secondary facade sign.

Sans serif : a visual detail that divides letter styles into two major groups: serif letters & sans serif letters. (See figure 2C.1)

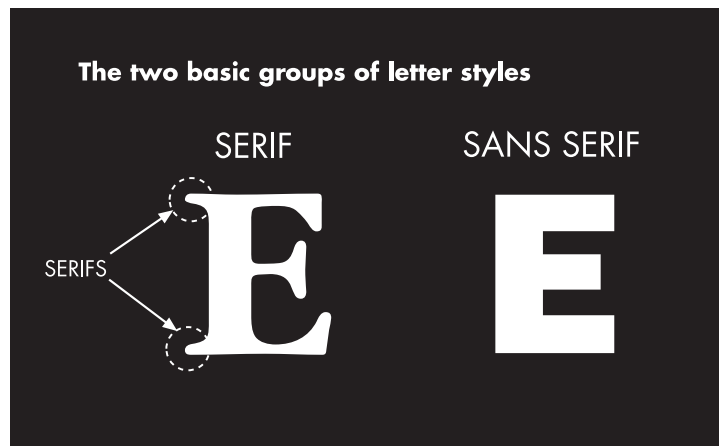
Sign Area: the space within a rectangle drawn around the outermost perimeter of a sign, not including mounting devices.

Why letter size is only one of the factors in sign design



The above two names, of equal area, illustrate the role that stroke width plays in the visual impact of a sign and why sign area cannot be the sole criteria for visual harmony among adjacent businesses.

The effect of stroke width on sign design



THIN	<i>Ontario</i> Ontario <i>Ontario</i> ONTARIO Ontario
MEDIUM	<i>Ontario</i> Ontario Ontario Ontario Ontario
BOLD	Ontario Ontario Ontario Ontario ONTARIO

Figure 2C.1: Elements of Letters

Window Sign: the sign(s) applied directly to the interior surface of the major display window(s) at street level. If the facade has two display windows of equal size separated by the main entry there can be a sign in each window. These sign(s) are pedestrian oriented and frequently shaded by awnings. Window signs shall not be lit externally.

2C.3 Permitted Signs

The following signs are permitted on all commercial facades in all three Subdistricts:

- Primary Facade Sign
- Window Sign
- Projecting Pedestrian Sign
- Rear Entry Sign
- Secondary Facade Signs
- Awning Valance Signs
- Second Floor Window Signs

Primary Facade Signs, Window Signs, Projecting Pedestrian Signs, and Rear Entry signs should be installed before the installation of the other permitted signs.

To achieve the historic distinctions between the Subdistricts, the guidelines are different in each Subdistrict for Primary Facade Signs and Window Signs.

These “Subdistrict specific” sign guidelines are discussed in the following sections:

- 2C.6 Turn-of-the Century Subdistrict
- 2C.7 1920 through 1940 Styles Subdistrict
- 2C.8 1950’s Styles Subdistrict

The guidelines for the Projecting Pedestrian-scaled Signs, Rear Entry Signs and Awning Valance Signs are the same for all three Subdistricts and are contained in the following section.

2C.4 Sign Design Guidelines common to all Subdistricts

2C.4.1 Exempt Signs

One “open / closed” window sign per street frontage which does not exceed 2 square feet.

Temporary window posters which do not exceed 4 square feet for time-specific events.

Real estate “for sale or lease” signs.

Existing historic signs preserved or restored for their esthetic value.

Historic information / plaques on private property no greater than 2 square feet in area.

2C.4.2 Prohibited Signs

Temporary “Sale” or holiday signs painted on windows.

Wall-mounted product billboards, posters and advertisements.

Signs painted directly on building surfaces, walls and fences. (Except windows and awning valances)

Roof mounted signs. (Except, with limitations, in the 1950’s Subdistrict)

Rectangular sign cans: sheet metal boxes with 90 degree corners, an acrylic face internally lighted usually with fluorescent tubes. *Note: Exceptions to this prohibition will be allowed in the 1950’s Subdistrict.*

Portable sidewalk signs.

Permanent banners, steamers, and bunting.

Balloons larger than 24 inches in diameter with advertising messages.

Printed posters displayed in windows for longer than 90 days.

Repetitious information within a single street frontage.

Signs with flashing lights.

Statues, sculptures, large three dimensional props and parked vehicles used for advertising.

Signs with mechanically moving elements.

Private parking information in letters larger than 2”.

Telephone numbers larger than 2” high.

Street names in letters larger than 2” high.

Information about goods and services not available on site.

2C.4.3 Second Floor Window Signs
(no window signs are permitted above the second floor)

Content: The name of the business only.

Maximum Number: The maximum number of window signs shall be limited to two signs per second-floor business per elevation.

Maximum area: 30% of the area of the window glazing on which the sign is applied. For example, if the window is double-hung, the 30% restriction applies to only half of the total double-hung window.

Letter style: Serif letter styles in the Turn-of-the-Century Subdistrict, sans serif letter styles in the 1920 through 1940's Styles Subdistrict and either in the 1950's Style Subdistrict.

Material & color: Must match the required street level display window sign of the same building.

Lighting: Window signs shall not be externally lit.

2C.4.4 Awning Valance Signs

Refer to the Facade Architectural Guidelines for awning materials, structure, colors, patterns and mounting heights.

Content: At the discretion of the business owner, awning valance graphics can contain

only one of the following types of information:

1. The address number only (no street names)
2. The name of the business
3. A one-line list of goods and services in letters of a uniform height not to exceed 50% of the vertical height of the awning valance.

Placement: Awning signs can only be placed on the awning valance. Address numbers or the business name graphics can be placed in the center of the valance. Placement at the left or right ends of the valance may be allowed if a street tree or light fixture is blocking the center portion of the awning.

Maximum area: The vertical height of the graphics must not exceed 50% of the vertical height of the awning valance not including a scalloped or decorative edge. If a striped awning fabric is selected a solid color printed panel should be placed behind the letters to increase their readability. If this is done, the height of the color panel should not exceed 60% of the vertical height of the valance (excluding any scalloped edge), and the letter height should not exceed 60% of the vertical height of the color panel.

Letter style: Serif letter styles in the Turn-of-the-Century Subdistrict, sans serif letter styles in the 1920 through 1945 Subdistrict and either in the 1945 through 1960 Subdistrict. The letter style used on the awning valance must match a letter style selected for one of the other facade signs.

Color: The awning graphics color(s) may be selected from the Architectural Color Palette choices for appropriate contrast on the fabric color and pattern selected. Refer to the Facade Guidelines for a list approved awning materials.

Application technique: Due to the porous texture of awning fabric, the awning valance sign should be screen printed. This process will produce clean edges which are very difficult to achieve with hand painting. Screen printing is usually done before the awning is sewn and installed. Vinyl awning fabric and vinyl awning graphics are not permitted in this Subdistrict.

Lighting: The architectural lighting guidelines permit the whole awning to be internally lit. Any additional lighting shall not be permitted for the valance graphics.

2C.4.5 Pedestrian-scaled Projecting Signs

Every business with street level frontage should have a pedestrian-scaled projecting sign on the street facade of their building. (See figure 2C.2.)

Definition: A double-sided sign which hangs from a mounting device and projects out from the building facade over the sidewalk. These signs are of a size appropriate to the visibility of pedestrians, as opposed to persons in vehicles.

Content: The only words shall be the name of the business. Artwork is encouraged. The name of the business should dominate the design. Artwork (illustrations) shall be subordinate.

Form & materials: The main part of the sign shall be a panel. The shape of the panel shall be horizontal: the height of the panel shall not be greater than 70% of the panel width. Irregular shapes and cutout and applied elements are preferred.

Placement: The bottom edge of the sign shall be 7 feet above the sidewalk. The distance between the plane of the building facade and the sign shall be 9 inches.

Maximum area: 3.5 square feet.

Minimum area: 3 square feet.

Letter styles, ornaments & colors: The sign design does not need to be identical to the window or facade signs, but the elements

of letter style, ornaments and colors should be the same as those used elsewhere on the building.

Mounting: The sign may be hung from a wall-mounted bracket or hung from the structure of a non-retractable awning or mounted on the underside of an architectural cantilevered canopy. The sign shall be mounted in a manner that would allow it to swing if struck.

Lighting: Optional, if lighted, the source shall be external.

2C.4.6 Rear Entry Signs

Content: Only the name of the business.

Sign type options:

Type 1: A single-sided sign wall mounted parallel to the wall with 2” spacers between the sign and the wall.

Mounting location: Shall be no greater than 24” to the edge of the door. The mounting location may be on the left or right of the rear entry door. The top of the sign should be 4 inches below the top of the door.

Maximum sign area: 12 square feet.

Minimum sign area: 5 square feet.

Type 2: A double-sided sign mounted so as to project at a right angle to the plane of the wall. The bottom of the sign shall be 8 feet above the finished grade.

Maximum sign area: 9 square feet per side.

Minimum sign area: 5 square feet per side.

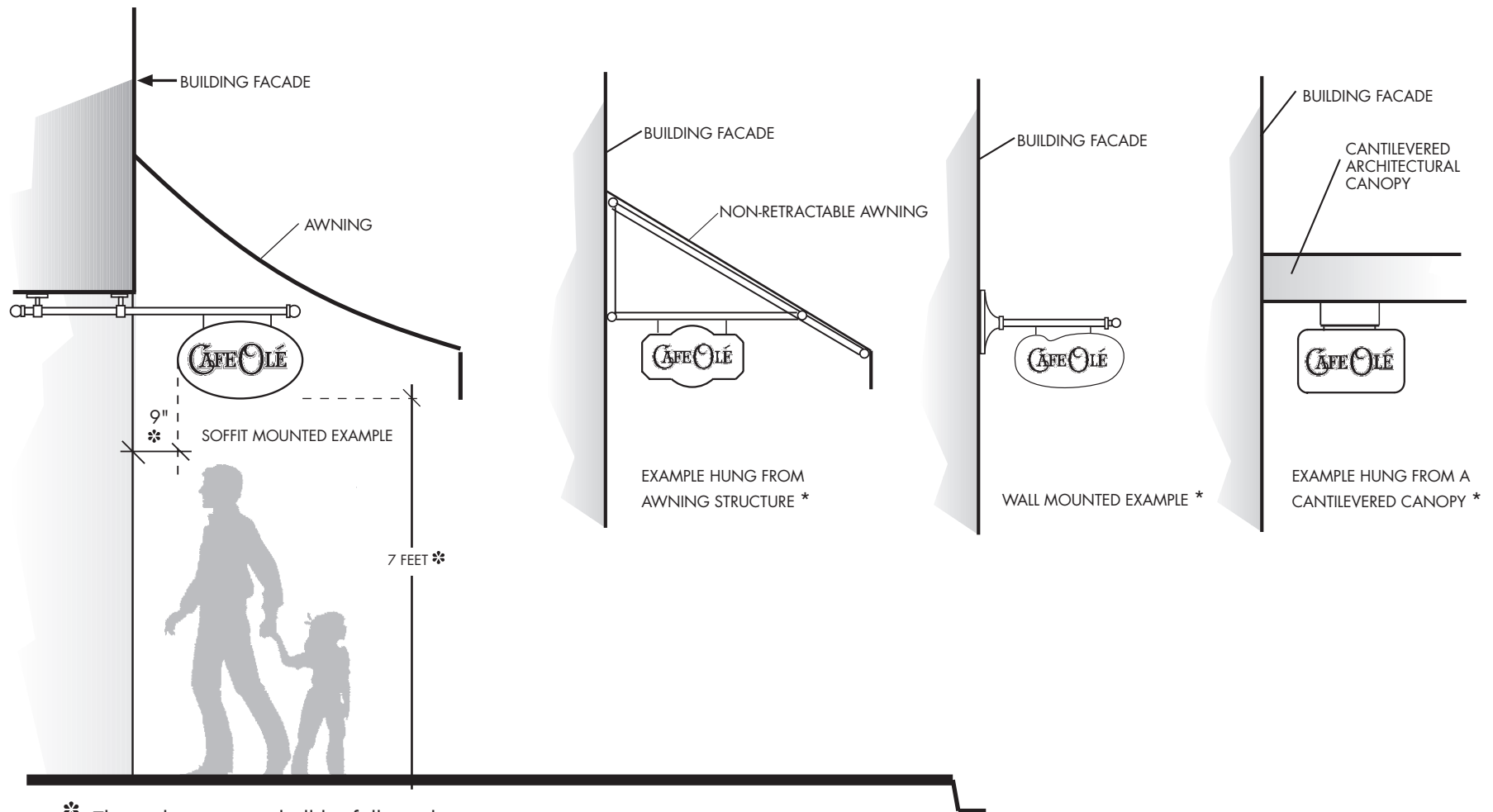
Mounting location: No part of this sign shall be closer than 2 feet to the property line.

Letter styles, ornaments & colors: Rear entry signs do not have to match the materials and fabrication methods of the Primary Facade Sign. But the letter styles and colors on the Rear Entry Sign should match those of the Primary Facade Sign. None of the letters shall be closer than 6 inches to the edge of the sign.

Lighting: External lighting is required on rear entry signs.

2C.4.7 Multi-tenant Signs

A building with multiple tenants shall be restricted to identifying those tenants without street level frontage at a discrete pedestrian scale on, or adjacent to, the entry door. The maximum letter height for this tenant list is 2 inches. Only businesses with street level entries and window frontage are permitted to display large vehicle-oriented Primary Facade Signs as described later in these Guidelines. Second floor business with second floor windows are permitted to have a sign in each of their windows displaying only their business name in an area no larger than 30% of a single pane of glass. No window signs are permitted above the second floor.



* These dimensions shall be followed to maintain visual harmony between adjacent facades.

* The minimum dimensions shall be followed regardless of mounting method.

Figure 2C.2: Examples of Mounting Options for Pedestrian-scaled Projecting Signs

2C.4.8 Mid-block Pass-through Signs

See the Facade Guidelines section for a description of and design guidelines for these pedestrian corridors.

No private business signs shall be allowed on the walls or within the landscaping of the mid-block pass-throughs unless there is a public entry that opens onto a mid-block pass-through. If there is a business entry on the mid-block pass-through, the sign guidelines will be the same as the guidelines for sign and sign lighting at a rear entry. Windows on a mid-block pass-through can be used for a business name, goods and services signs subject to the same letter area and placement guidelines as the street-facing windows.

2C.5 General Considerations

2C.5.1 Letter style exemptions and corporate graphic programs

These guidelines provide examples of historically preferred letter styles for each Subdistrict. However the business owner may use a non-historic letter style for the name of the business only for reasons of marketing. This exemption recognizes the evocative power of a letter style to communicate the nature of the goods or services offered. For example, a business in the Turn-of-the-Century Subdistrict might have a particularly contemporary product line, for which a contemporary letter style might be more communicative. This exemption also allows busi-

nesses with existing multiple locations and an established graphic style to benefit from the public's familiarity with their visual image. This exemption applies only to the letter style of the business name. All other visual aspects of the business' sign such as scale, placement and content must conform to the Guidelines.

2C.5.2 Relationship between letter style and sign area

The letter stroke width has an important affect on the visual impact of a sign. Please refer to figure 2C.1. Letters that use very thick bold stroke widths do not need to be as large as letters that use thinner stroke widths to achieve the same readability and public awareness. Therefore, when these guidelines refer to maximum letter area some judgment must be exercised depending on large, medium or small stroke widths. Please refer to the stroke width example chart in figure 2C.1. Sign impact is also affected by the use of capital letters and script letters. Words using all capital letters do not have to be as large in rectilinear area as words using capital and lower case or script letters. The effect of these distinctions on sign area will be subject to the design review process.

2C.5.3 Multi-cultural, multilingual marketing

These Sign Design Guidelines primarily specify four types of signs for each commercial facade: Primary Facade Sign, Window Sign, Aw-

ning Valance Sign and a Pedestrian-scaled Projecting Sign. For those businesses who appeal to a multilingual clientele, these guidelines suggest using only one language per sign. Other signs on the facade may be in another language. This will avoid the visual clutter of making each sign bilingual. The use of more than one language or alphabet does not alter or expand the content and maximum area restrictions of these Sign Design Guidelines.

2C.5.4 Nonpermanent promotional banners

Temporary fabric banners can be displayed for a maximum of three times per year and shall be removed after 45 days, and shall not be replaced within the following 30 days. Holiday decorations shall be removed no later than 7 days after the holiday. Temporary window painting is not permitted.

2C.5.5 Incidental or minor signs

Incidental signs such as store hours, parking information, telephone numbers, credit cards accepted should be scaled for pedestrian, not vehicular, visibility. The maximum letter height for this type of information is 1.5". Sign location is limited to either on, or adjacent to, entry doors. The total sign area is limited to 2 square feet.

2C.5.6 Address numbers

Every business shall display an address number.

Content: Only the number. Not the street name.

Required letter height: 4 inches.

Placement: Centered, left to right, 12” from the top, on a glass door or centered on a glass transom or on the awning valance.

Letter style: Repeat a letter style used elsewhere on the building facade.

Color and materials: On glass, use a light color or gold or silver leaf that is in use elsewhere on the building, hand paint or screen print to the interior side of the glass. On the awning valance, screen print in a contrasting color selected from the Architectural Color Palette of the relevant Subdistrict.

2C.5.7 Quality of sign materials, fabrication and installation

All signs must be fabricated and installed to the highest standards of quality craftsmanship. All possible attention must be paid to the details of fabrication that result in an attractive and durable sign. Only exterior grade materials shall be used. Sheet metal detailing is a particular area for concern. The electrical power source such as wires or conduit for internal and external sign lighting must not be exposed. All the

appropriate manufacturers recommendations shall be followed when fabricating components, applying sealers, primers and finish coats of paint. The City reserves the option of inspecting the finished sign prior to installation.

2C.5.8 Sign maintenance

All exterior signs shall be kept clean and properly maintained. All supports, braces, anchors and electrical components shall be kept safe, presentable and in good structural condition. Defective lighting elements shall be promptly replaced. Weathered and/or faded painted surfaces shall be promptly repainted.

2C.5.9 Encroachment Permits

An encroachment permit is required before the installation of any sign that extends into the right-of-way.

Please contact the City of Ontario Engineering Department for further information.

2C.6 Signs for the Turn-of-the-Century Subdistrict

2C.6.1 Primary Facade Sign

Content: The name of the business only.

Placement: The sign must be centered within the sign band of the building. (See figure 2C.3)

Maximum letter height: The maximum height of the largest letter must not be more than 70% of the flat vertical dimension of the building's sign band. The letters must not be placed closer than two feet from the left or right edge of the sign band. (See figure 2C.4)

Minimum letter height: The minimum height of the largest letter must not be less than 50% of the flat vertical dimension of the building's sign band.

Letter style: Serif and script letter styles similar to those shown on the Turn-of-the-Century letter style, ornaments and borders sample page are preferred. (See figure 2C.5)

Graphic ornaments: Refer to the Turn-of-the-Century Primary Facade Sign Ornament chart shown in figure 2C.5 for examples of acceptable ornaments. Ornaments shall not be painted directly on the wall. The material of the ornament shall be a minimum of half an inch thick. Ornaments shall be discreet in size and used in pairs symmetrically within

the sign band. They are not calculated as part of the maximum letter area.

Color: Gold or silver leaf is preferred. For painted letters, select either the major trim color, minor trim color or accent color from the architectural color palettes in the Facade Section of these Guidelines. Painted letters should have a high gloss finish.

Materials / mounting: Individually cut out letters are required. (Script letter styles can be linked). The letters must be a minimum of 1" in depth and mounted on spacers a minimum of 1" off the build surface. (See figure 2C.3) Any exterior grade materials and fabrication techniques are acceptable for the letters. Sculpted letters are preferred over straight cut letters. Refer to figure 2C.4).

Lighting: Refer to figure 2C.6. Visible neon tube light is prohibited in this Subdistrict.

2C.6.2 Window Sign

Content: Window signs must contain the name of the business. They may also contain brief information about the goods and services. The letter size of any supplemental information about goods and services should be no larger than 30% of the letter size of the business name. (See figures 2C.7 & 2C.8)

Placement: If the building facade is symmetrical with a central entry and two major windows, there should be a window sign in each window. If the facade is asymmetrical, a

window sign should be applied in only the largest window.

Maximum letter area: 15% of the area of the window glazing on which the sign will be applied, not including ornaments or borders. (See figure 2C.7)

Minimum letter area: 10% of the area of the glass, not including ornaments and borders.

Letter style: Serif and script letter styles similar to those shown on the letter style, ornaments and borders sample page are preferred. (See figure 2C.4)

Borders and ornaments: Every window with a sign must have an ornamental border. Borders on all frontage windows are preferred. Borders do not have to be placed on all four sides of the window. The inner edge of the border should not be further than 6" from the outer edge of the glass. The outer edge of the border shall be no closer than 3 inches to the outer edge of the glass. Words of a uniform height not to exceed 2" may be used as part of a border. (See figure 2C.8)

Material & color: For letters, ornaments and borders, gold or silver leaf or metallic vinyl are the preferred materials for window signs in this Subdistrict. Very light value colors are also acceptable. A black or very dark "drop shadow" color behind the letters is recommended to increase visibility. The sign(s) and borders shall be applied directly to the interior side of the glass window.

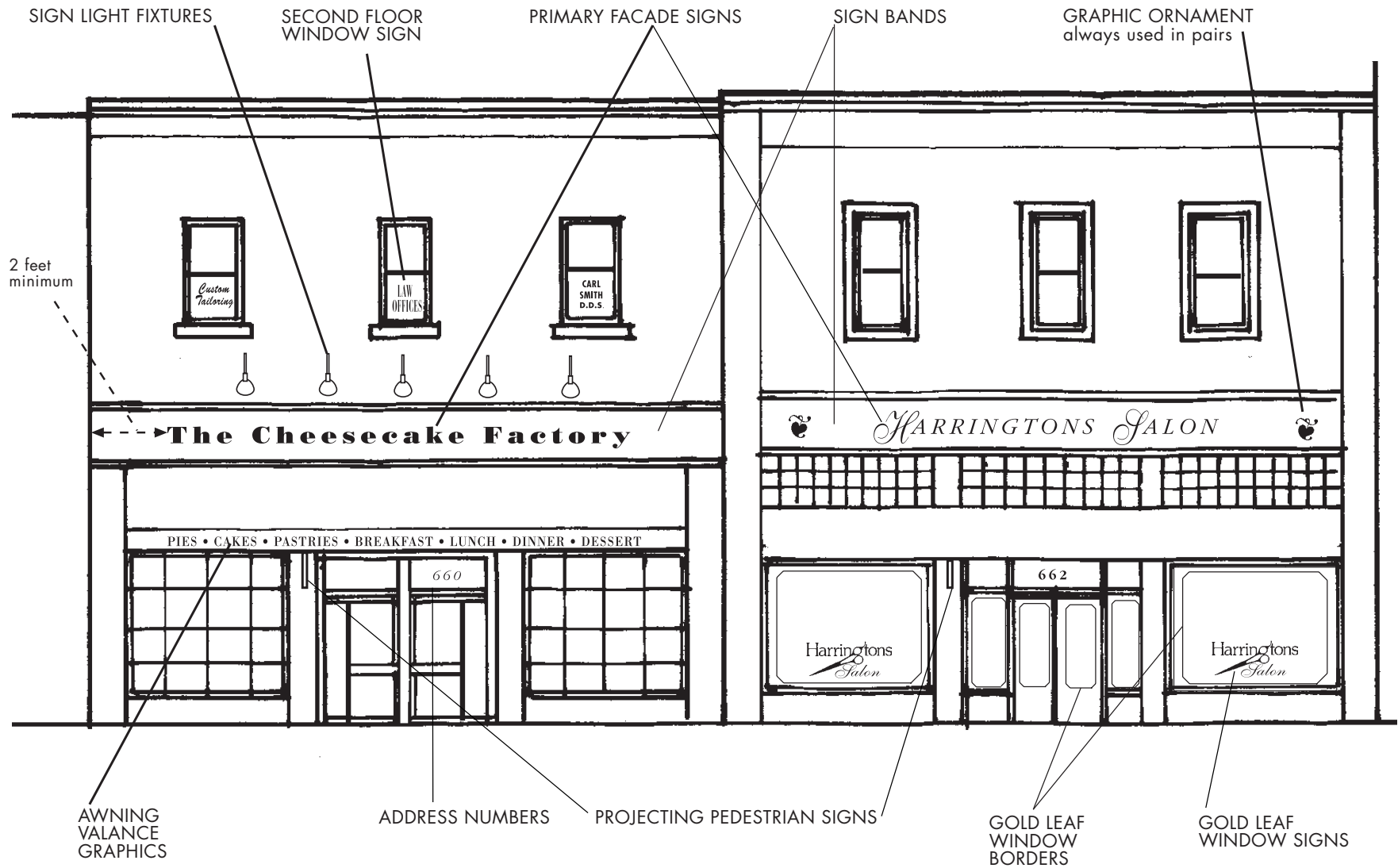


Figure 2C.3: Example of Facade Signs in the Turn-of-the-Century Subdistrict

2C.6.3 Prohibited Signs in the Turn-of-the-Century Subdistrict

Window signs above the second floor.

Pole mounted or freestanding signs.

Signs with neon tube lighting.

Please see section 2C.4.2 for a complete list of prohibited signs in all Subdistricts on Page 84.

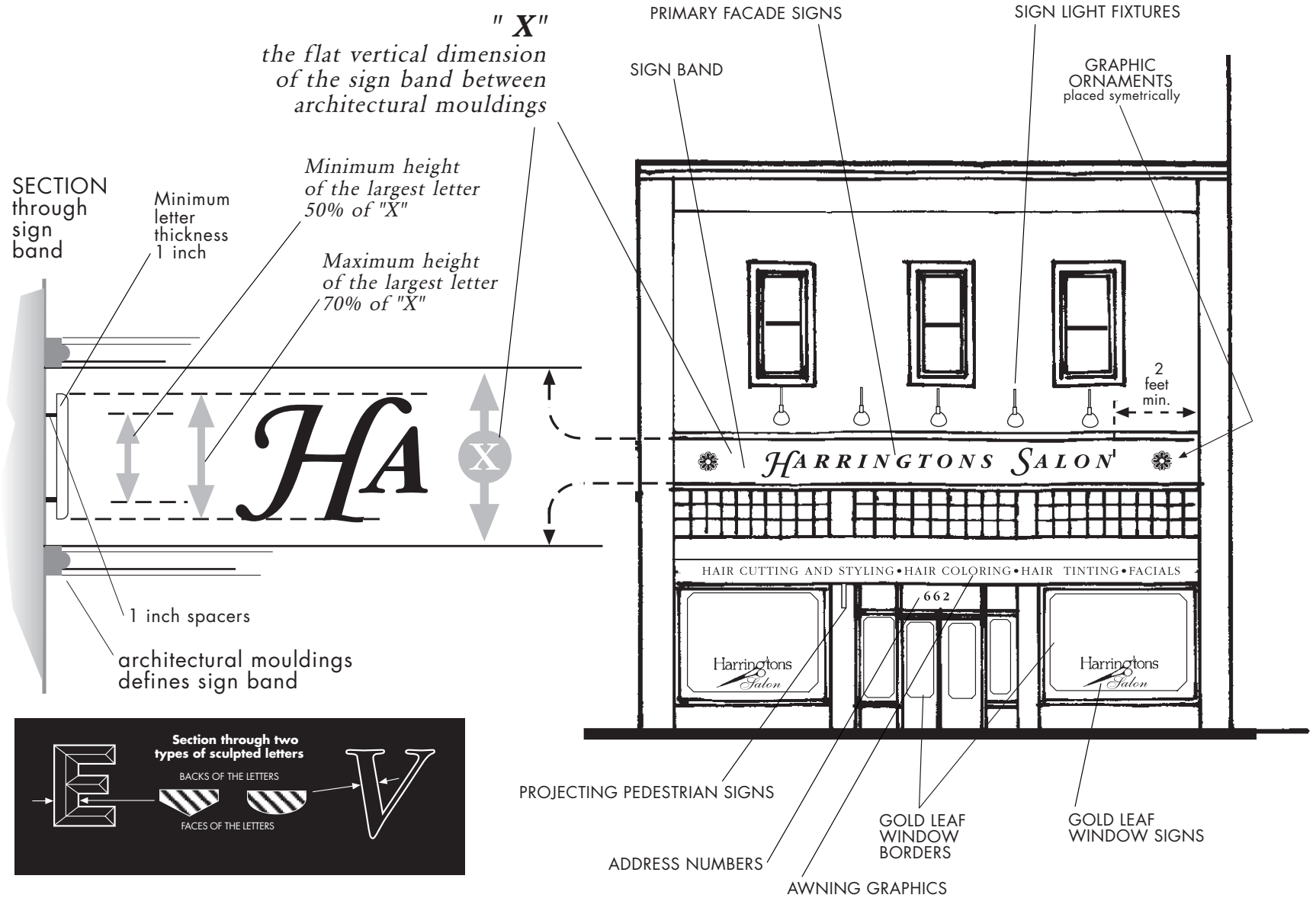


Figure 2.C.4: Detail of Primary Facade Sign in the Turn-of-the-Century Subdistrict

Letters styles with "serifs" are preferred

CENTURY SCHOOLBOOK
Century Schoolbook
BOOKMAN Bookman
COLLEGE BLACK
GARAMOND
Garamond
BODONI Bodoni
PALATINO Palatino
MICHELANGELO
Goudy Bold
Goudy Bold

Script and italic serif letter styles

Shelley Alegre
Monotype Cursive

Custom lettering, ornaments and decorative border examples



Figure 2C.5: Suggested Letter styles and Ornaments in the Turn-of-the-Century Subdistrict

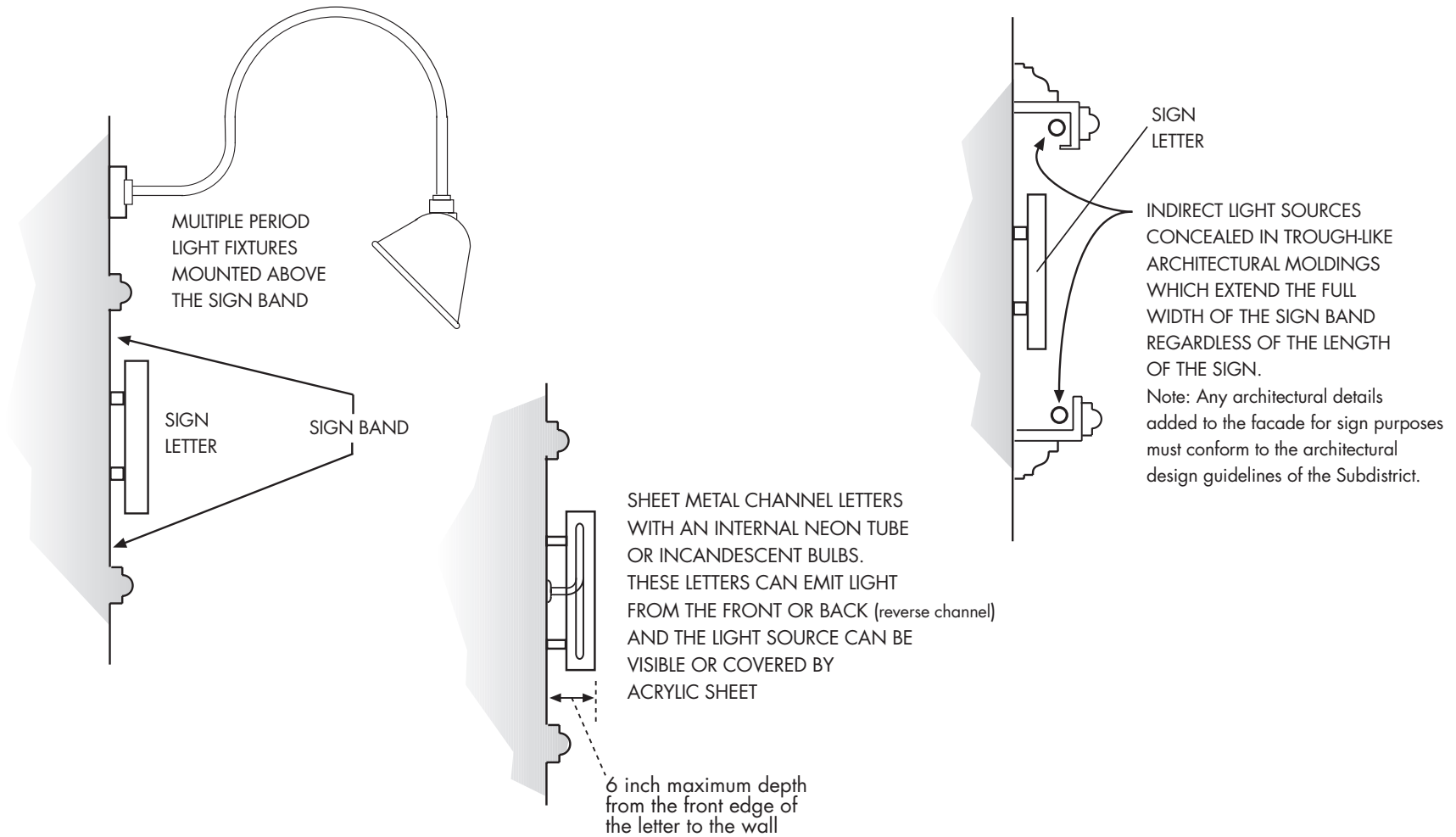


Figure 2C.6: Suggested Methods of Primary Facade Sign Lighting in the Turn-of-the-Century Subdistrict



Figure 2C.7: Street level Window Sign Example in the Turn-of-the-Century Subdistrict



Street level window sign example showing services information used as a border. This information is scaled for pedestrian, not vehicular, visibility. The height of the services/ merchandise letters must not be larger than 2"

Figure 2C.8: Street level Window Sign Example in the Turn-of-the-Century Subdistrict

2C.7 1920 through 1940's Subdistrict

This Subdistrict is more stylistically diverse than the Turn-of-the-Century Subdistrict and therefore more open to interpretation by the Design Review Process. The most distinct styles within this time span are Art Moderne, Art Deco and the Streamline Style.

2C.7.1 Primary Facade Sign

Content: The name of the business only.

Placement area: Within the largest flat rectangular area on the facade. (See Figure 2C.9)

Maximum letter area: If the placement area as described above is 20% or more of the total rectilinear area of the facade, the maximum letter area is 15% of the placement area. (See Figure 2C.9)

If the placement area is less than 20% and more than 5% of the total rectilinear area of the facade, the maximum letter area is 20% of the placement area.

If the placement area is 5% or less of the total rectilinear area of the facade, the maximum letter area is 30% of the placement area. (See Figure 2C.10)

Ornamental elements are not calculated as part of the maximum letter area.

Minimum letter area: 60% of the allowable maximum letter area.

Letter style: Sans serif preferred, refer to Suggested Letter Styles for the 1920 through 1945 Subdistrict. (See Figure 2C.11)

Color: Select colors which are compatible with the Architectural Color Palette for this Subdistrict. Exterior grade metallic finishes are also appropriate for this Subdistrict.

Materials / mounting: Individual sheet metal letters or sheet metal signs with curvilinear silhouettes faced with painted graphics and visible neon are very appropriate for this Subdistrict. As in all Subdistricts, rectangular sign cans with an acrylic face and an internal light source (usually fluorescent) are specifically prohibited. (See Figure 2C.10)

Lighting: Double-sided projecting blade signs with neon are also appropriate. Blade signs are narrow in width, predominantly vertical with stacked letters. Channel letters mounted on exposed "raceways" are not allowed. (See Figure 2C.12)

2C.7.2 Window Signs

To promote marketability in all the Subdistricts, the preferred use of windows is to provide a view of products (merchandise) or a view into the business interior. Therefore, the greater portion of the window area must remain clear, free from graphics or obstructions. Windows should not be covered 24 hours a day by interior curtains, very dark tinting or non-merchandise equipment that blocks the view into the building.

Content: Window signs must contain the name of the business. They may also contain brief information about the goods and services. The letter size of any supplemental information about goods and services should be no larger than 30% of the letter size of the business name.

Placement: If the building facade is symmetrical with a central entry and two major windows, there should be a window sign in each window. If the facade is asymmetrical, a window sign should be placed in only the largest window.

Maximum letter area: 15% of the area of the window glazing on which the sign will be applied, not including ornaments or borders.

Minimum letter area: 10% of the window glazing, not including ornaments and borders.

Letter style: Sans serif letter styles are recommended. (See Figure 2C.14)

Borders and ornaments: Optional; Art Deco, Art Moderne and Streamline styles are encouraged.

Material & color: For letters, ornaments and borders gold or silver leaf or metallic vinyl are the preferred materials for window signs in this Subdistrict. Very light value colors are also acceptable. A black or very dark "drop shadow" color behind the letters is recommended to increase visibility. The graphics should be applied directly to the interior side of the glass window.

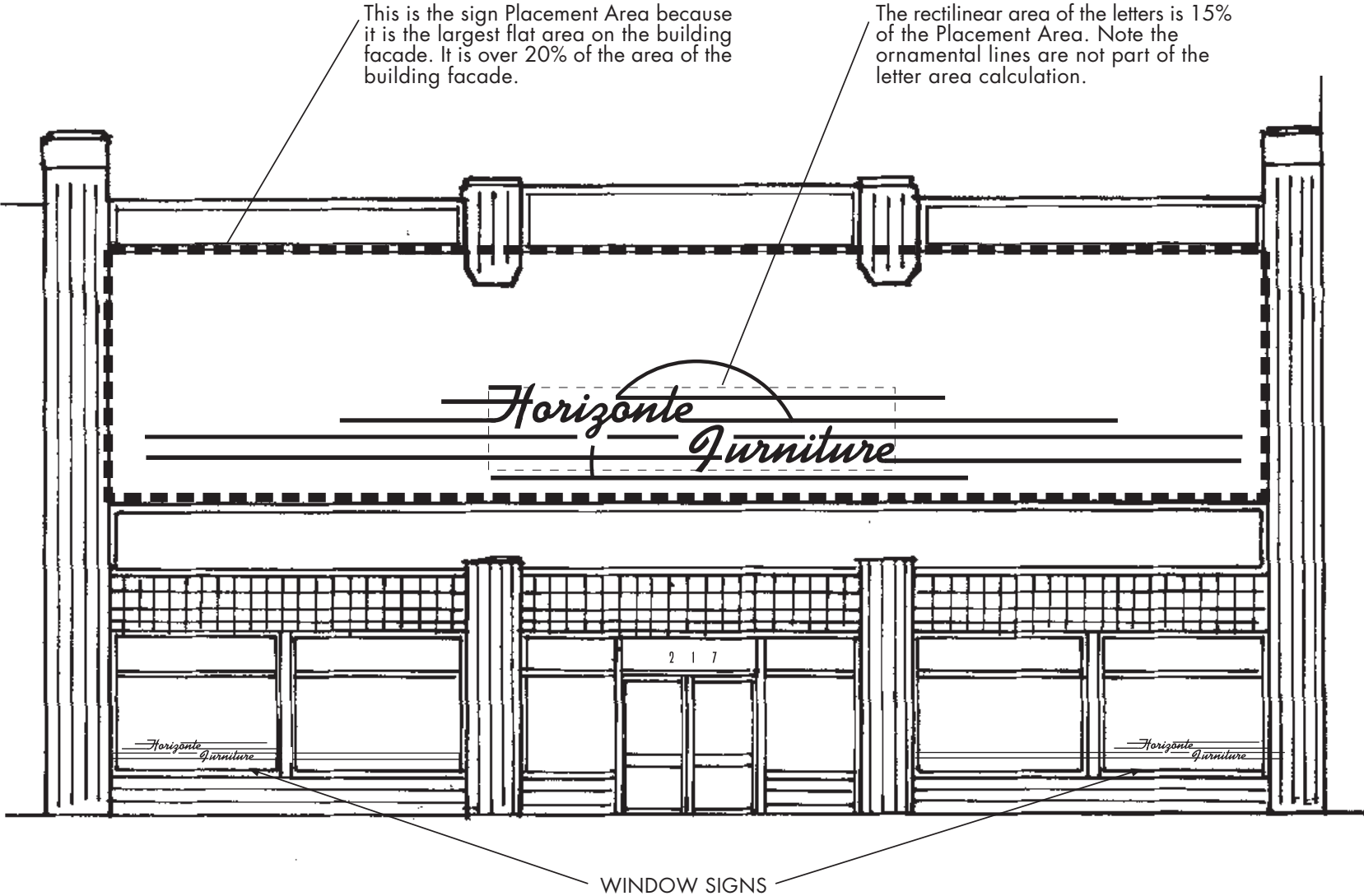


Figure 2C.9: Calculation of Maximum Letter Area for Primary Facade Signs in 1920's-1940's Subdistrict: Method 1

2c Sign Design Guidelines: Retail Districts

Lighting: Window signs should not receive their own exterior light source.

2C.7.3 Prohibited Signs in the 1920's - 1940's Subdistrict

Window signs above the second floor.

Pole mounted signs.

Freestanding signs.

Please see section 2C.4.2 for a complete list of prohibited signs in all Subdistricts on Page 84.



Sheet metal signs with curvilinear (non-rectangular) silhouettes faced with painted graphics and visible neon are very appropriate in the 1920's through 1940's Subdistrict. These signs are double-sided and projecting. Single-sided signs mounted flat to the facade could also share this method of fabrication.

Figure 2C.10: Examples of Allowed Sheet Metal Signs

This is the Sign Placement Area because it is the largest flat area on the building facade. It is 5% of the area of the building facade.

The rectilinear area of the letters (Letter Area) is 30% of the Placement Area.



Figure 2C.11: Calculation of Maximum Letter Area for Primary Facade Signs in 1920's-1940's Subdistrict: Method 2

FUTURA LIGHT Futura Light

FUTURA EXTRA BOLD Futura Extra Bold

FUTURA CONDENSED BOLD ITALIC

FUTURA CONDENSED LIGHT ITALIC

IMPACT Impact

FRANKLIN GOTHIC CONDENSED Franklin Gothic Bold Italic

Franklin Gothic Book Italic

ANNA *Kaufmann Bold*

Custom lettering of the era



Figure 2C.12: Suggested Letter styles and Ornaments in the 1920's - 1940's Subdistrict

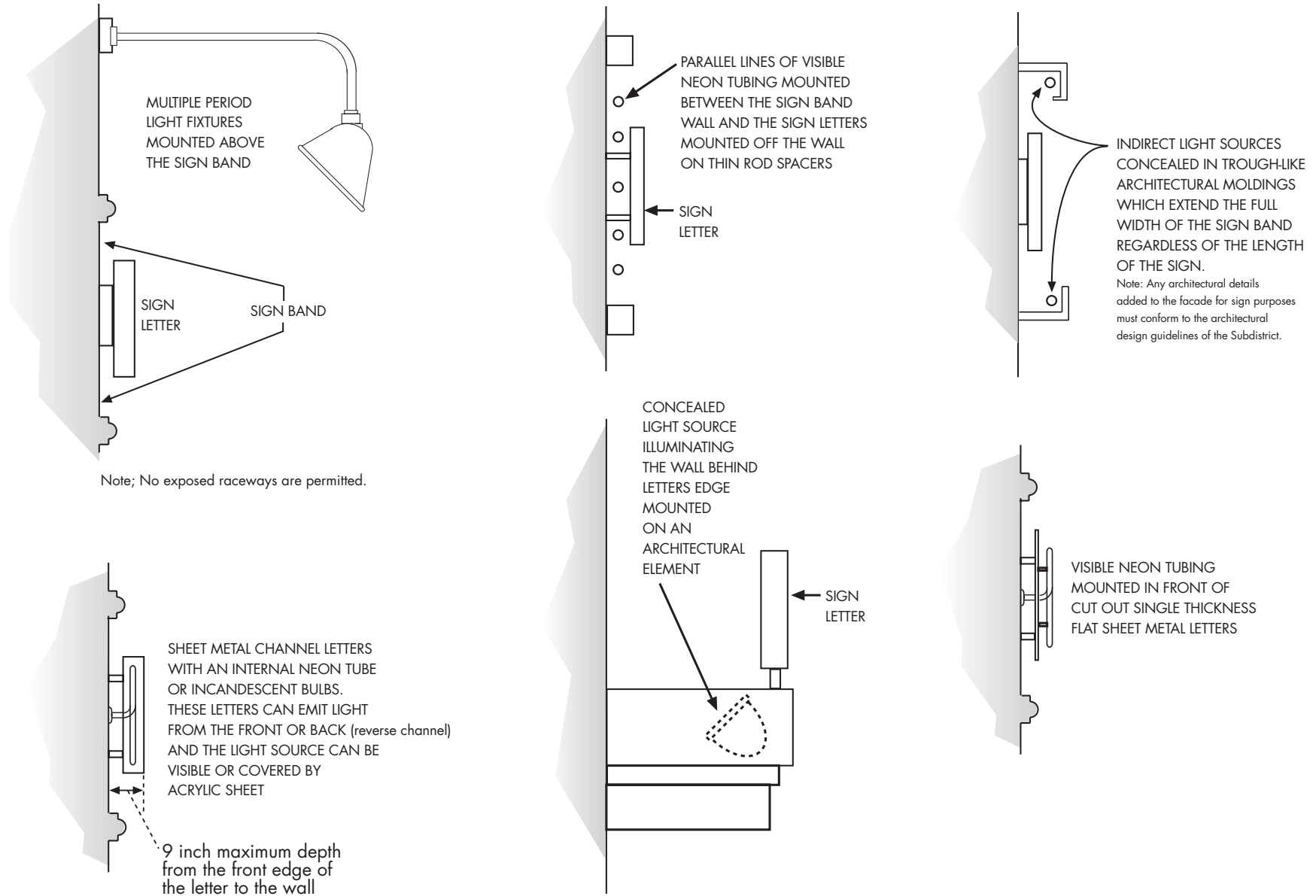


Figure 2C.13: Suggested Methods of Primary Facade Sign Lighting in the 1920's - 1940's Subdistrict

2C.8 1950's Styles Subdistrict

This Subdistrict is most stylistically flamboyant of the three commercial Subdistricts. The distinction between major architectural details and sign elements was frequently indiscernible in this style. Signs of the 1950's era were visually more important in the overall architectural design of the building than in earlier architectural styles. The name "Googie's" is often used for this style of commercial architecture. It was the name of a chain of coffee shops of the era. Double-sided signs that projected out from the facade and above the roof line were typical of the style. This "exuberance" is difficult to codify in design guidelines and therefore will be more dependent on the design review process to maintain harmony within the Subdistrict. Design and context will be very important in the approval process.

2C.8.1 Primary Facade Sign

Content: The words are limited solely to the name of the business.

Placement area: Within the largest flat rectangular area on the facade. In this Subdistrict only, a large area of facade which covered by a uniformed patterned, textured, embossed or perforated decorative material can be considered as the Placement Area. Ornamental portions of a sign, not the letters, may touch the edge of this placement area. (See figure 2C.14) Double-sided signs that project

out a maximum of 3 feet from the facade are allowed. Facade-mounted signs that protrude not more than 3 feet above the top of the facade are allowed. (See figure 2C.15)

Maximum letter area: If the placement area as described above is 20% or more of the total rectilinear area of the facade, the maximum letter area is 15% of the placement area. If the placement area is less than 20% and more than 5% of the total rectilinear area of the facade, the maximum letter area is 20% of the placement area. If the placement area is 5% or less of the total rectilinear area of the facade, the maximum letter area is 30% of the placement area. Ornamental elements of the sign design are not calculated as part of the letter area.

Figures 2C.9 and 2C.11 in the 1920's -1940's Subdistrict show the method of calculation of the letter areas for this Subdistrict as well.

Minimum letter area: 60% of the allowable maximum letter area.

Letter style: Custom designs, particularly script letters, are very appropriate. (See figure 2C.16)

Ornaments: Ornaments of the time period are encouraged in this Subdistrict. (See figure 2C.16)

Color: Colors must be compatible with the Architectural Facade Color Schemes.

Materials / mounting: Plastic and painted sheet metal are very appropriate. Textural and perforated sheet metal are also permit-

ted. Multiple elements of varying thickness are typical of this style.

Lighting: Neon, indirect lighting and internal lighting. (See figure 2C.17)

Partially Roof Mounted Primary Facade Sign

The 1950's Style Subdistrict is the only subdistrict that allows any part of a sign to be attached to the building roof. In this subdistrict, projecting, double-sided primary facade signs can be partially roof mounted. The term "partially" means the sign must also be attached to the vertical facade of the building below the roof line.

The dominant thickness of the sign shall not exceed 9", subordinate portions of the sign design can be as much as 18" in thickness.

If the largest portion of the sign is below the roof line, (see Figure 2C.15) the maximum height above the roof line is limited to 4 feet and the maximum projection from the face of the building is limited to 3 feet.

If the largest portion of the sign is above the roof line, the maximum height above the roof line is limited to 8 feet and the maximum projection from the face of the building is limited to 3 feet. In addition, the widest portion of the sign (in side view) can not be higher than 75% of the distance from the roof line to the top of the sign. Irregular, non-rectangular shapes are more desirable in the design of these signs. For example, if the sign is 8 feet high above the roof line, the top of the widest portion of the sign should be no more than 6 feet above the roofline.

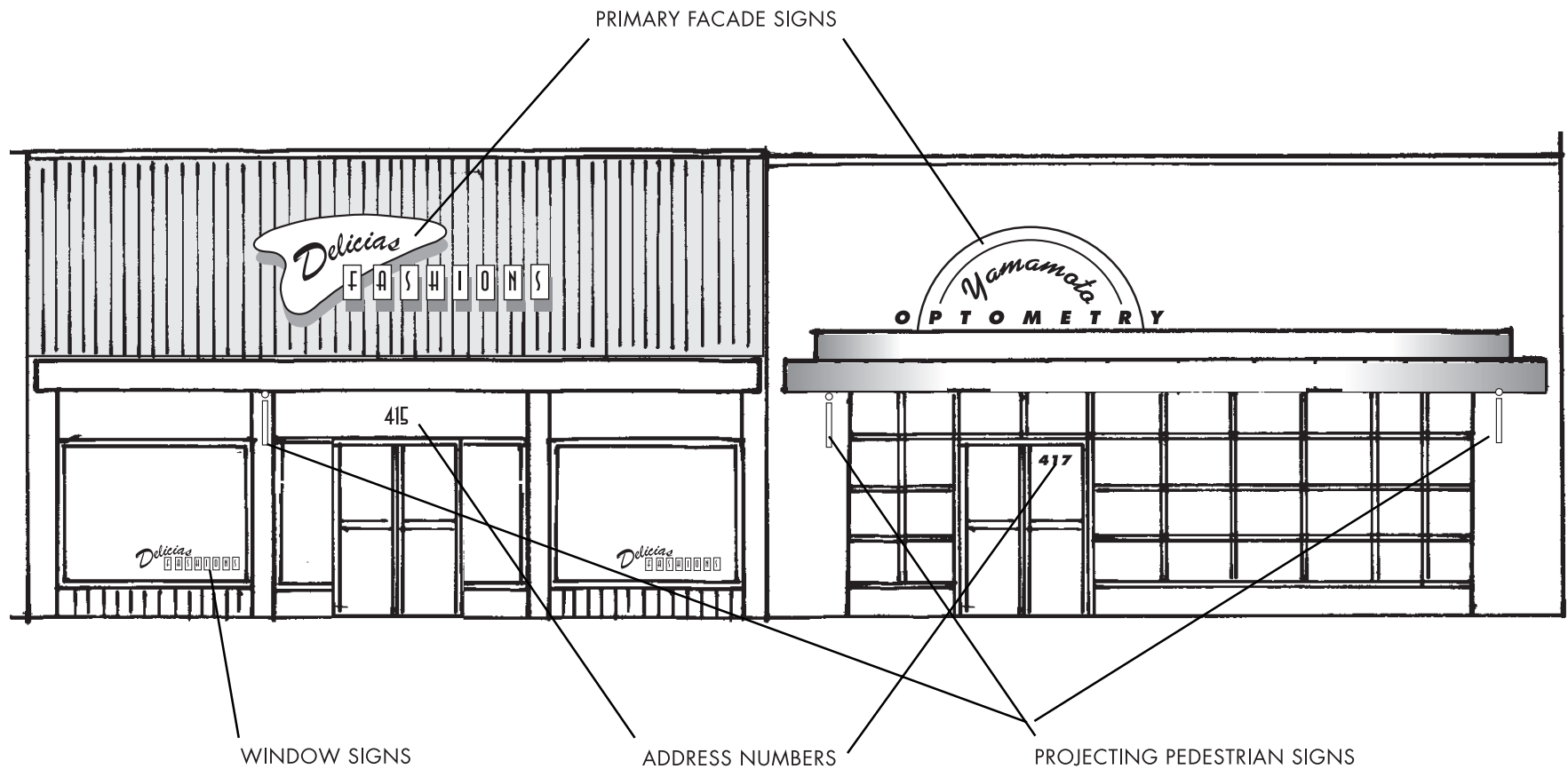


Figure 2C.14: Example of Facade Signs in the 1950's Style Subdistrict

To preserve appropriate sightlines these roof mounted signs can only be utilized on buildings with a minimum linear frontage of 20 feet. Special attention must be given to the position of roof signs on adjacent or adjoining buildings.



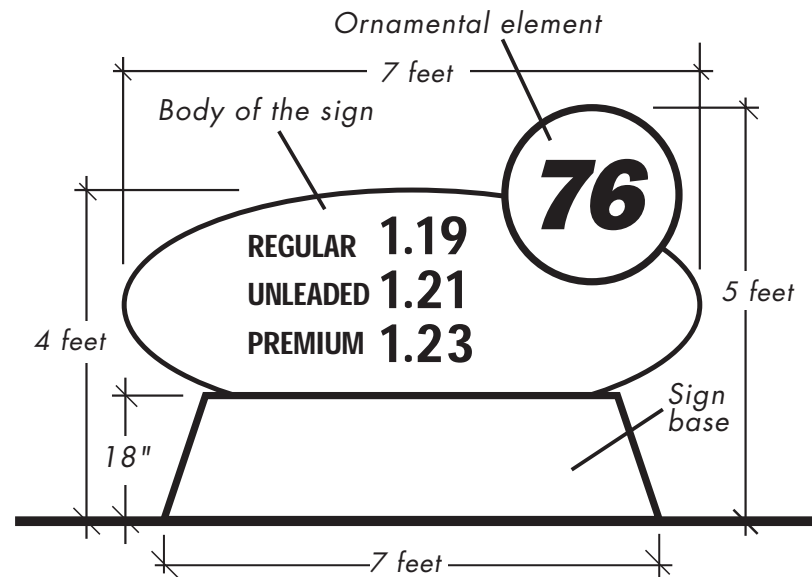
An example of a 1950's style partially roof-mounted sign with the largest portion of the design above the roof line.

Monument Signs

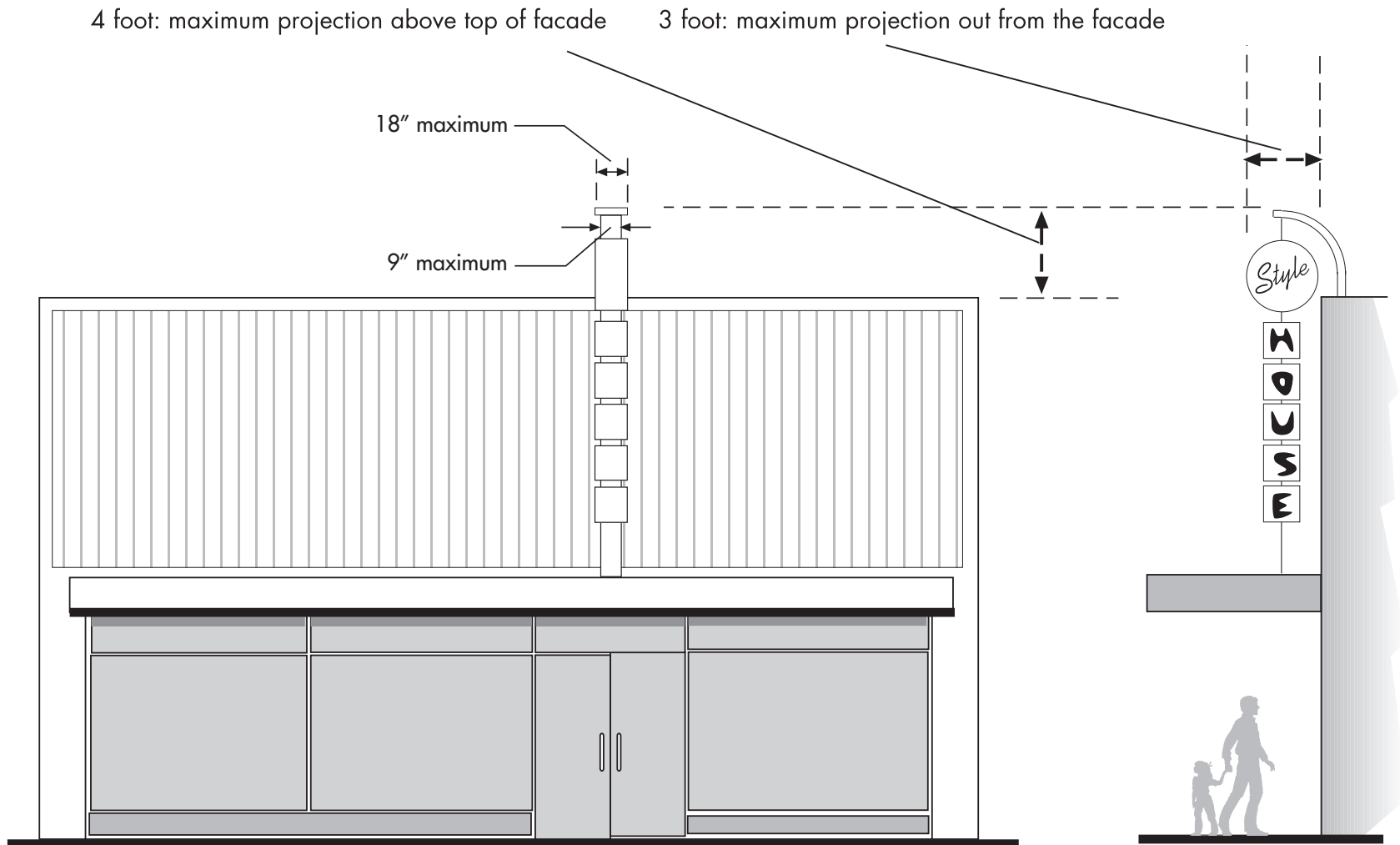
The 1950's Subdistrict permits freestanding doublesided monument signs under very specific conditions. The property must be a corner location. The building must be set back at least 20 feet from the front (Euclid) property line. The sign must be located at the corner of the property where the streets meet. The sign must be positioned at a 45 degree angle to the front street.

No part of the sign shall be closer than 5 feet to the property line. The sign must be mounted within a landscaped area no smaller than 60 square feet. The sign must be mounted

on a base 18 inches high and at least 12 inches thick. The length of the base must be at least 3 feet and not exceed 6 feet. The sign must not be rectangular. The main body of the sign may not be taller than 4 feet. A subordinate portion of the sign may be 5 feet above grade. This subordinate portion of the sign should be primarily ornamental, containing perhaps a symbol, trademark or logo, but no text. The total area of the sign may not exceed 18 square feet, not including the base. The total area of the sign is determined by multiplying the greatest width dimension (in feet) by 2.5 feet. (See figure below)



An example of a freestanding monument sign allowed in the 1950's Subdistrict.



NOTE: signs mounted solely from the roof are not permitted.

An example of a 1950's style partially roof-mounted sign with the largest portion of the design below the roof line

Figure 2C.15: Example of Facade Roof Signs in the 1950's Styles Subdistrict

2C.8.2 Window Sign

In the 1950's styles, the display windows were commonly a larger proportion of the overall area of the facade. Therefore, the glass area to letter area ratio has been changed in this Subdistrict so the window signs are not inappropriately large.

Content: Window signs shall contain the name of the business. They may also contain brief information about the goods and services. The letter size of any supplemental information about goods and services should be no larger than 50% of the letter size of the business name.

Placement: Window signs should be placed asymmetrically on the largest frontage window on the side closest to the entry, within 12" to the edge of the glass.

Maximum area: 10% of the area of the piece of glass on which the sign will applied, including ornaments.

Minimum area: 5% of the area of the glass, including ornaments.

Letter style: Should match the Primary Facade Sign.

Material & color: Gold or silver leaf or metallic vinyl are the preferred materials for window signs in this Subdistrict. Very light value colors from the architectural color palette are also acceptable. A black or very dark "drop shadow" color behind the letters is recommended to increase visibility. The sign

should be applied directly to the interior side of the glass window.

Lighting: Window signs should not receive their own external light source.

2C.8.3 Prohibited Signs in the 1950's Subdistrict

Window signs above the first (street) floor

Pole mounted signs

Please see section 2C.4.2 for a complete list of prohibited signs in all Subdistricts on Page 84.

Custom lettering typical of the era

DOM CASUAL Dom Casual

BARNEY BARNEY

McBOING

Coffee Shop

Custom Car

TIKI HUT

CALYPSO

Brush Script

WIDE LATIN

BRITANNIC

FUTURA BOLD Futura Bold

CAMPANILE

Kaufmann Bold

A sign for 'Rockville' where 'ROCK' is in a bold, blocky font and 'ville' is in a cursive script.

A sign for 'Fanny's' with the name in a stylized, outlined font inside a circular, textured shape.

A sign for 'Goody's' with the name in a bold, rounded font, preceded by three dots.

A sign for 'Siam Mania' where 'Siam' is in a cursive font and 'MANIA' is in a bold, outlined font.

A sign for 'Austin Nights' with the name in a bold, outlined font, tilted and set against a background of horizontal lines.

Figure 2C.16: Suggested Letter styles and Ornaments in the 1950's Styles Subdistrict

2c Sign Design Guidelines: Retail Districts

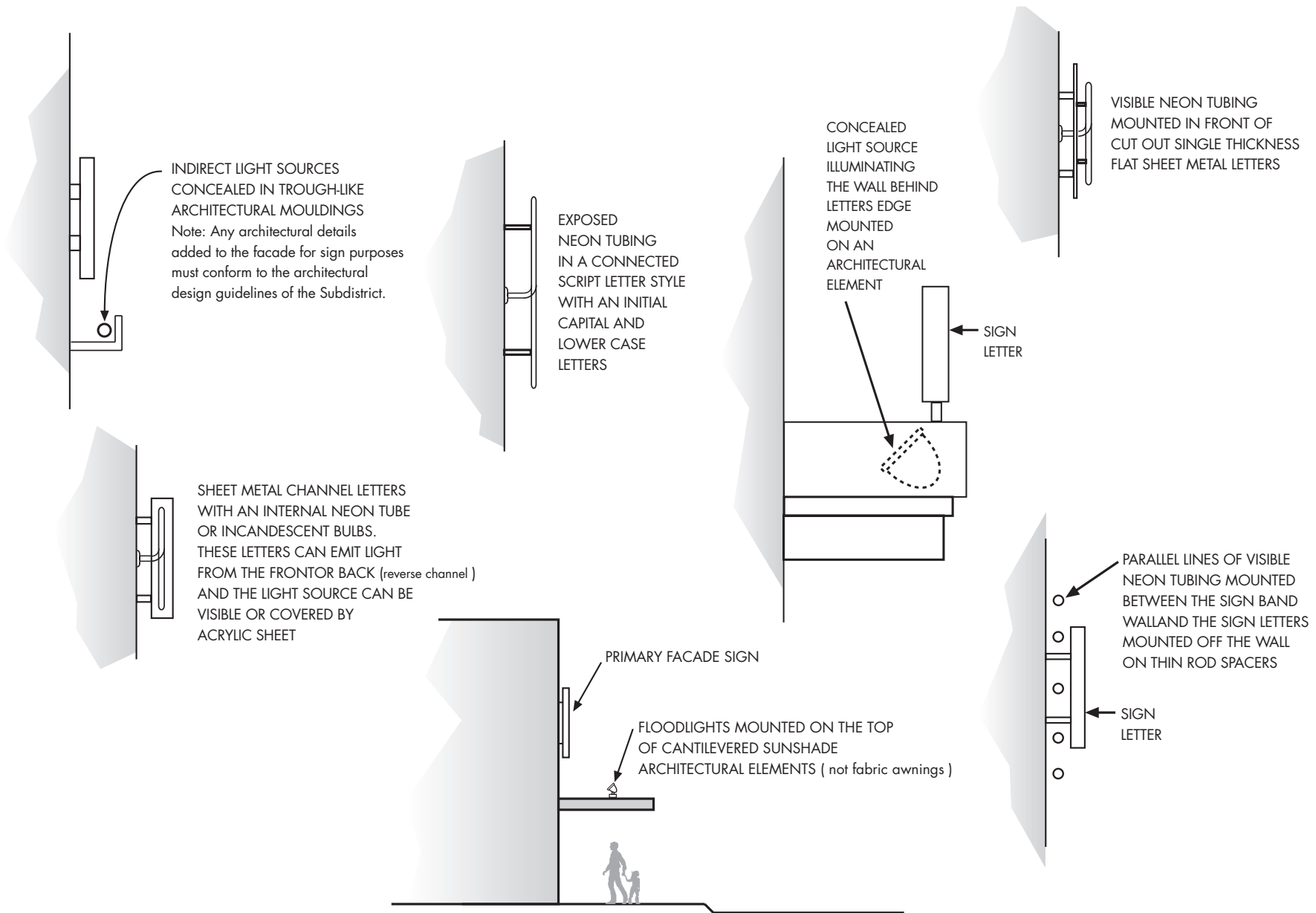
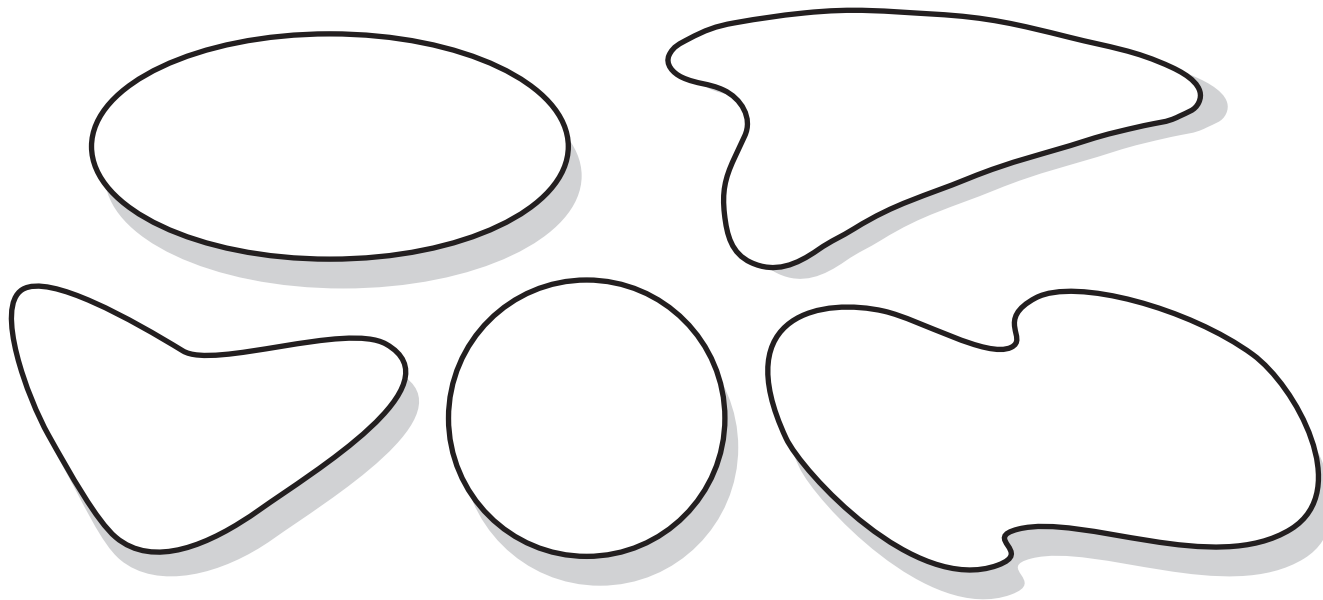


Figure 2C.17: Suggested Methods of Primary Facade Sign Lighting in the 1950's Styles Subdistrict

Sign Cans:

sheet metal sign cabinets with translucent acrylic faces illuminated by internal lights are permitted if they are not rectangular. (*except as noted below)

(ACCEPTABLE SIGN CAN SHAPES ARE NOT LIMITED TO THOSE SHOWN HERE.)



*INDIVIDUAL RECTANGULAR SIGN CANS MAY BE USED FOR INDIVIDUAL LETTERS ONLY.



Figure 2C.18: Example of Allowed Sign Cans

2C.9 Freestanding Signs for Businesses in Residential Buildings

Buildings whose architecture and grounds (front yard lawn) are predominantly residential in character must confine their name and information to a single freestanding sign. This one sign per building limitation is not altered by multiple businesses within a single building.

See figure 2C.19.

Note: no signs of any size should be mounted on any part of the structure. This limitation is consistent with the preservation of the historic character of the district. It would not be consistent with the purpose of these design guidelines to permit the same amount of sign area on a residential structure that would be appropriate on a commercial structure of similar size.

Content: Business name, hours and one telephone number per separately owned business.

Form: Freestanding, single-sided if parallel to the street, double-sided if positioned at 90 degrees to the street. The bottom edge of the sign area must be no lower than 18" off the ground. Some physical element of the sign should be a repetition or variation of an element on the building. This could be, for example, a porch bracket, a finial, a molding or window shape.

Materials: The predominant material of the building (residence) should be used as some component of the sign. For example, if the

residence wall material is shingle or plaster or brick, those materials may be used as a base on which a sign panel could be mounted.

Placement: To preserve the residential character of the site, the freestanding sign should be mounted in a landscaped area (the lawn) midway between the building (or porch) and the property line. If the distance from the front of the building (or porch) to the front property line is greater than 20 feet, the sign shall not be closer than 10 feet to the property line.

Maximum sign area: 10 square feet for a single business. 12 square feet total for multiple businesses.

Minimum sign area: 8 square feet.

Maximum height: 48 inches from the finished grade to the top of the sign.

Maximum base height: 24 inches from the finished grade to the bottom of the sign.

Minimum base height: 18 inches from the finished grade to the bottom of the sign.

Letter styles: Any serif letter style.

Colors: Colors that are compatible with the colors on the building exterior. Colors used for letters may be darker than the colors used on the building to increase their legibility. The predominant background color of the sign must match the predominant color of the building.

Lighting: Optional, if lit the source shall be external only.

Example of a free standing sign for a commercial business in a structure which is residential in character.

Maximum sign area:

10 square feet per side for one tenant

12 square feet per side for multi tenants

* Examples of elements which relate the sign to the building

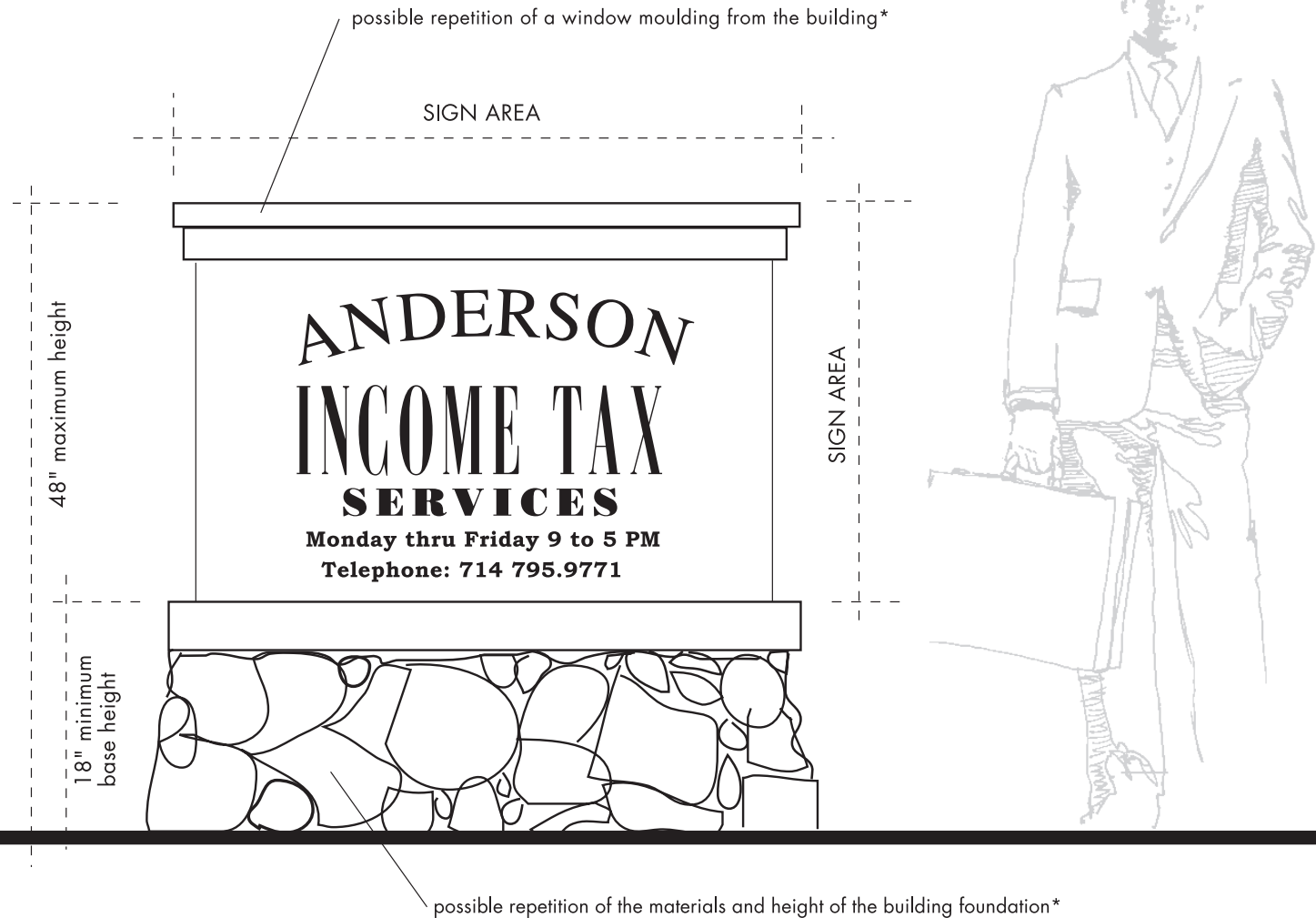


Figure 2C.19: Example of Freestanding Sign

2C.10 Sign Design Review Process and Submittal Items

Sign Plans shall be submitted to the City of Ontario Planning Department for review and approval with final approval by the Building Department for permit issuance.

2C.10.1 Submittal materials required for signs on new buildings

Scale drawings of the entire facade showing the size and location of all signs, including window, rear entry and awning valance signs.

Engineering drawing certifying the structural integrity of the mounting technique for the Primary Facade Sign.

Colors and materials samples for the building facade and the signs.

Fee payment.

2C.10.2 Submittal materials required for signs on existing buildings

For new or modified signs on existing buildings submit the above items and current color photographs of the building.

If the design submittal does not comply with these Sign Design Guidelines and the Development Code, approval will not be granted. An applicant may appeal the Planning Department Staff decision to the Planning Commission.

Table A: Sign Guidelines common to all Sub-Areas (N/A = not applicable)

Sign Type	Content	Placement	Max Number	Min. Sign Area	Max. Sign Area	Min. Letter Height	Max. Letter Height	Illumination
Second Floor Window	Business Name	Second floor windows only; no signs above second floor	Maximum of 2 signs per second floor business per street elevation	N/A	30% of glass area (1/2 the total glass area for double hung windows)	N/A	N/A	None
Awning Valance	1). address only, or 2). business name only or 3). one line list of goods & services @ 50% of valance height max.	Message layout centered on valance	One	N/A	50% vertical height including scalloped edge; 60% for stripped awning, excluding scalloped edge	N/A	N/A	None
Projecting Pedestrian	Business Name	7' from finished grade; 9" between bldg. & sign	One	3 SF	3.5 SF	N/A	N/A	External
Rear Entry: Type 1 (single sided wall sign w/2" spacers between sign & wall)	Business Name	24" from left or right side of door; 4" from top of door	One (either Type 1 or Type 2 - not both)	5 SF	12 SF	N/A	N/A	External
Rear Entry: Type 2 (double sided sign projecting sign)	Business Name	8' from finished grade	One (either Type 1 or Type 2 - not both)	5 SF	9 SF	N/A	N/A	External
Multi-Tenants without street frontage	Business Names suite numbers optional	Wall adjacent to entry or on entry door	One per entry: front, rear or mid-block passthrough	Determined by Max. and Min. letter height	Determined by Max. and Min. letter height	0.25 inch	2 inches	External

Please note:

*These tables provide a useful synopsis of the Sign Design Guidelines. **But these are not a substitute for reading the foregoing text.** Important details, variations, options, exceptions and subtleties of design are contained in the text and cannot be simplified into these tables.*

Table 2C.1: Permitted Signs Common to all Subdistricts

2c Sign Design Guidelines: Retail Districts

Table B: Turn-of-the-Century Subdistrict

Sign Type	Content	Placement	Max. Number	Sign Area	Min. Letter Area	Max. Letter Area	Min. Letter Height	Max. Letter Height	Illumination
Primary Facade	Business Name	Centered within sign band (Fig.2.C.3)	One	N/A	N/A	N/A	50% of flat vertical dimension of sign band (Fig.2.C.4)	70% of flat vertical dimension of sign band (Fig.2C.4)	Refer to FIG.2.C.6 Visible Neon prohibited
Window (ground floor)	Business Name (information on goods & services: optional see Fig.2.C.8)	See Fig.2.C.7	1 per window for symmetrical facades w/2 equal windows & central entry; or 1 in largest window for asymmetrical facades	N/A	10% of window area, not including ornaments & borders	15% of glass area, not including ornaments / borders	N/A	info on goods & services: 30% of letter size of business name - max.	Interior display lighting only, no exterior lights for window signs

Table C: 1920's through 1940's Subdistrict

Sign Type	Content	Placement	Max. Number	Sign Area	Min. Letter Area	Max. Letter Area	Min. Letter Height	Max. Letter Height	Illumination
Primary Facade	Business Name	W/in largest flat rectangular area of facade (Figures 2C.9 & 2C.11)	One	N/A	60% of max. area	15% of placement area (see P 98)	N/A	N/A	Refer to lighting chart Fig.2.C.12
Window (ground floor)	Business Name (information on goods & services: optional)	One per major window for symmetrical facades w/central entry; or 1 in largest window for asymmetrical facades	Two	N/A	10% of window area, not including ornaments & borders	15% of glass area, not including ornaments / borders	N/A	info on goods & services: 30% of letter size of business name - max.	Not Permitted

Please note:

*These tables provide a useful synopsis of the Sign Design Guidelines. **But these are not a substitute for reading the foregoing text.** Important details, variations, options, exceptions and subtleties of design are contained in the text and cannot be simplified into these tables.*

Table 2C.2: Permitted Signs in Turn-of-the-Century and 1920's through 1940's Subdistricts

Table D: 1950's Style Subdistrict

Sign Type	Content	Placement	Max. Number	Min. Sign Area	Max. Sign Area	Max. Height	Base Limits	Illumination
Primary Facade	Business Name	See page 104	One	60% of Max. Letter Area	See page 104	N/A	N/A	Internal or External see Fig.2.C.16
Partially Mounted Roof Sign (Primary Facade)	Business Name	See page 104	One	See Page 104-105		See Figures 2C.15 and pages 104-105.	N/A	
Freestanding Monument (double sided)	Business Name	Only on a corner lot, within landscape, at a 45° angle, not closer than 5' to the property line.	One	N/A	18 SF	48" from finished grade to top of sign with an additional 12" allowed for subordinate projection.	Required Height:18" Min. base length: 3' Max. base length: 6' Min. base width:12"	External (optional)
Window (ground floor)	Business Name	Asymmetrically (not centered) on the largest frontage window,12" from the edge of the window that is nearest the entry	Two	5% of the area of the piece of glass (not the total glass area of the facade)	10% of the area of the piece of glass (not the total glass area of the facade)	N/A	N/A	

Table E: Sign for businesses in buildings of a residential character

Sign Type	Content	Placement	Max. Number	Min. Sign Area	Max. Sign Area	Max. Height	Min. Base Height	Illumination
Freestanding Monument (single or double sided)	Business name, hours, & 1 phone no. per business	within landscape, 10' from property line or equidistant from the house/porch to the property line if this is less than 10'	One	8 SF	10 SF single business; 12 SF multiple business	48" from finished grade to top of sign	18"	External (optional)

Please note:

*These tables provide a useful synopsis of the Sign Design Guidelines. **But these are not a substitute for reading the foregoing text.** Important details, variations, options, exceptions and subtleties of design are contained in the text and cannot be simplified into these tables.*

Table 2C.3: Permitted Signs in 1950's styles Subdistrict

L i g h t i n g D e s i g n G u i d e l i n e s

2D.1 Introduction

The purpose of these guidelines is to facilitate the installation of building facade lighting throughout the Downtown Ontario Retail District and to do so in a manner that respects and enhances the characteristics of each individual building as well as contributes to the civic atmosphere of the district as a whole.

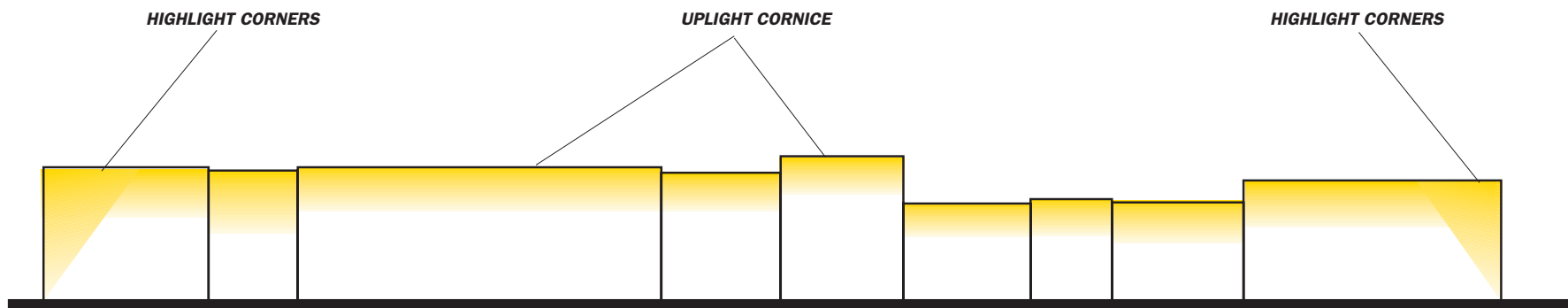
Illuminated facades activate and invigorate the streetscape wherever they occur, and provide an associated marketing boost as well as an added sense of pedestrian security and well being at these locations.

2D.2 District Concept: “Bookends”

Special emphasis shall be given to illuminating the facades of each building occupying a corner lot along Euclid Avenue. These lit corners shall provide “bookends” to each block, giving a sense of cohesion to the district as a whole. Light levels of corner structures shall be allowed to either match the light level of the opposing corner or to exceed by 25% the most brightly lit mid-block facade on their respective block.

The “bookends” concept is of key importance to the district’s facade lighting strategy. As such, the city will facilitate the speedy installation of these elements to the best of their ability. (See Figure 2D.1)

This district-wide concept shall be accentuated by highlighting Designated Buildings within the District.



TYPICAL BLOCK ELEVATION: LIGHTING CONCEPT

Figure 2D.1: “Bookends” Block Lighting Concept

2D.3 Facade Lighting

Lighting of facades, particularly historic structures, is encouraged. The following elements on a facade may be lit:

- Interesting details such as the cornice, facade mouldings, among others
- Signs
- Storefront windows (interior lighting only)
- Awnings (except in turn-of-the-century sub-district)

In addition, pedestrian-scaled facade-mounted decorative fixtures shall be provided. These fixtures shall reflect the building's architectural style and the subdistrict it is located in.

The following section discusses the various techniques and necessary equipment to light a facade.

2D.3.1 Facade Lighting: Techniques

2D.3.1.1 Uplighting

Uplighting is preferred for articulation of interesting cornices, elimination of visible glare experienced by the pedestrians, and for maintenance purposes. However, other lighting techniques such as downlighting will be accepted if shown to be appropriate to the architecture and if they conform to the "light trespass" and "discomfort glare" guidelines. Figure 2D.5 shows

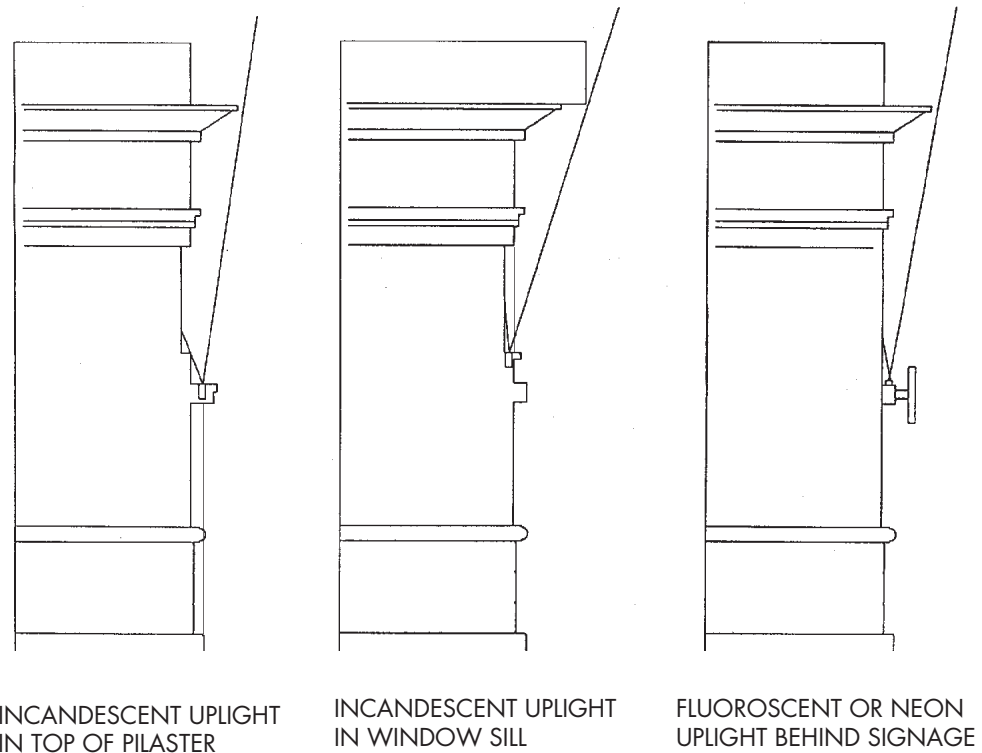


Figure 2D.2: Examples of Concealed Lighting Techniques

examples of fixtures suitable for uplighting facades. (See sections 2D.3.6 and 2D.3.7 on “Light Trespass” and “Discomfort Glare.”)

2D.3.1.2 Concealed Lighting

In addition to simple visible fixtures for uplighting, concealed lighting techniques are by their nature anonymous and therefore acceptable on all structures. Examples include: fixtures countersunk into sills uplighting window frames, fixtures built into signage to light the facade, and uplight fixtures countersunk into the top of pilasters. See figures 2D.3 and 2D.4.

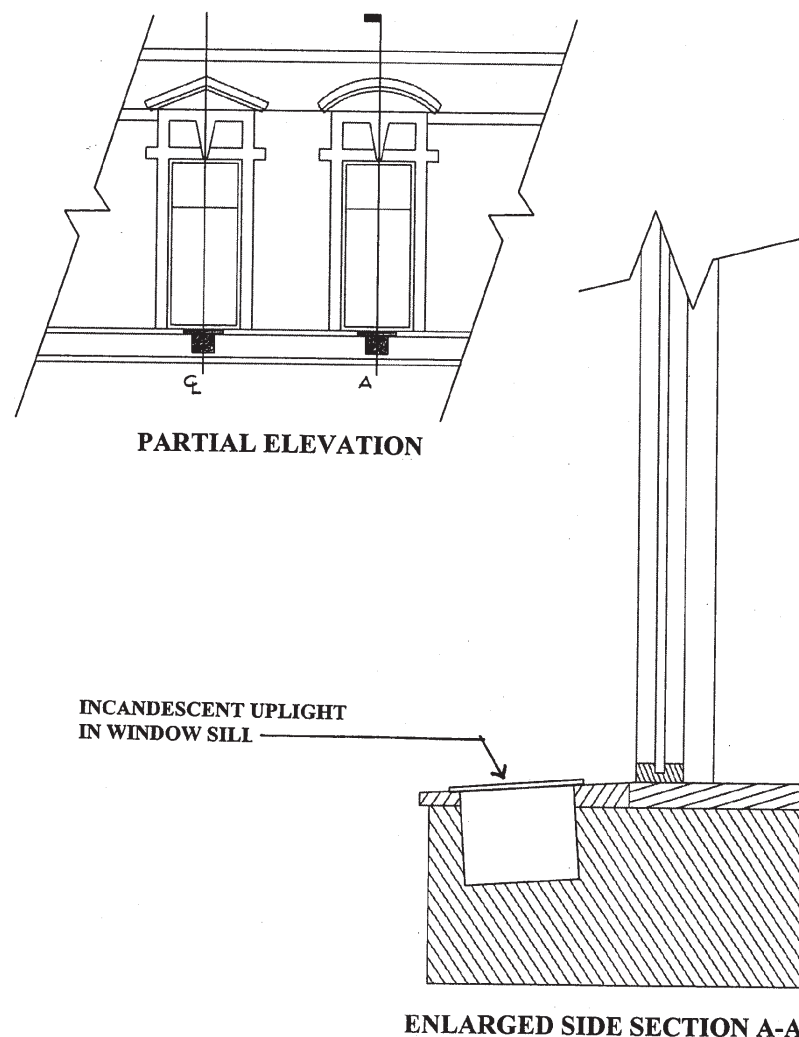


Figure 2D.3: Example of Concealed Lighting Techniques - window uplighting

2D.3.1.3 Neon Lighting

Overtly decorative lighting techniques, such as neon on facades of buildings of the 1920's through the 1950's, will be allowed if these techniques reinforce the architectural character of the building. Buildings in the turn-of-the-century subdistrict shall not have exposed neon lighting. Extent of neon shall be regulated by the Planning Department.

**FLUORESCENT, NEON OR COLD
CATHODE UPLIGHTING
FROM BEHIND SIGNAGE OR
WITHIN CORNICE**

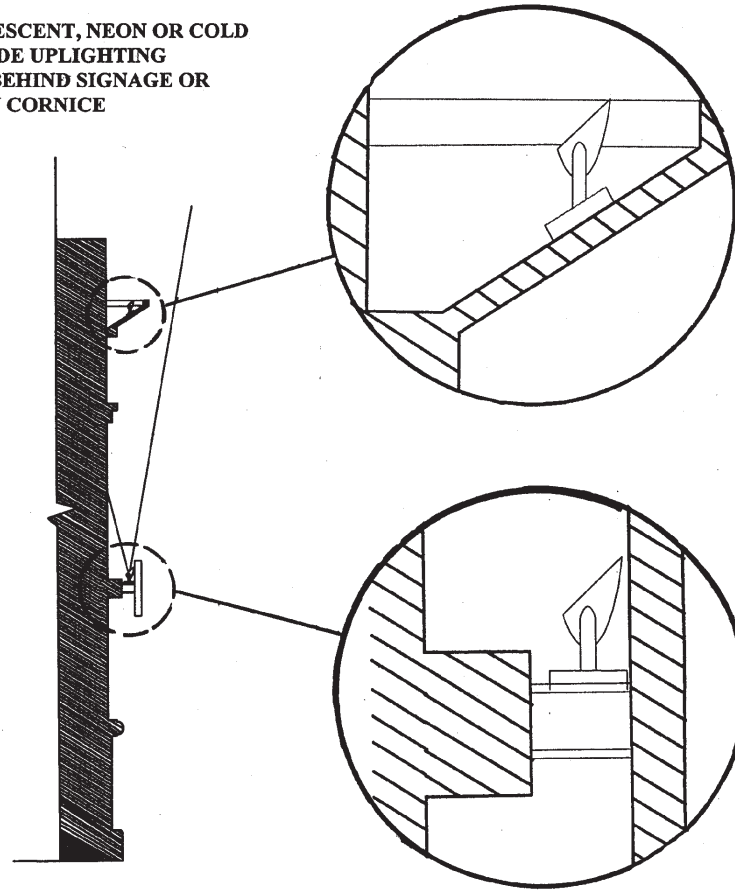


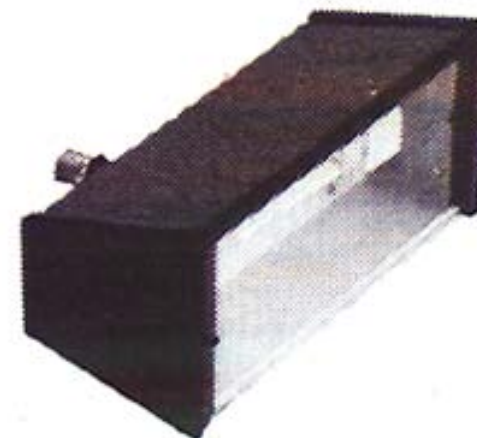
Figure 2D.4: Example of Concealed Lighting Techniques – Cornice uplighting

2D.3.2 Facade Lighting: Equipment

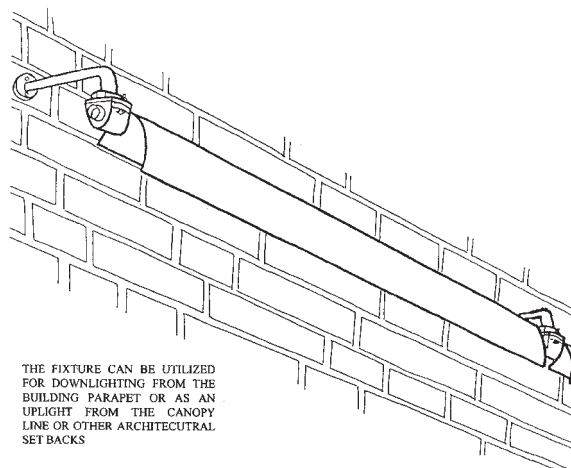
1. Simple, adjustable incandescent exterior grade lampholders, mounted to the facade are acceptable in all areas as uplights and downlights. These fixtures should be mounted such that the lamp stands off the wall by 18" - 24". The mounting arm is to be detailed in a manner empathetic to each facade's architecture. (See figure 2D.5 -1)
2. Adjustable compact fluorescent floodlights less than or equal to dimensions of 9" x 5" x 4" are acceptable in all areas as an uplighting technique only. These fixtures should be mounted such that the lamp stands off the wall by 18" - 24". The mounting arm is to be detailed in a manner empathetic to each facade's own architecture. (See figure 2D.5 -2)
3. Linear fluorescent "billboard" lights may be used to illuminate facades of non-historic structures if detailed and mounted in a manner sympathetic to the architecture. (See figure 2D.5 -3)



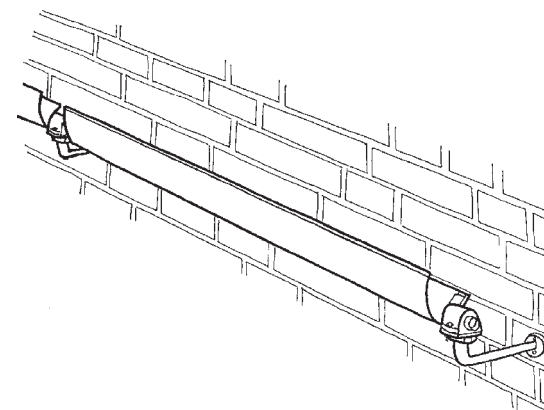
1. Incandescent, Adjustable, Water tight, "Par" Lamp Holder Suitable for all Structures



2. Compact, Incandescent, Adjustable Floodlight Suitable for all Structures



THE FIXTURE CAN BE UTILIZED FOR DOWNLIGHTING FROM THE BUILDING PARAPET OR AS AN UPLIGHT FROM THE CANOPY LINE OR OTHER ARCHITECTURAL SET BACKS



3. Fluorescent, Water-tight Wall Wash Fixture for downlighting and uplighting Suitable for Facades of the 1950's through today

Figure 2D.5: Examples of exterior visible fixtures for uplighting and downlighting

2D.3.3 Lamp Types

Lamps can be of any “family” of light sources including incandescent, fluorescent, High Intensity Discharge (HID), or other, but must have a Color Rendering Index (CRI) of 75 or higher. The CRI indicates the ability of a lamp to render an object closest to an incandescent light source. The incandescent source, with a CRI of 100, is the bench mark for other lamps. Other light sources are measured as to how closely they come to rendering an object as a incandescent source would.

All lamps should produce static, consistent light. Blinking, flashing, and strobing lights are inappropriate for all facades.

2D.3.4 Facade Lighting Levels

The lighting levels on the overall vertical surfaces of an applicant’s facade shall be no more than two times brighter than the overall vertical surface of a neighboring structure that has a lit facade. Using a luminance meter, the perceived “brightness” of the surface can be measured.

Accent (or highlighting) illumination on a structures special features shall not exceed ten times the light levels of a neighboring structure that has accent illumination (as measured at the center of target).

If an applicant can adequately show that exceeding these ratios will not harm the marketability of a previously lit and adjacent property, a conditional exception may be granted.

2D.3.5 Mounting & Location

Lighting equipment and mounting locations shall be selected for optimum aesthetic impact and minimum glare and light trespass. Equipment shall be sympathetic to the building’s character and be unobjectionable as a part of the daytime scene.

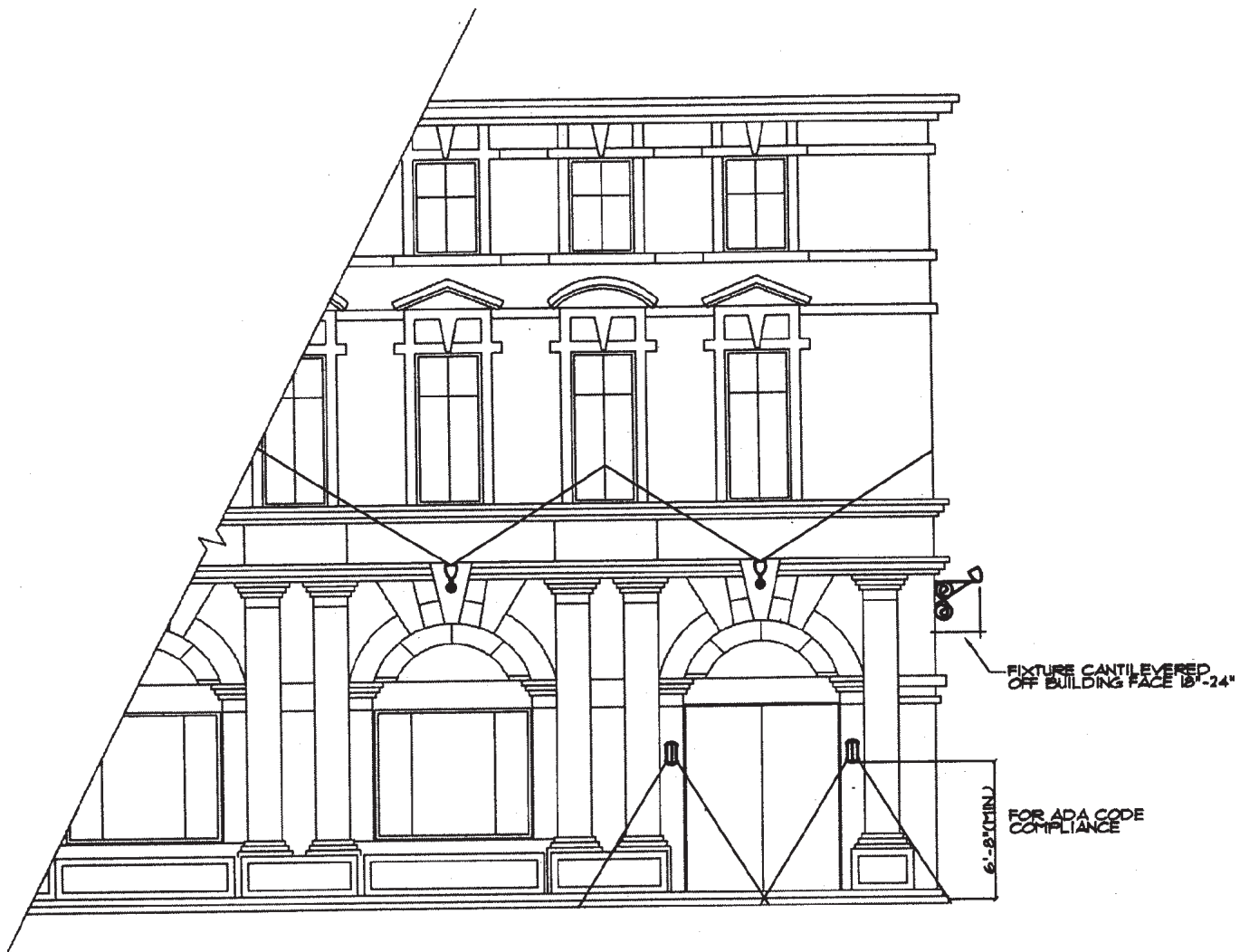


Figure 2D.6: Example of Facade Lighting with Decorative Fixtures

2D.3.6 Light Trespass

Light trespass shall be minimized through proper choice of lighting equipment, mounting methods, and lighting techniques. Light trespass is unwanted lighting that spills onto adjacent properties or into windows of tenants. The applicant will indicate in the Site Survey and Lighting Design Proposal report (see Design Review Section) if such conditions exist and how the proposed design mitigates the problem.



Figure 2D.7: Diagram explaining Light Trespass

2D.3.7 Direct Glare Prevention

Direct glare from light sources (lamps) or indirect glare (flashing) from light fixtures, as seen from expected viewing angles including the roadways and sidewalks will not be allowed. The proposed design shall show how objectionable glare or indirect glare has been eliminated through lighting techniques, mounting and/or shielding of equipment.

In all the facades, A 45° optical cut-off angle between the viewer and the fixture shall not be exceeded. The optical cut-off angle is defined here as the point at which a pedestrian or driver is first able to see the direct glare of a lamp or its reflected image.

Exception: exposed lamps such as neon, colored incandescent, or clear multi-filament lamps that are used in an overtly decorative manner to give presence to a facade will be conditionally allowed. The lighting design proposal must show sensitivity of such a lighting scheme's impact on adjacent facades and adherence to overall goals of its respective block.

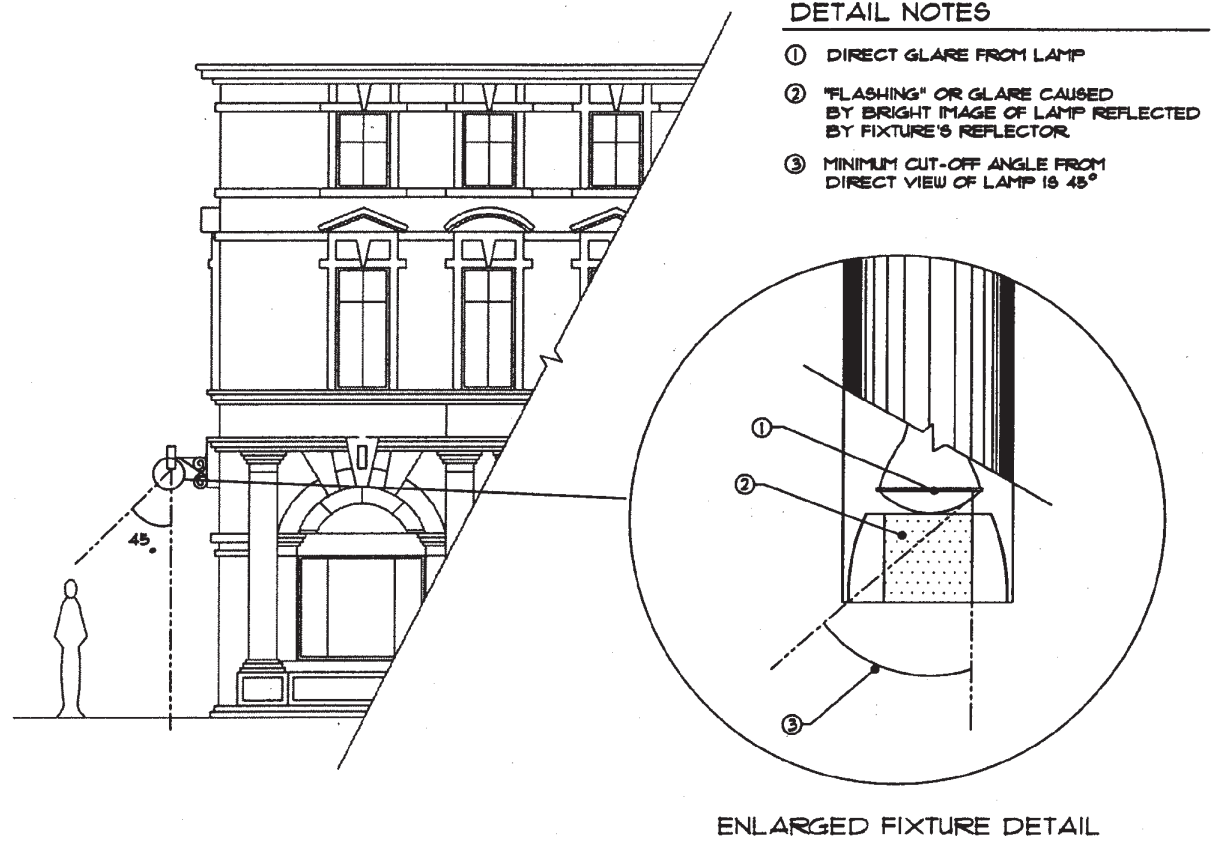
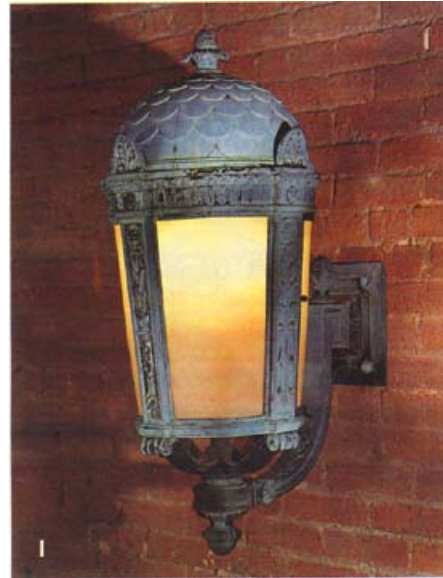


Figure 2D.8: Diagram explaining Direct Glare

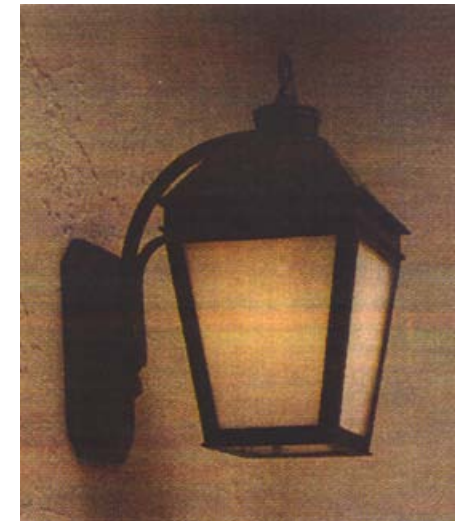
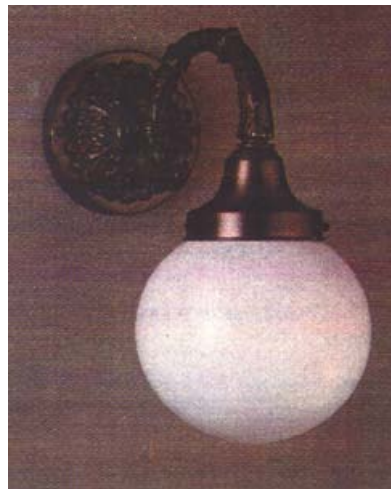
2D.4 Decorative Fixtures

Decorative fixtures may be used to mark entries, to uplight or downlight canopies, or to light facades. These decorative fixtures must be empathetic to the historical context of the associated facade.

The examples shown on the following pages are suitable for the styles in the three sub-areas, namely turn-of-the-century, 1920's through 1940's, and 1950's styles.



Historic Decorative Fixture with Incandescent or Compact Fluorescent Light Source



Historic Decorative Fixture with Incandescent or Compact Fluorescent Light Source

Figure 2D.9: Examples of Decorative Fixtures suitable for the Turn-of-the-Century Subdistrict



Example of a lit building from the turn-of-the-century period. Note the uplit cornice, the concealed lighting at the top of the pilasters, and the decorative fixture at the street level.

Figure 2D.10: Example of Lit Building from the Turn-of-the-Century Subdistrict



Historic Decorative Fixture with Incandescent “Silver Bowl” Style Lamp and Porcelain Enamel Finish



Historic Wall or Signlight Fixture with Incandescent “Silver Bowl” Style Lamp and Porcelain Enamel Finish

Figure 2D.11: Examples of Decorative Fixtures suitable for the 1920’s through 1940’s Subdistrict



Example of a lit building from the 1920's - 40's time-period. Note the concealed lighting along the facade moldings, neon and internally lit signs.

Figure 2D.12: Example of Lit Building from the 1920's through 1940's Subdistrict

2 D Lighting Design Guidelines: Retail Districts

Suitable for Facades of the 1950's through today



Historic Wall or Sign-light Fixture with Incandescent "Silver Bowl" Style Lamp and Porcelain Enamel Finish



Can be used decoratively with low wattage, multifilament Incandescent Lamp, or as a wall wash when equipped with a hood.



This Incandescent or Fluorescent Decorative Fixture is typical of contemporary fixtures that retain visual historic references.

Figure 2D.13: Examples of Decorative Fixtures suitable for the 1950's Styles Subdistrict



*Example of a lit building from the 1950's time-period.
Note the neon primary facade sign.*

Figure 2D.14: Example of Lit Building from the 1950's styles Subdistrict

2D.5 Store Window Interior Lighting

Store window lighting should be used at every available display window. These lit windows will contribute to the light level along the streets, enhance the presence of the building facade, and create a safer environment. Window lighting techniques should produce no glare outside of the window. Fluorescent and incandescent source track fixtures with a CRI of 80 or higher are acceptable.

The track should be mounted close to the window, hidden behind the window header. These fixtures should be concealed from the outside view. All necessary accessories to conceal the fixture and lamp should be used (louvers, glare shields, barn doors).

The window lights should be on the “late night” circuit and left on or dimmed up to 40% after the stores have closed.

Neon lighting is prohibited in store windows in all the subdistricts.

2D.6 Lighting of Awnings

Awnings shall be lit to help activate the district’s storefronts and facades. Typically the awnings should be uplit by light fixtures mounted to the awnings structure below, creating a pleasant glow to translucent fabrics. Overbright internally lit awnings shall not be permitted.

Internally lit awnings in the turn-of-the-century subdistrict are not permitted.

2D.7 Lighting of Alleyways and Mid-block Pass-throughs

The Guidelines, as articulated, will also apply to the alleyway facades and to the passageways. Passageways represent a special opportunity for use of decorative wall mounted fixtures to create safe gateways to the retail areas beyond. Creation of new shop windows opening onto the passageways along with their associated lighting should be encouraged.



COMPACT FLOURESCENT
OR INCANDESCENT
UPLIGHT MOUNTED TO
JUNCTION BOX

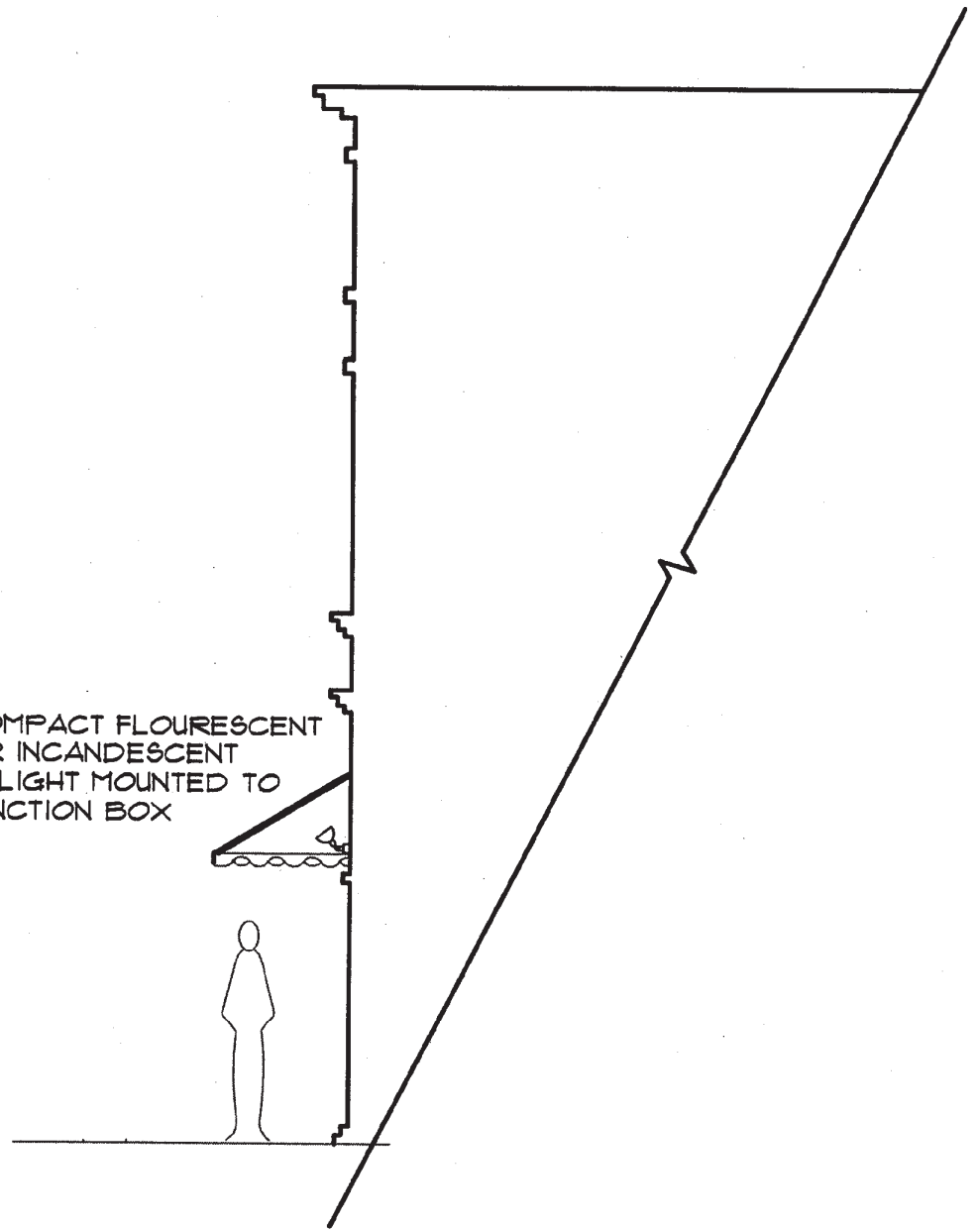


Figure 2D.15: Examples of Awning Lighting

2D.8 Signage Lighting

Signage lighting, if external to the sign, shall be provided typically by downlights. The over spill lighting from these fixtures will contribute to illumination of the facade. Other external lighting techniques including uplighting and sign-attached fixtures will be allowed if sensitive to the respective architecture. See the signage section of these guidelines for information regarding signs with integral lighting.

2D.9 Exceptions to Design Guidelines

Exceptions should be considered by the city for some of the specific reasons noted previously and to allow for maximum creativity and artistic freedom. In each case, granting an exception will be predicated on the proposed design having no significant negative impact on the marketability of adjacent businesses or the district as a whole.

2D.10 Review and Approval Process

A building owner or tenant (with the building owner's written approval) shall demonstrate their compliance to the Lighting Design Guidelines to Ontario's City Planning Department.

- A. The applicant will commission a **Site Survey and Lighting Design Proposal** (may be performed by a lighting designer or other qualified design professional) resulting in a report that contains the following information:
1. Description of the subject building's architecture and outstanding physical characteristics.
 2. Written narrative along with drawings, renderings, or sketches as required to adequately convey the design intent of the facade lighting.
 3. Description of both the positive and negative impact of the proposed lighting on neighboring facades.
 4. If the city of Ontario deems it necessary, the applicant will seek a written approval to proceed from an adjacent building owner whose property is significantly impacted by the proposed design due to Light Trespass.
 5. Compliance to the light levels requirements.

- B. Applicants submittals shall be reviewed by the city of Ontario for compliance, rejection, or for compliance through exceptions.

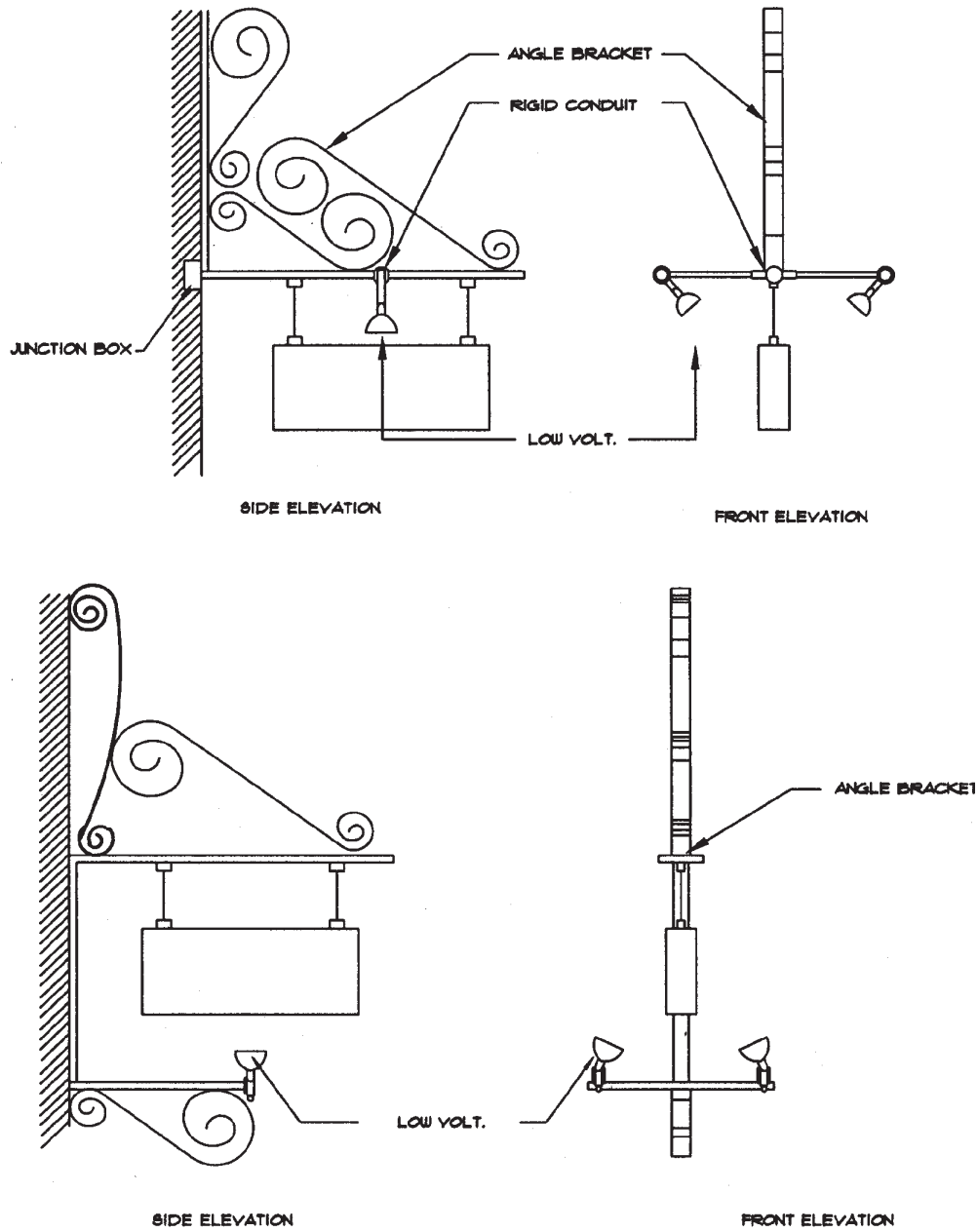


Figure 2D.16: Examples of Lighting Pedestrian-scaled Projecting Signs

**Mixed Use
Design
Guidelines**

3.1 Background

Holt Boulevard has several historical buildings that contribute to the character of Downtown. Each of these buildings is a record of not only the architectural history of the building itself but its construction date is also a record of the city's urban growth over the past century.

3.2 General Concepts: Architectural

Buildings in each of the three subdistricts will fall into one of the following three categories:

- **Designated Buildings** (on the City of Ontario Historic Building List.)

The original architectural character of these buildings currently exists to a substantial extent and is visible. Buildings in this category will be restored as close as possible to the original structure.

- **Significant Buildings** (Buildings built before 1950 for which historical information is available – either referenced in these Design Guidelines or available in the Model Colony Room.)

The original architectural character of these buildings is currently intact to a major extent, though not necessarily visible. Buildings in this category shall draw upon the photographic resources available to rehabilitate the facades. The facades shall be renovated

to incorporate the distinctive architectural features of the relevant historic type.

- **Context Buildings** (Buildings built before the 1950's for which **no** historical information is available or for which no historic fabric remains or Buildings built after the 1950's).

The original character of these buildings no longer survives to any extent. These buildings should follow the basic massing, storefront modulations, building treatments, detailing, signage, etc. as detailed in the following Design Guidelines. These guidelines will also be followed for any new infill structures.

3.3 General Concepts: Lighting

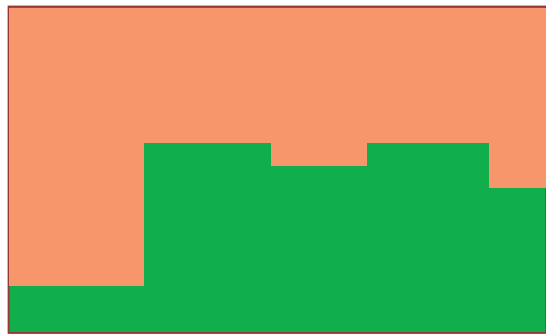
Lighting guidelines for the retail district are aimed at using light to enhance the characteristics of each individual building as well as the atmosphere of the entire retail district. Illuminated facades should unite the various disparate elements within each block. The facades of the more prominent buildings at the end of the blocks should be lit creating a “bookend” effect. This district wide concept should be accentuated by highlighting individual historic structures within the district.

(Please refer to Chapter 2D – Lighting Design Guidelines for further details.)

3.4 General Concepts: Signage

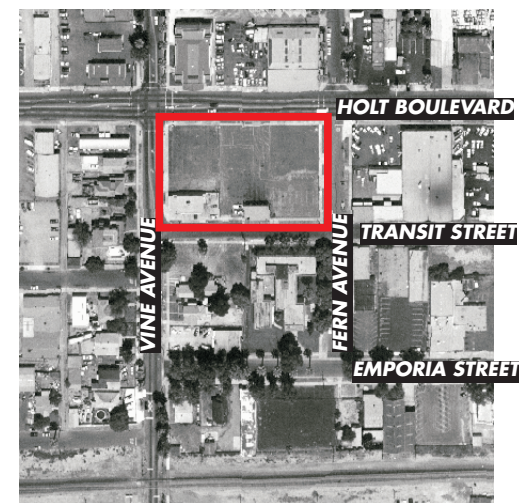
Signage shall follow principles of traditional storefront signage with the primary signage restricted to the space between the transom and the storefront cornice. Secondary signage shall include elements such as blade signs, gold lettering on storefront windows, and other lettering on canopies.

(Please refer to the Chapter 2C – Sign Guidelines: Turn-of-the-Century Subdistrict section for further details.)



LARGE PROTOTYPE: (40,000 – 100,000 SF)

Parcel Size: 280 feet by 175 feet
47,600 square feet
Floors: Two
Building Size: 52,450 square feet



MEDIUM PROTOTYPE: (20,000 – 40,000 SF)

Parcel Size: 170 feet by 185 feet
31,450 square feet
Floors: Two
Building Size: 37,100 square feet



SMALL PROTOTYPE: (10,000 – 20,000 SF)

Parcel Size: 120 feet by 95 feet
11,400 square feet
Floors: Two
Building Size: 16,600 square feet

Figure 3.1: Infill Development Scenarios

3.5 Design Guidelines for Buildings in the Mixed Use District

3.5.1 Designated Buildings

Please refer to page 22 in Chapter 2A – Retail Design Guidelines for treatment of Designated Buildings.

3.5.2 Significant Buildings

Please refer to page 28 in Chapter 2A – Retail Design Guidelines for treatment of Significant Buildings.

3.5.3 Context Buildings & New Infill Structures

Context Buildings are those buildings built before the 1950's for which no historical information is available at this time or for which no historic fabric remains and those buildings built after the 1950's. These buildings by the nature of their location contribute to the character of Downtown Ontario. For that purpose, these buildings shall follow the basic massing, storefront modulation, building treatments, detailing, signage, etc. as detailed in the following Design Guidelines. The design guidelines for these buildings allow for a consistency in character to be developed without imposing a false sense of history on these buildings.

A Context Building may be placed on the Significant Building List if information or material during actual rehabilitation is uncovered. At that time, the guidelines governing the Significant Buildings shall apply to the building.

Any new infill structures shall also follow the same guidelines as those for the Context Buildings.

The following guidelines will be followed for the rehabilitation of Context Buildings and the design of New Infill Structures:

1. Building Usage.

All buildings along Euclid Avenue should have retail at the street level and residential or commercial on the upper level(s).

2. Massing.

Six story structures are allowed in the C2 District by the Development Code. The allowable FAR (Floor Area Ratio) is 2.0. A FAR of 2.5 is allowed for projects that include residential uses.

A new structure in a mid-block location shall be built at the property line along the sidewalk to maintain street level retail continuity and shall have no vertical setbacks for the first three stories. A setback of 15 feet shall be required for the fourth floor and an additional 15 feet setback for the level after that.

Corner buildings may be six stories with no vertical setback at all. The building footprint at the corner shall be limited to 50 feet by 50

feet. The rest of the building shall follow the massing guidelines for a mid-block building. (See figure 3.1)

False Front Structures. Single story gabled buildings shall have false fronts extending the facade vertically and horizontally so as to match the roof-line of adjacent buildings and add to the dense urban feel of the area.

3. Setbacks.

The zero setback line shall be maintained.

4. Storefront Modulation.

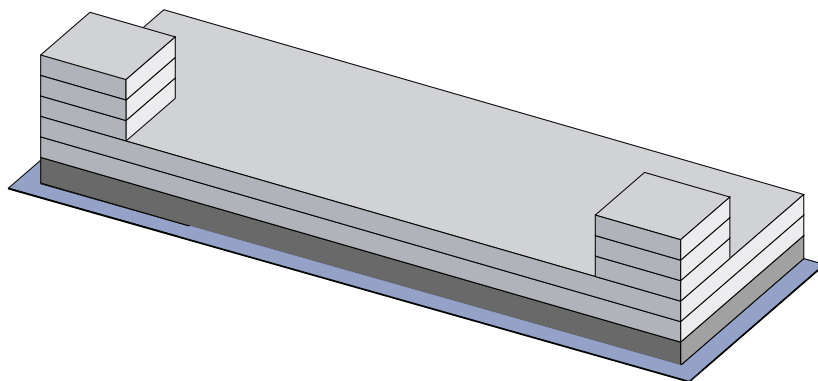
A typical storefront module shall range from 25 to 30 feet and has a three bay modulation with a centered entrance.

Buildings wider than two modules (50-60 feet) shall have a different modulation. These buildings shall either repeat the basic three-bay module of 25 to 30 feet or increase the number of bays while keeping the individual bay width to 8 to 10 feet.

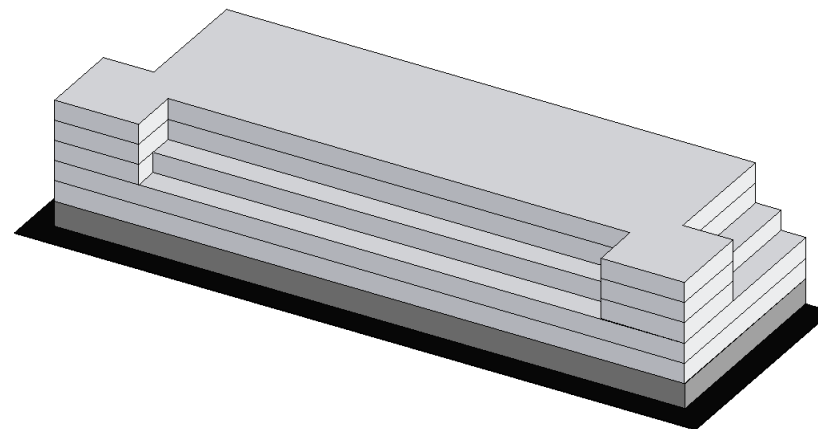
Buildings wider than 120 feet shall be visually broken into two buildings in terms of the facade treatments to prevent a building from overpowering the block in terms of scale.

5. Entrances.

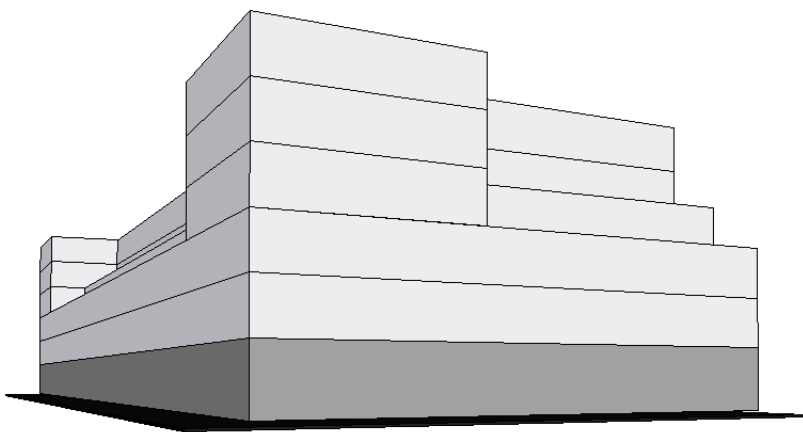
Corner entrances are encouraged in corner buildings. Rear entrances for both the retail and upper levels are encouraged. If street side entrances are provided for the upper levels, the width of the entry shall be limited to 15 feet at the street level to maintain retail continuity.



Stage 1: Block massing diagram that depicts the mid-block minimum 3 story with no setback requirement and the allowed 6 story, 50 feet by 50 feet corner tower.



Stage 2: Block massing diagram that depicts the mid-block minimum 3 story with no setback requirement; required 15 foot setback for the next floor; the required additional 15 foot setback for the next floor; and the allowed 6 story, 50 feet by 50 feet corner tower.



View of Stage 2 from eye level. Note that the top three levels are barely visible; the lower three levels dominate the pedestrian's view.

Note: *The purpose of these massing diagrams is to depict appropriate massing techniques and setback requirements; they are not intended to describe storefront modulation or other architectural design treatment.*

Figure 3.2: Block Massing Diagrams

6. Roof Design.

Visible sloped roofs are permitted in this sub-district. The Planning Department shall review the designs for all visible sloping roofs prior to approval .

7. Mechanical Equipment.

Mechanical equipment mounted on the roof as well as electrical and plumbing equipment should be screened from the view of pedestrians and users of nearby buildings. Roof equipment should be screened by the building parapet. If building parapets do not provide adequate screening of mechanical equipment from upper floors of adjacent buildings, screening shall be installed as an integral part of the overall architectural design, and painted such a color as to allow its blending with its visual background.

Please refer to the City of Ontario Development Code for further information on screening of mechanical equipment.

8. Building Elements.

Context buildings in the mixed use district shall follow the same guidelines as those in the turn-of-the-century subdistrict. (Please refer to Chapter 2A for illustrations) Each building should have the following typical elements:

- Cornice
- Pilasters
- Upper level windows
- Mid-floor panel

- Transom windows
- Display windows
- Entrance door
- Bulkhead

Cornice

Each structure shall have a simple cornice.

A brick-front building may have a corbelled cornice. A plaster front building may have a stone sill at the parapet line.

Storefront Frame (Pilasters)

The pilasters on the buildings should be emphasized on the facade so as to frame it visually.

Upper Level Windows

The upper level windows should be tall and narrow, symmetrically arranged. The number of windows should be based on the storefront modulation at the lower level. The number of windows may range from three to eight on a typical storefront based on the storefront width.

The upper level window should have a distinguishable sill and lintel. The windows may be combined into pairs, triples or bands. The sill, lintel or surround may be made of stone or plaster.

Mid-floor Panel

A mid-floor panel between the floors shall be provided. The height of the mid-floor panel shall be at least 2 feet and not more

than 3 feet. Proportionally, the mid-floor panel is 15-20% of the height of the street level storefront.

Transom Windows

Transom windows above the display windows should be provided. The transom window height depends on the overall floor height and ranges from 2 to 3 feet. The awning, if provided, may be mounted so as to cover the transom window.

Display Windows

To promote a retail environment, all display windows shall provide a clear view of the store merchandise or a view into the business interior. To achieve this purpose, the greater portion of the window should remain clear, free from obstructions.

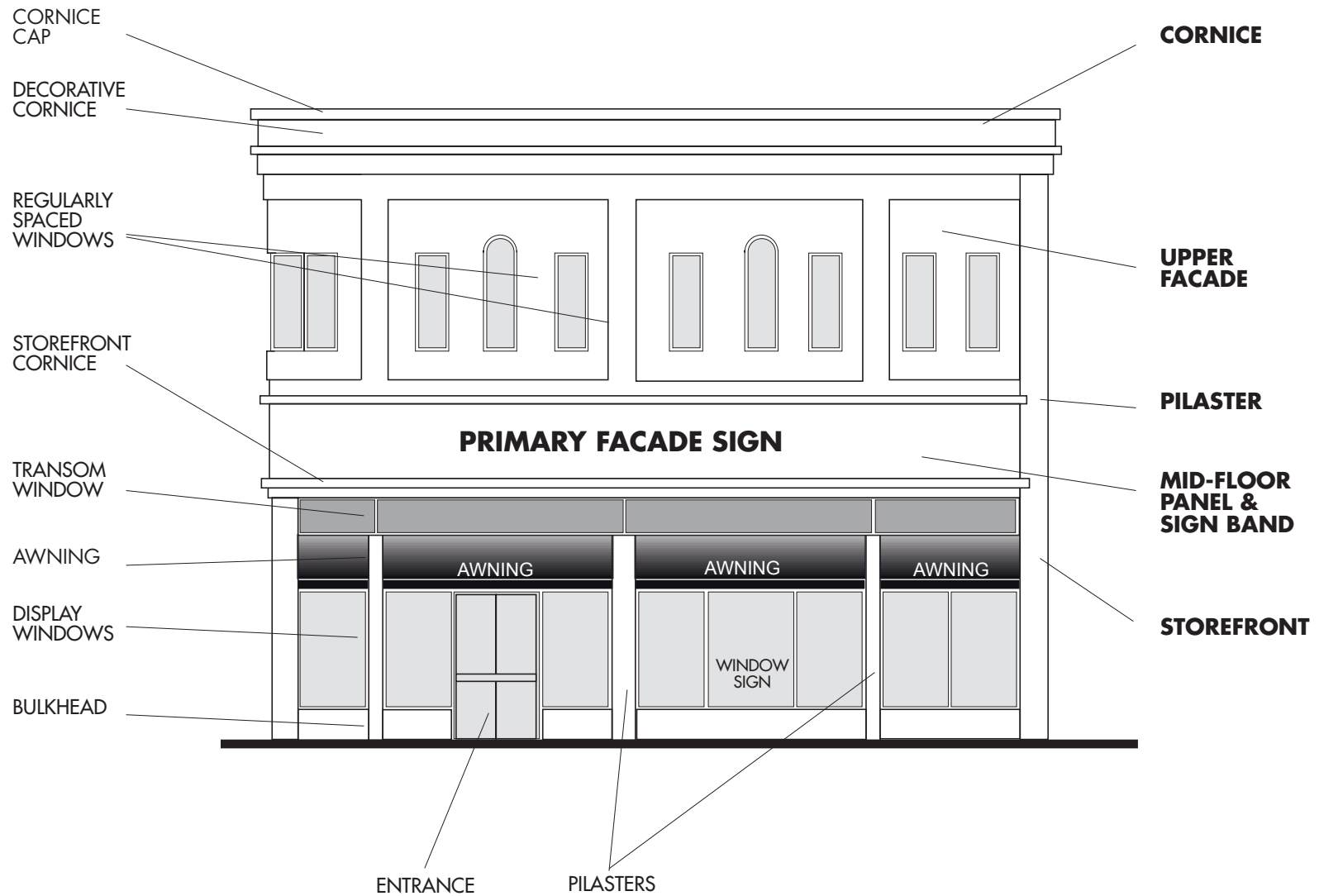
The display windows may either be composed of a single pane of glass or be divided into smaller lights by glazing bars or muntins.

Entrance Door

The entrance door should be kept simple. A wood and glass door of traditional design is encouraged. Special touches like a brass door pull or brass kick-plate are also encouraged. Fake historical or highly decorated contemporary doors are not permitted.

Bulkhead

A bulkhead shall be provided at the base of the storefront display window. The height of the bulkhead shall be at least 15" and no more than 24".



Note: Please refer to accompanying text for typical dimensions.

Figure 3.3: Elements of Context Building Rehabilitation

9. Awnings.

If awnings are provided, they should be sympathetic to the storefront frame. The awning shall not cover the storefront piers or pilasters on either end of the structure. The awning shall be mounted between the transom and display windows or covering the transom window.

The awning should be mounted such that its valance is at least seven feet but not more than eight feet above the sidewalk. It should project between four and eight feet from the building face, but no closer to the street curb than three feet.

The awning shape shall be limited to the traditional shape (see figure 2A.9 on page 37). Retractable awnings are encouraged.

10. Materials.

Materials for the Context Buildings facades shall be derived from the palette of materials used traditionally in the turn-of-the-century areas.

The facade shall use the following materials:

Storefront Frame

The storefront shall be either brick or wood framed. The storefront columns or pilasters shall be brick or smooth-finish plaster. Cast iron cladding shall be encouraged.

Facade

The facade may be brick or smooth-finish plaster.

Display Windows

The display windows shall be made of clear glass. The window shall be kept free of all visual obstructions into the store itself. Reflective tinting, or mirrored glass is not allowed. Even if the business is a non-retail business, the windows shall be kept unobstructed to maintain appearance of facade and retail continuity along the sidewalk.

Transom Window

The transom window shall be made of clear, tinted, etched or stained glass.

Bulkheads

The bulkhead shall be made of one of the following materials: wood panels, stone, brick, or tile.

Entrance Doors

The entrance door shall be as transparent as possible. The use of large glass panels is recommended. However, an all-glass door is not permitted. Wood doors with clear glass panels were used traditionally and are encouraged. If an aluminum door is used, it should be of a simple design with a dark anodized finish or primed and painted with an accent color.

Awnings

In keeping with the character of the turn-of-the-century period, the awnings, if used, shall be made of canvas. Vinyl or other shiny materials shall not be allowed.

Restricted Materials

Materials that have no relationship with the architectural themes for the style shall not be used. Restricted materials in the turn-of-the-century subdistrict include: fake brick, fake river rock, cultured rock, imitation wood siding, antiqued or imitation old brick, oversized brick and white brick mortar, among others.

11. Colors.

Colors chosen should accentuate the architectural details of the building. The levels of coloration on the building and the corresponding usage are as follows:

Base Color

The base color is used on the majority of the building surface. It is generally the lightest of the four. The base color is used on the wall surfaces, storefront piers and the cornice when the material is the same as the walls.

Major Trim Color

The major trim color has secondary importance in the color hierarchy of the facade. It is used to accentuate certain elements of the facade such as the cornice, window hoods, window frames, storefront cornice, storefront and bulkhead.

Minor Trim Color

The minor trim color is used to highlight elements such as window sashes and doors. This color category could be combined with the major trim color.

Accent Color

The accent color is used to highlight small details on window hoods, cornices, columns and bulkheads. The accent color should contrast with the base and trim colors and is used sparingly.

Signage Colors

The colors for the graphics should be derived from the family of colors used on the building itself. The color used for the accent color, major or minor trim color on the buildings, may be used as the color of the signs.

Awning Colors

The awning colors selected shall be compatible with the building colors. Garish colors are not encouraged. Darker saturated colors that pick up the highlights of the building colors are preferred. Simple stripes or tweeds are allowed. As mentioned in the Materials section, vinyl awnings shall not be allowed.

**R e s i d e n t i a l
D e s i g n
G u i d e l i n e s**

4.1 Background

The Residential Districts extend to 'I' Street between Vine and Sultana Avenues. The southerly boundary starts at Vine Avenue at Holt Boulevard, Palm Avenue, D Street, Laurel Avenue, 'G' Street, Lemon Avenue, and 'D' Street till Sultana Avenue. The Guidelines apply to both sides of Vine Avenue, 'I' Street and Sultana Avenue.

The residential neighborhoods in Downtown Ontario are a rich and diverse mix of several architectural styles. These are evidence of the City's birth as a Model Colony at the end of the nineteenth century and growth as an agricultural community through the early part of this century. A large number of these homes were originally built in the early decades of this century and contribute to downtown Ontario's historical character.

Several of these homes are on the City of Ontario's Planning Department's List of "Potentially Historic Structures". (See figure 4.1) Any additions or alterations to these structures need to be reviewed through the historic preservation process and by the Planning Commission.

A cursory survey of the area reveals structures that can be classified into roughly one of seventeen styles. With no particular style dominant in the downtown neighborhoods, the aim of the Residential Design Guidelines is to preserve the historic homes as examples of the style they were built in. These guidelines will also identify the distinguishing characteristics of each

style and clarify the distinctions between the different styles.

These guidelines are to be used in conjunction with the City of Ontario's Development Code and are not intended to replace the Code.

4.2 Design Process

The first step in planning an addition is to review the City's Development Code regulations and determine what can be built. The next step is to review the guidelines in this document for design objectives.

If the home is listed as a potentially historic structure, the guidelines will help guide the homeowner in identifying the architectural style of the home and planning a remodeling project that respects the stylistic integrity of the home. (See Figure 4.1) In addition, a "Certificate of Appropriateness" needs to be obtained. Please refer to the Design Review Process section in this document for further details on the permit process.

If the home is not historic, these guidelines will guide the homeowner in planning a remodeling project that contributes to the neighborhood character.

Hiring an architect to help with the design process is recommended. A professional's knowledge of the design and construction process can save time and money while realizing aesthetic goals.

4.2.1 Permit Process for Historic Structures

Any planned exterior alterations or additions to a historic home or any home within a historic district must be reviewed by the Planning Commission. If the Planning Commission deems that the alteration or addition is consistent with the character of the home and/or the neighborhood, a "Certificate of Appropriateness" will be issued. After the Certificate of Appropriateness is issued, building permits can be obtained from the Building Department.

4.2.2 Design and Financial Assistance

The City of Ontario and Redevelopment Agency offer design and financial assistance in the form of low interest loans and Redevelopment Agency Project Area funds to help with the refurbishment of historic homes. Property tax deductions are possible through the Mills Act. (See below). In addition, the State of California has adopted a special building code for historic buildings.

The Mills Act provides incentives for rehabilitating and maintaining historic homes. The property owner and the City enter into a minimum ten year contract. The contract gives the property owner a reduction in their property taxes, in return the owner promises to maintain the home. The money saved through the reduction in property taxes can be used to maintain the home. For further information on the Mills Act, please contact the City of Ontario Planning Department at (909) 391 2506.



Figure 4.1: Historic Resources and District Location Map

4.3 General Design Guidelines for Historic Structures

The following general design guidelines shall be applicable for additions, renovations or restorations of all existing historic homes. These guidelines also take into account the Secretary of the Interior's Standards for Rehabilitation quoted previously:

1. All additions to historic homes shall respect the scale and massing of the existing building. The new addition shall not overpower the existing structure but shall attempt to harmoniously blend into the existing structure's architectural scale and massing.
2. New roof forms shall be simple and of the same slope and material as the existing house.
3. The pattern of doors and windows in the addition shall be similar to those on the original house.
4. Exterior building materials shall be harmonious with the existing building.
5. The colors of the new addition shall be in a palette appropriate to the style of the house.

The following guidelines shall be applicable to renovations or restorations of all existing historic homes:

1. All renovations or restorations of existing historic homes shall retain the existing exterior materials.

2. Roof forms shall be maintained. New roofing materials, if needed, shall be the same as the existing roof material, or documented original material.
3. Existing doors and windows shall be restored or if needed, replaced with doors and windows with a similar pattern, form and material.

The following style-sheets help in identifying the architectural and stylistic elements for the various styles found in Downtown Ontario's residential districts. More detailed guidelines for each style are included with the style-sheets that follow this section.

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4.4 Craftsman Bungalow

4.4.1 Background

The Craftsman style was the dominant style for smaller houses built throughout the country during the two decades at the turn-of-the-century. The Craftsman style was based on the Arts and Crafts movement in Europe led by English architect William Morris (1834-1896). The Arts and Crafts movement took a stand against the machine aesthetic of the German and English Functionalists as well as the decorative bent of the French Art Nouveau designers. Natural materials, such as redwood, tile, and stone and earth colors, were commonly used.

In Southern California, the Arts and Crafts ideal deeply influenced the work of two Californian architects - Greene and Greene - brothers who practiced together in Pasadena from 1893 to 1914. Their interest in the Arts and Crafts movement, oriental wooden architecture and their training in the handmade arts influenced the highly detailed designs and well-crafted finishes.

Identifying features and details are highlighted in the accompanying illustrations.

4.4.2 Design Guidelines

The following guidelines shall be applicable to all additions to historic craftsman bungalows:

1. All additions to historic craftsman bungalows shall respect the scale and massing of the existing building. The new addition shall not overpower the existing structure but shall attempt to harmoniously blend into the existing structure's architectural scale and massing.
 2. New roof forms shall be simple and of the same slope and material as the existing house.
 3. Exterior building materials shall be harmonious with the existing building. If the existing house has wood or shingle siding on the exterior, the addition shall have the same material.
 4. The general pattern, form and operation of existing windows and doors will be continued in new windows and doors. Preferably, the new windows shall be of the same material as the existing windows.
 5. Exterior appendages common to the craftsman style such as open porches and wooden overhead trellis structures are encouraged.
 6. Fake stonework (synthetic rock) shall not be allowed.
- The following guidelines shall be applicable to renovations or restorations of existing historic craftsman bungalows:
1. All renovations or restorations of existing historic craftsman bungalows shall retain the existing exterior materials. Wood siding and /or shingles shall not be replaced by plaster. Deteriorated shingles/wood siding shall be replaced by new siding that matches existing siding. Vinyl or aluminum siding shall not be allowed. Rough plaster shall be replaced by plaster of a similar texture.
 2. Existing doors and windows shall be restored or replaced with doors and windows with a similar pattern, form and material. Replacement of wooden doors or windows with aluminum doors or windows shall not be allowed.
 3. Exterior trellises or porches shall not be removed, nor shall the porches be filled in to provide for more interior space.
 4. Exterior stonework shall not be removed or covered with another material such as plaster. If repair is required, the original stonework shall be reused, if possible, or replaced with similar stonework. Fake stonework (synthetic rock) shall not be allowed.
 5. Existing doors and windows shall not be filled in without an obvious recognition on the exterior of its previous existence.
 6. Building details such as open eaves, decorative rafter tails and decorative trim over gable vents shall not be removed or covered up.

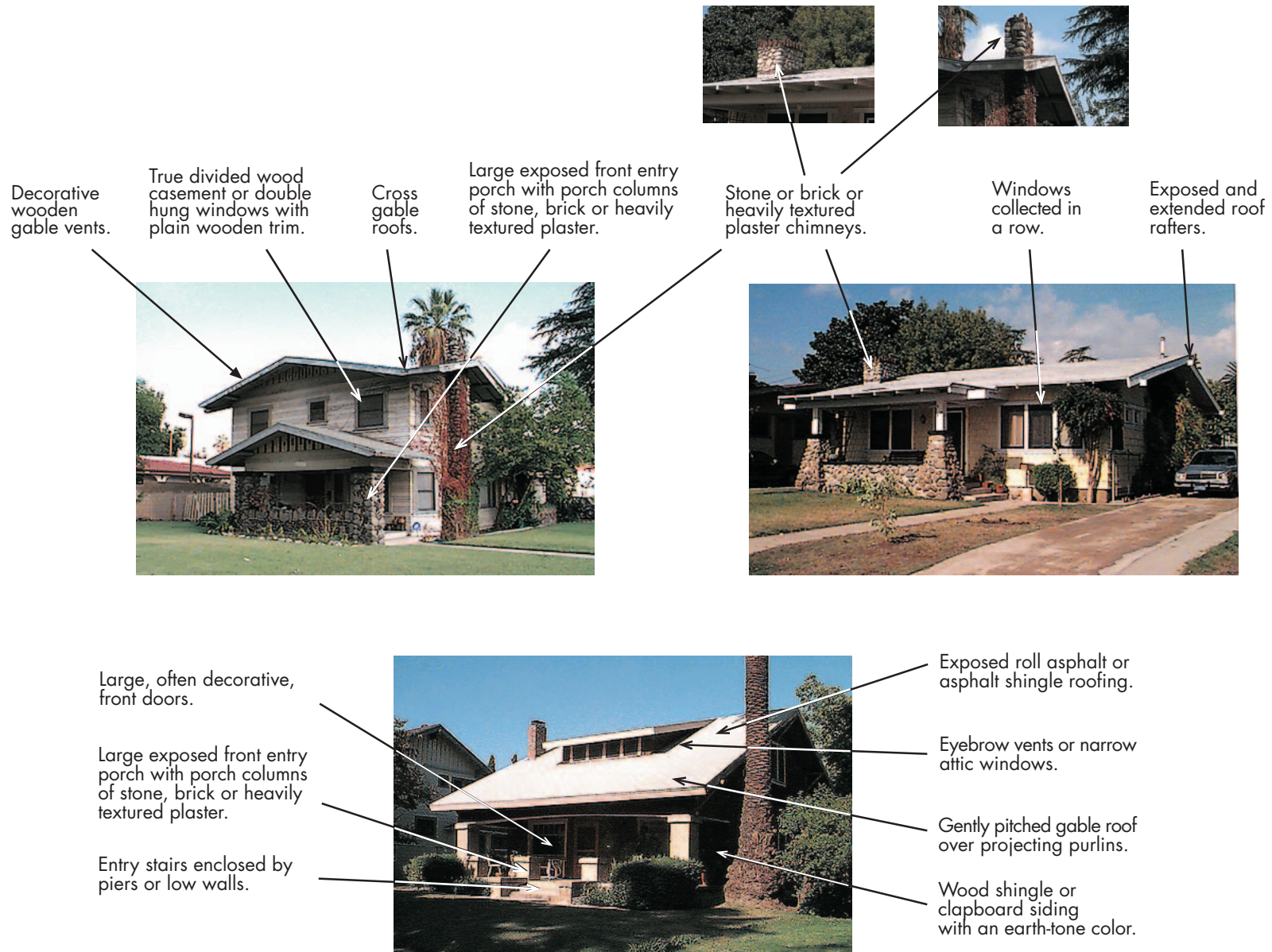


Figure 4.2: Craftsman Bungalow – Style Characteristics

4 Residential Design Guidelines

7. Low sloping roofs shall be reroofed in an appropriate flat shingle or asphalt roofing. Clay or metal roof tiles shall not be allowed.
8. Roof overhangs shall not be removed or cut-back.

4.4.3 Color Palette

The colors of the new addition shall be in a earth tone palette appropriate to craftsman style bungalows. Browns and greens are preferred.

Accent colors usually vary from white to other light colors. Brown-stained shingles on the roofs and/or exterior walls may also be used.

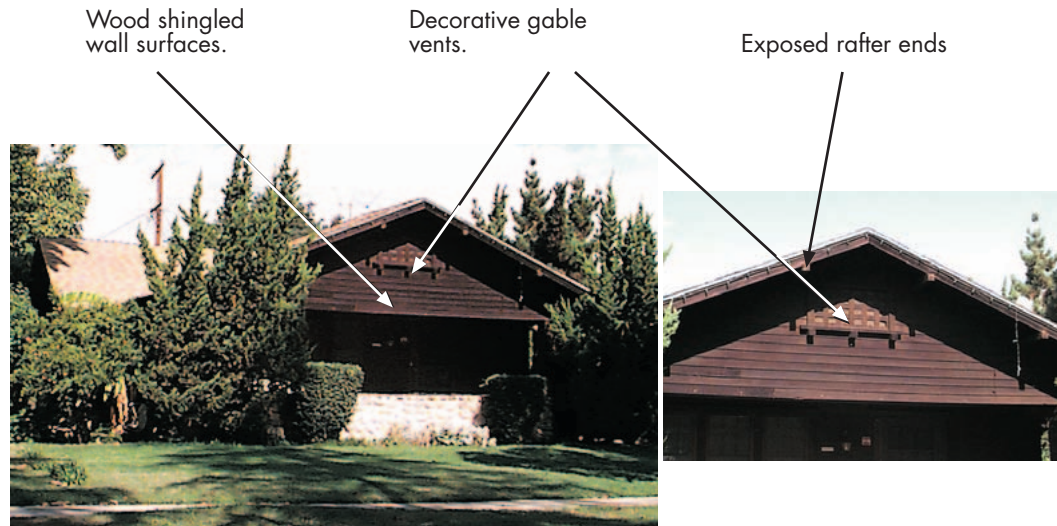


Figure 4.3: Special Craftsman Bungalow Style Derivations: Shingle Style

Hovering second floor mass with low overhanging roof similar to the ground floor.

Very low sloping gable roofs.



SPECIAL CRAFTSMAN STYLE DERIVATIONS: Stylized Craftsman Style

Decorative brackets.

Stylized entry porch.



Very low sloping gable roofs.

Stylized entryways, often decoratively derived from other styles.

Banks of vertical wood casement or double hung windows with wood trim.



Figure 4.4: Special Craftsman Style Derivations: Airplane Style

4.5 Victorian Styles: Second Empire and Queen Anne

4.5.1 Background

The Victorian era encompasses most of the nineteenth century - Queen Victoria's reign in England from 1837 to 1901. The building industry in England was influenced by rapid changes in construction techniques owing to the Industrial Revolution. Mass production of complex house components including doors, windows and decorative detailing led to the extravagant use of complex shapes and elaborate detailing in a large number of houses.

4.5.2 Variations

The **Second Empire** style, an earlier Victorian style, was inspired largely from the style prevalent during Napoleon III 's reign - France's Second Empire - in France. The most distinctive feature of this style is the mansard roof named for the French architect Francois Mansart who first used this style. This roof style was extremely popular because it allowed almost a full story of usable space to be included in what was normally attic space, and at the same time it provided a stylish top to a building.

The **Queen Anne** style, misnamed by its proponents, was largely inspired from late Medieval models of the Elizabethan and Jacobean periods. The asymmetrical massing of the form with porches, gables, and towers protruding in

all directions, colorful and patterned wall and roof surfaces, delicate porch supports and spindlework ornamentation are hallmarks of this style.

The **Folk Victorian** style is defined by the presence of Victorian decorative detailing on simple folk house forms, which are generally much less elaborate than the Victorian styles that they attempt to mimic. The ornamentation was applied to the porch and the cornice line. Lace-like spandrels and Queen Anne spindlework detailing are commonly present. However, this style is differentiated from the Queen Anne by the lack of wall surface texturing and the presence of symmetrical facades.

Identifying features and details are highlighted in the accompanying illustrations.

4.5.3 Design Guidelines

The following guidelines shall be applicable to all additions to historic Second Empire and Victorian / Queen Anne homes:

1. All additions shall respect the scale and massing of the existing building. The new addition shall not overpower the existing structure but shall attempt to harmoniously blend into the existing structure's architectural scale and massing.
2. New roof forms shall complement and not overpower the existing roof forms. The new roofs shall be of similar slope and material as the existing roofs.

3. Exterior building materials shall be harmonious with the existing building. If the existing house has wood or shingle siding on the exterior, the addition shall have the same material.
4. The general pattern, form and operation of existing windows and doors will be continued in new windows and doors. Preferably, the new doors and windows shall be of the same material as the existing doors and windows.
5. Exterior appendages common to the Second Empire and Victorian style such as open porches and covered balconies are encouraged.
6. Fake stonework (synthetic rock) shall not be allowed.

The following guidelines shall be applicable to renovations or restorations of existing historic Second Empire and Victorian / Queen Anne homes:

1. All renovations or restorations shall retain the existing exterior materials. Wood siding and /or shingles shall not be replaced by plaster. Deteriorated shingles/wood siding shall be replaced by new siding that matches existing siding. Vinyl or aluminum siding shall not be allowed.
2. Existing doors and windows shall be restored or replaced with doors and windows with a similar pattern, form and material. Replacement of wooden doors or windows with aluminum doors or windows shall not be allowed.

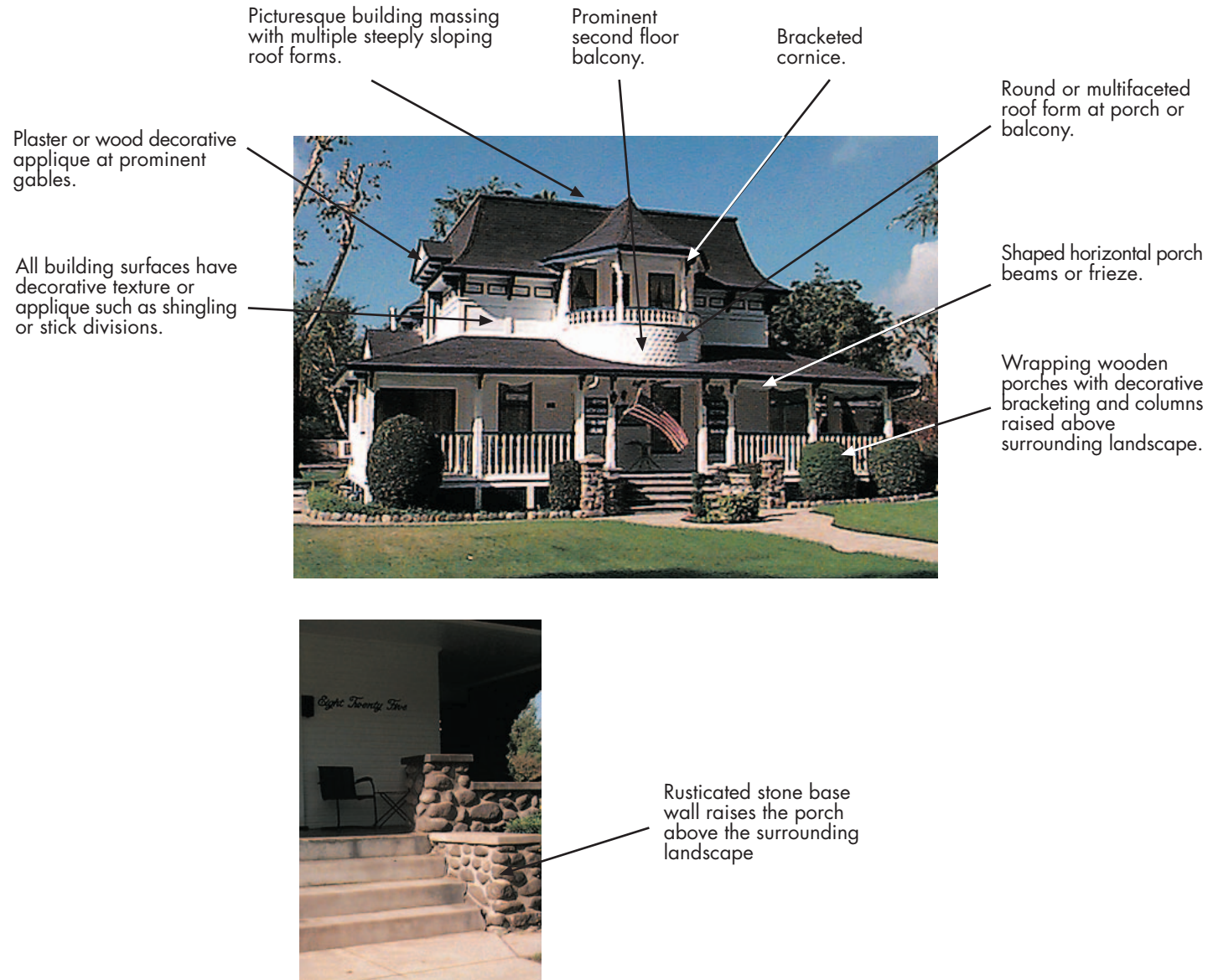


Figure 4.5: Victorian Styles Variation: Queen Anne Style

4 Residential Design Guidelines

3. Exterior trellises or porches shall not be removed, nor shall the porches be filled in to provide for more interior space.
4. Exterior stonework shall not be removed or covered with another material such as plaster. If repair is required, the original stonework shall be reused, if possible, or replaced with similar stonework. Fake stonework (synthetic rock) shall not be allowed.
5. Existing doors and windows shall not be filled in without an obvious recognition on the exterior of its previous existence.
6. Building details such as bracketed eaves, decorative rafter tails and other decorative trim shall not be removed or covered.
7. Roofs shall be reroofed with the same materials as the original materials.

4.5.4 Color Palette

The colors of the new addition shall be in a historic palette appropriate to Second Empire or Victorian homes. Accent color at the trim is encouraged.

The main body color can range from grays to whites and pale buff colors. The roof may be painted dark green or dark red or a natural slate gray. The trims can widely range from whites to black as well as dark greens or reds.

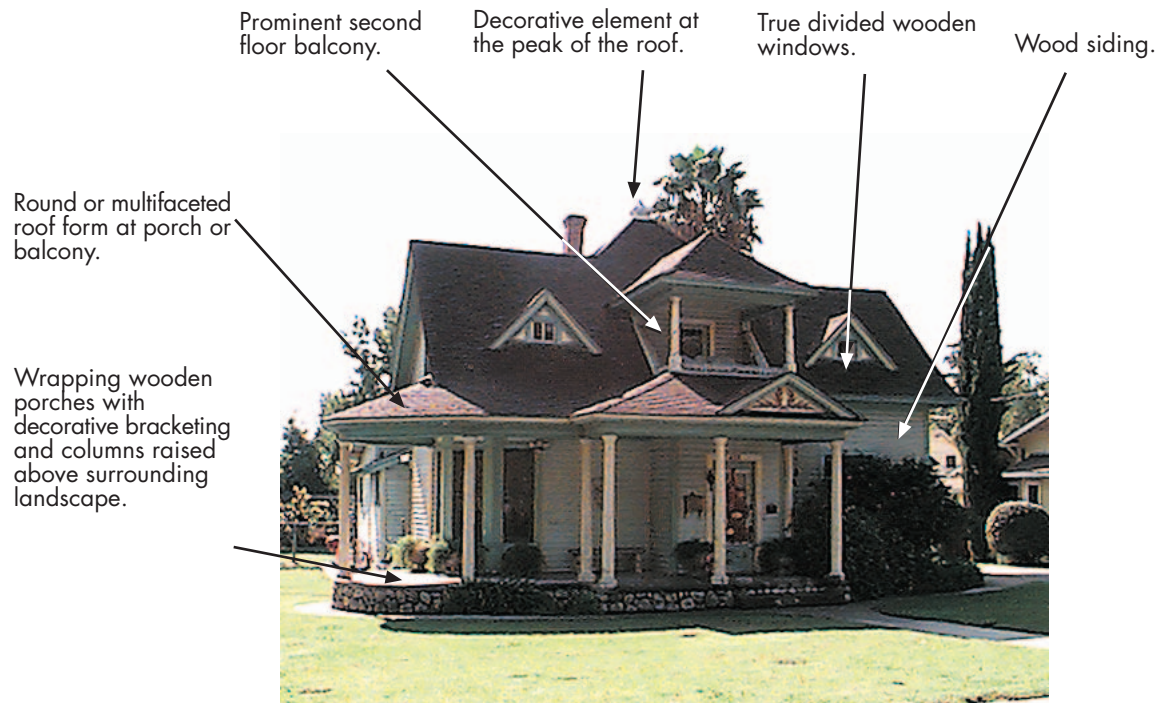


Figure 4.6: Victorian Styles Variation: Folk Victorian Style



Figure 4.7: Victorian Styles Variations: Second Empire Style

4.6 Colonial Revival and Tudor / English Revival Styles

4.6.1 Background

The Colonial Revival Style was a dominant building type in the first half of this century. The style included the entire spectrum of early English and Dutch styles and was mainly defined by Georgian and Adamesque Styles.

The Tudor style rivaled Colonial Revival as a dominant style for suburban homes in the early part of this century. The style is largely inspired by medieval English homes and is dominated by gabled roofs and conspicuous entrances.

Identifying features and details are highlighted in the accompanying illustrations.

4.6.2 Design Guidelines

The following guidelines shall be applicable to all additions to existing historic Colonial or Tudor Revival homes:

1. All additions shall respect the scale and massing of the existing building. The new addition shall not overpower the existing structure but shall attempt to harmoniously blend into the existing structure's architectural scale and massing.
2. New roof forms shall complement and not overpower the existing roof forms. The new

roofs shall be of similar slope and material as the existing roofs.

3. Exterior building materials shall be harmonious with the existing building. If the existing house has wood or shingle siding, stonework, brick or plaster on the exterior, the addition shall have the same material.
4. The general pattern, form and operation of existing windows and doors will be continued in new windows and doors. Preferably, the new windows shall be of the same material as the existing windows.
5. Exterior appendages common to the styles such as enclosed porches and covered entryways are encouraged.
6. Fake stonework (synthetic rock) shall not be allowed.

The following guidelines shall be applicable to renovations or restorations of existing historic Colonial or Tudor Revival homes:

1. All renovations or restorations shall retain the existing exterior materials. Wood siding, stonework, brick or plaster shall not be replaced by another material. Deteriorated siding shall be replaced by matching new siding. Vinyl or aluminum siding shall not be allowed. Plaster shall be replaced by plaster of a similar texture.
2. Existing doors and windows shall be restored or replaced with doors and windows with a similar pattern, form and material. Replace-

ment of wooden doors or windows with aluminum doors or windows shall not be allowed.

3. Exterior overhangs or porches shall not be removed.
4. Exterior stonework shall not be removed or covered with another material such as plaster. If repair is required, the original stonework shall be reused, if possible, or replaced with similar stonework. Fake stonework (synthetic rock) shall not be allowed.
5. Existing doors and windows shall not be filled in without an obvious recognition on the exterior of its previous existence.
6. Building details such as open eaves, decorative half-timbering, columns or trim shall not be removed or covered up.
7. Roofs shall be reroofed in an appropriate flat shingle or asphalt roofing. Clay or metal roof tiles shall not be allowed unless the existing historic house was originally roofed in such a material.
8. Roof overhangs shall not be removed or cut-back.

4.6.3 Color Palette

The colors of the new addition shall be in a palette appropriate to the style. White is preferred for the Colonial Revival style. Browns and grays are preferred for the Tudor or English Revival styles.

COLONIAL REVIVAL: STYLE CHARACTERISTICS



ENGLISH REVIVAL (TUDOR): STYLE CHARACTERISTICS

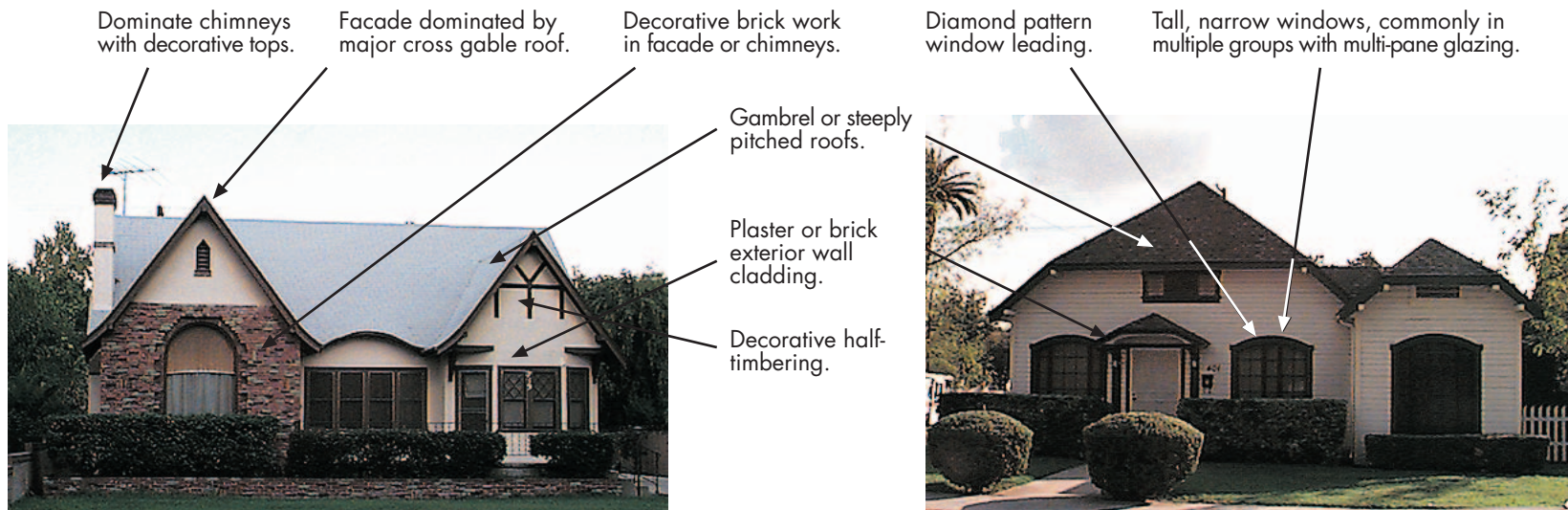


Figure 4.8: Colonial Revival and English Revival (Tudor) – Style Characteristics

4.7 Wood Framed Farm or Grove House

4.7.1 Background

The wood frame house or the grove house style is a Californian style that has its origin in the simple homes of orange growers.

Identifying features and details are highlighted in the accompanying illustrations.

4.7.2 Design Guidelines

The following guidelines shall be applicable to all additions to existing historic wood framed farm or grove houses:

1. All additions shall respect the scale and massing of the existing building. The new addition shall not overpower the existing structure but shall attempt to harmoniously blend into the existing structure's architectural scale and massing.
2. New roof forms shall be simple and of the same slope and material as the existing house.
3. Exterior building materials shall be harmonious with the existing building. If the existing house has wood siding on the exterior, the addition shall have the same material.
4. The general pattern, form and operation of existing windows and doors will be continued in new windows and doors. Preferably, the new windows shall be of the same material as the existing windows.
5. Exterior appendages common to this style such as open porches are encouraged.
6. Fake stonework (synthetic rock) shall not be allowed.

The following guidelines shall be applicable to renovations or restorations of existing wood framed farm or grove houses:

1. All renovations or restorations shall retain the existing exterior materials. Wood siding shall not be replaced by plaster. Deteriorated siding shall be replaced by matching new siding. Vinyl or aluminum siding shall not be allowed. Plaster shall be replaced by plaster of a similar texture.
2. Existing doors and windows shall be restored or placed with doors and windows with a similar pattern, form and material. Replacement of wooden doors or windows with aluminum doors or windows shall not be allowed.
3. Exterior entry overhangs or porches shall not be removed, nor shall the porches be filled in to provide for more interior space.
4. Exterior stonework shall not be removed or covered with another material such as plaster.
5. Existing doors and windows shall not be filled in without an obvious recognition on the exterior of its previous existence.

6. Building details such as open eaves, decorative rafter tails and decorative trim over gable vents shall not be removed or covered up.
7. Roof overhangs shall not be removed or cut-back.
8. Exterior wood trim at eaves, doors and windows shall be retained.

4.7.3 Color Palette

The colors of the new addition shall be in a palette of subdued natural colors. The main body colors may be picked from a natural, white and buff colors palette. Secondary and accent colors may be picked from a wide range of colors including browns, greens and bright colors. Shingled roofs may be stained brown or grays.



Figure 4.9: Wood-framed or Grove House – Style Characteristics

4.8 Spanish Colonial/Mediterranean Style

4.8.1 Background

Spanish Colonial style was a popular style in the first half of this century, especially in California and the other southwestern states. This style is loosely based on the Mission style and borrows decorative details from the entire history of Spanish architecture including Moorish, Byzantine and Renaissance architecture.

Identifying features and details are highlighted in the accompanying illustrations.

4.8.2 Design Guidelines

The following guidelines shall be applicable to all additions to Spanish Colonial or Mediterranean style homes:

1. All additions shall respect the scale and massing of the existing building. The new addition shall not overpower the existing structure but shall attempt to harmoniously blend into the existing structure's architectural scale and massing.
2. New roof forms shall be simple and of the same slope and material as the existing house.
3. Exterior building materials shall be harmonious with the existing building. If the existing house has plaster on the exterior, the addition shall have the same material.
4. The general pattern, form and operation of existing windows and doors shall be continued in new windows and doors. Preferably, the new doors and windows shall be of the same material as the existing doors and windows.
5. Exterior appendages common to the Spanish Colonial style such as arches, entry porches and tile-roofed entry shelters are encouraged.
6. Decorative elements such as light fixtures and mailboxes shall match the ornamental style of the home.

The following guidelines shall be applicable to all renovations or restorations of existing Spanish Colonial or Mediterranean style homes:

1. All renovations or restorations shall retain the existing exterior materials. Plaster shall be replaced by plaster of a similar texture.
2. Existing doors and windows shall be restored or replaced with doors and windows with a similar pattern, form and material. Replacement of wooden doors or windows with aluminum doors or windows shall not be allowed.
3. Exterior porches, arches, and tile-roofed entry shelters shall not be removed, nor shall the porches or entry shelters be filled in to provide for more interior space.
4. Existing doors and windows shall not be filled in without an obvious recognition on the exterior of its previous existence.

5. Building details such as decorative plaster trim, ceramic tile, vents, roof scuppers and ornamental light fixtures shall not be removed or covered up.

4.8.3 Color Palette

The colors of the new addition shall be in a palette appropriate to Spanish Colonial style. Whites and light pastel tones such as a warm cream are preferred. Dull red or brown may be used as an accent color. Roofs, if visible, shall generally be red tiled.

Flat or clay tiled roofing.

Plaster parapet walls with simple cap trim.

Assymetrical facade.

Arched doors or windows.



Simple decorative elements such as ceramic wall or floor tile and ornamental wrought iron light fixtures.

Plaster exterior cladding.

Low building massing.

Simple plaster trim at windows with defined window sills.

Low plaster walls extending into the landscape or defining courtyard areas.



Simple, visible attic vents.

Tile-roofed entry shelter.



Figure 4.10: Spanish Colonial/ Mediterranean Style – Style Characteristics

4.9 Design Guidelines for Non-Historic and Infill Structures

4.9.1 Background

These guidelines detail the approach to renovating non-historic existing structures as well as infill structures in the residential neighborhoods in Downtown Ontario.

4.9.2 Site Design

1. Identify and respect the pattern of front and rear setbacks for the block.
2. Save all mature trees on the lot.
3. Maintain on-street parking by providing a minimum of 26 feet between curb-cuts.
4. Minimize the width of the driveway to avoid extensive paved surfaces. The maximum driveway width shall be 12 feet. The use of Hollywood drives is recommended. (A middle planting strip between two adjacent driveways.)
5. Follow guidelines for landscaping the front yard.
6. Garages should not be visible from the street. Avoid placing garages on the front of the property. Rear detached garages are recommended.

4.9.3 Massing

1. Keep the overall shape of the structure simple.
2. Respect the overall massing scale of the neighborhood.
3. Match pattern of front porches or entry porches in the neighborhood.
4. Respect the pattern of roofs of the adjoining properties.

4.9.4 Building

1. Place windows to promote privacy between properties.
2. Maintain privacy between houses when locating a new balcony that may overlook an existing patio or balcony.
3. Avoid long blank walls.
4. Use two single doors instead of one larger double-door for the garage entry.

4.9.5 Materials

1. Use high-quality materials that are well-crafted.
2. Keep the materials palette simple and appropriate to the house style.

4.9.6 Colors

1. Use a simple color palette that corresponds to the architectural style of the house.
2. Light, natural body colors with contrasting accent colors are recommended.

4.9.7 Lighting

1. Position outdoor lighting so that no direct light extends on neighboring properties.

4.9.8 Signage

1. Avoid any kind of commercial signage on the structure itself. Refer to the sign guidelines section for further details.



EXISTING HISTORIC STRUCTURE



EXISTING HISTORIC STRUCTURE

COMPATIBLE Building Scale & Massing

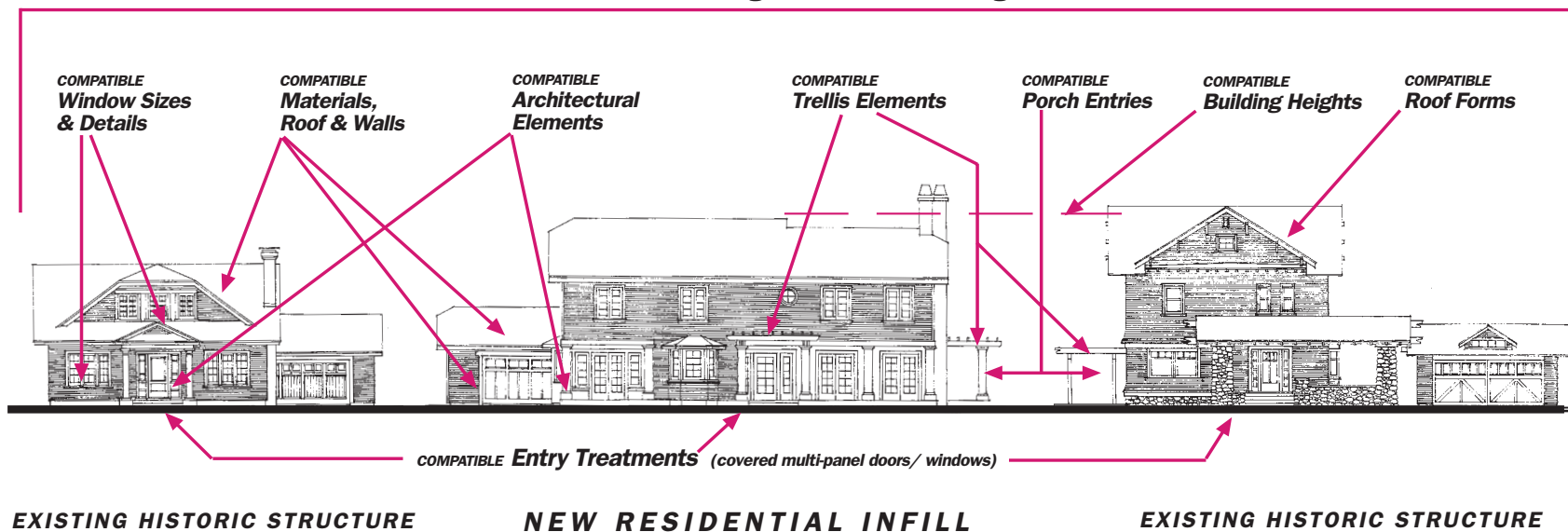


Figure 4.11: New Infill Structure: Compatibility with existing historic homes

4.10 Landscape Design Guidelines

4.10.1 Background

The front yard space can be perceived of as a “garden room” that adds a semiprivate space in the front of the house. This “garden room” contributes to the streetscape by adding visual interest to the neighborhood and the passerby. More importantly, it provides usable space that complements the home and adds character and value to the home.

4.10.2 Design Guidelines

The following landscape design guidelines shall be followed in the Residential District:

1. Design the front yard in keeping in with the architectural character of the house.
2. Encourage planting of shrubs and flowering plants to add variety to the front garden. Flat gardens with vast expanses of grass are not as interesting as a garden with planting that add color as well as shadows and planar modulations.
3. Limit the amount of nonporous paved areas, including driveways to 12 feet. Use planting strips and other planting to soften entry walkways and driveways.
4. Encourage shade trees that are not susceptible to wind damage and have low water needs.
5. Encourage the use of low water-needy planting.
6. Grow clinging vines to cover large expanses of walls that are blank.
7. If low garden structures (for example, a water fountain or sign base) are being installed, select and use materials that reflect the material palette of the house.
8. Encourage pathways, pergolas and trellises that are in character with the architectural style of house to add interest.
9. Regularly maintain the landscaped areas to prevent deterioration and unkempt appearance of the property.

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D e s i g n R e v i e w P r o c e s s

5.1 Current Design Review Process

The following section describes the current review process as it might relate to development/redevelopment of the downtown area.

5.1.1 Planning Department Review

5.1.1.1 Projects subject to review

The projects listed below are subject to review and approval by Planning Department staff and generally do not need to be reviewed by the Development Advisory Board or Planning Commission:

- a. Minor exterior alterations, including installation, change, replacement or removal of the following:
 1. Doors, windows, columns, piers, siding and architectural trim;
 2. Roofing;
 3. Tenant improvement plans for interior modifications;
 4. Installation and placement of air conditioning units and new electrical service meters;
 5. Decks;
 6. Modifications to accommodate access for the disabled;
 7. Accessory structures less than 120 square feet, such as trash enclosures, storage sheds, etc.;
 8. Arbors and fences;

9. Routine maintenance and similar improvements;

- b. Installation of new signs and sign programs;
- c. Building expansion less than 25% of the existing floor area provided such addition is not visible from the public street.

5.1.1.2 Submittal Requirements

a. For minor exterior alterations:

- application fee (plan check);
- detailed architectural plans;
- detailed elevations showing where changes or new construction is proposed;
- detailed site plan (if applicable);
- pictures of site and surrounding area;
- materials/color palette.

b. For new signs:

- plot plan describing sign location;
- detailed elevations describing sign location/appearance on building;
- detailed drawing of sign describing letter style, maximum sign length, width, depth, • letter height, materials and colors, etc.;
- detailed drawing describing selected lighting fixtures, and lamp types;
- cross-section drawing describing sign depth, materials, components, etc.
- for wall signs, include diagram describing method of attachment;
- for freestanding monument signs: include plot plan describing sign placement/setbacks, and

elevation drawings describing sign height, materials, colors, etc.

Submit three (3) copies of the sign plan to the Planning Department for review and then to the Building Department, for final approval and issuance of permits.

(Contact the Planning Department for complete list of requirements)

5.1.1.3 Review Process

- Improvement plans are submitted to the Planning Department for review;
- If the project meets standards, approval is granted and the applicant applies for a building permit (when necessary);
- If staff determines that a project does not comply with the standards contained in this document, approval will not be granted unless plans are modified to meet standards.

An applicant may appeal staff's determination of noncompliance to the Planning Commission. Staff determination of noncompliance may be also appealed to the Zoning Administrator for hearing.

Appeals from Zoning Administrator decisions may be made to the Planning Commission or any decision made by the Zoning Administrator may be called up to the Planning Commission for review by the Planning Commission or City Council. (Refer to Article 5. (Appeals) of the Development Code).

5.1.2 Development Advisory Board

5.1.2.1 Projects subject to review

The following projects shall be subject to Development Advisory Board review through the City’s Development Plan Review process pursuant to Article 8 of the Development Code:

- a. Commercial projects in the Retail District;
- b. Additions to existing commercial buildings in excess of twenty five (25%) of the existing structure;
- c. All residential dwellings which exceed two (2) dwellings per lot for a single development not part of a larger project;
- d. All residential development plans consisting of five (5) or more dwelling units;
- e. All nonresidential development uses in the Residential District;
- f. Relocated buildings in any District;
- g. Other projects which, in the opinion of the City Planner, require such level of review prior to issuance of a building permit.

An application for Development Plan Review shall be filed with the Planning Department. Refer to Article 8 of the Development Code for Development Plan Review procedures.

5.1.2.2 Submittal Requirements

- filing fees

- Development Plan Review Application;
- Notice of Intent Application;
- site plan, floor plans, exterior elevations and all other pertinent information required by the Development Plan Review Application;
- photographs of project context including photo composite illustrating a minimum of three structures on either side of proposed project;
- materials & color palette;

(Contact the Planning Department for complete list of requirements)

5.1.2.3 Review Process

- Applicant submits applications, filing fees, required plans, etc. to the Planning Department for review. The application will be reviewed for completeness by the project planner. Consequently, the applicant will be notified in writing if the application has been deemed complete or incomplete. Upon determining that an application is complete, the project planner will route the project to the various departments for review.
- Departmental review of the project takes approximately ten (10) working days. At the end of the review period, the project planner will mail all department reports to the applicant. Revised plans, if necessary, are then submitted. Once plans are acceptable to all departments, the project will be scheduled for the next available Development Advisory Board (DAB) meeting.

- At the DAB meeting, Board members will act on the recommended conditions of approval. The DAB will take action to approve (or recommend approval to the Planning Commission if Planning Commission action is required) the application, to continue the review, or to disapprove the application. Any approval granted by the DAB becomes null and void two (2) years following the date on which the approval became effective unless prior to the expiration of two (2) years, a building permit is issued and construction has commenced. DAB meetings are held the first and third Monday of each month.

5.1.3 Planning Commission

5.1.3.1 Projects subject to review

The following projects are subject to Planning Commission review and approval, unless otherwise noted:

- a. Applications for Conditional Use Permits for new structures or those referred by the Zoning Administrator or Development Advisory Board;
- b. Applications for variances, except for those made by the Zoning Administrator;
- c. A “Certificate of Appropriateness” application is required for any alteration, restoration, rehabilitation, addition, demolition or relocation to a designated building on the historic building list;

- d. Any combination of alterations occurring within a 24 month period which result in a structure being enlarged by more than 25% of the original floor area;
- e. External changes and facade renovations on unreinforced masonry (URM) buildings undergoing seismic retrofitting.

5.1.3.2 Submittal Requirements

- filing fees;
- appropriate application(s) (i.e. Development Plan Review, Environmental Assessment, Conditional Use Permit, Certificate of Appropriateness, etc.);
- required plans, including site plan, floor plans, building elevations, etc.;
- photographs of project context including photo composite illustrating a minimum of three structures on either side of proposed project;
- materials & color palette;
- other pertinent information required by applicable application.

(Contact the Planning Department for complete list of requirements)

5.1.3.3 Review Process

- Applicant submits applications, filing fees, required plans, mailing lists (if necessary), etc. to the Planning Department for review. The request is first reviewed by the Planning De-

partment. A written report is then sent to the Planning Commission. If a development plan accompanies the request, it will be reviewed by the DAB prior to Planning Commission consideration (see review process for DAB). If not, the Planning Department may confer with other City departments concerning the application.

- The item is scheduled for Planning Commission consideration. Planning Commission meetings are held on the fourth Tuesday of each month. For public hearing items such as a Conditional Use Permit, Variance, etc., property owners within 300 feet of the subject property are notified by mail of the time and place of the public hearing and are invited to attend.
- The Planning Commission will take action to approve the application, to continue the review, or to disapprove the application. Projects denied by the Planning Commission may be appealed to the City Council. Refer to Article 5 of the Development Code regarding the appeal procedure.

5.1.4 Permit Process for Historic Structures: "Certificate of Appropriateness"

5.1.4.1 Projects subject to review

Any planned exterior alterations or additions to a historic structure must be reviewed by the Planning Commission. If the Planning Commission deems that the alteration or addition is consistent with the character of the structure and/or the neighborhood, a "Certificate of Appropriateness" will be issued. After the Certificate of Appropriateness is issued, building permits can be obtained from the Building Department.

5.1.4.2 Submittal Requirements

- 1. Completed application
- 2. 15 copies of site plan (for alteration)
- 3. 15 copies of building elevations (for alterations)
- 4. Photos of property
- 5. Letter of authorization from property owners
- 6. Filing Fees
- 7. Other, as needed.

(Contact the Planning Department for complete list of requirements)

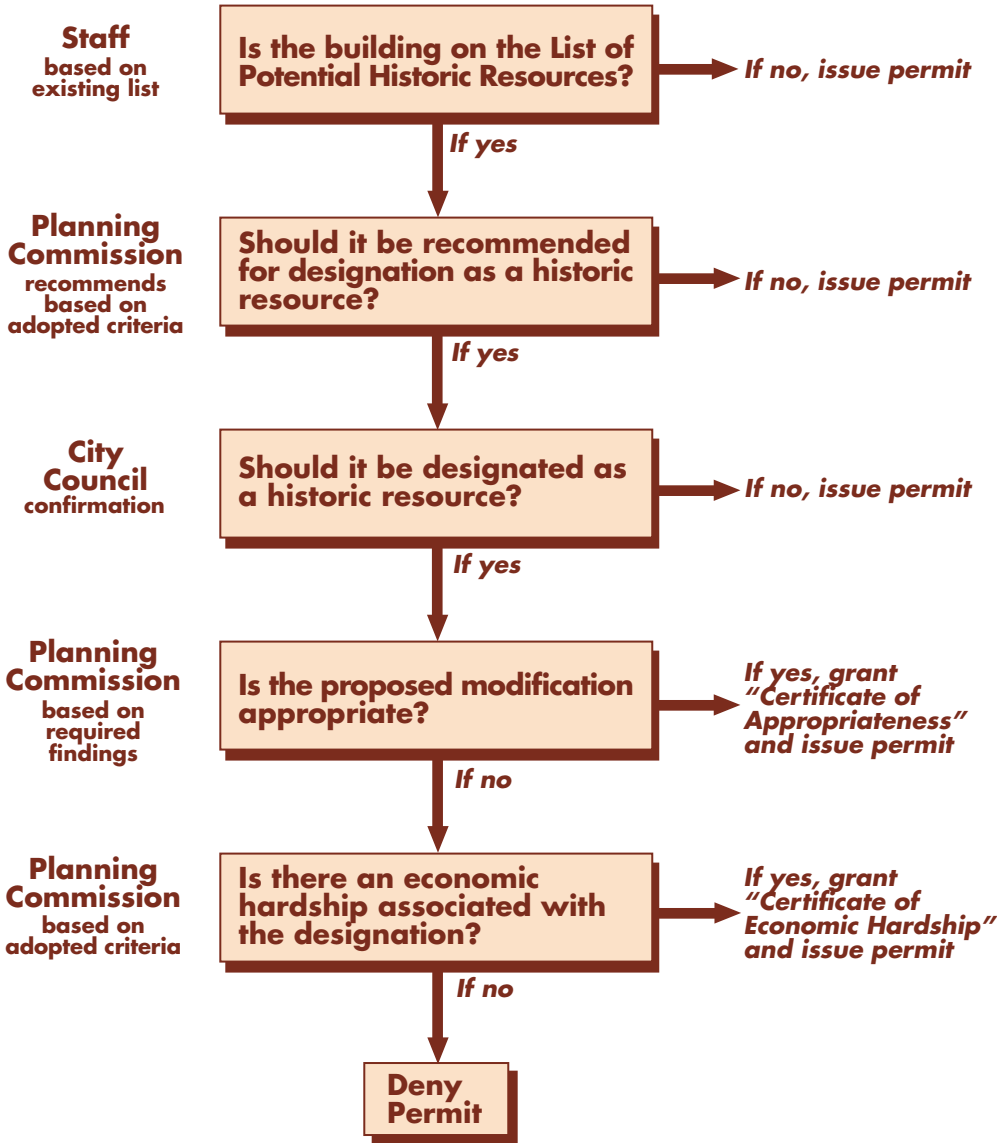


Figure 5.1: Permit Process for 'Certificate of Appropriateness'

5.2 Recommended Design Review Process

5.2.1 Background

There are a variety of ways in which Design Review processes can be implemented. However, the processes generally share these common characteristics:

1. Legal Establishment by means of a Resolution or Ordinance adopted by the City Council
2. Reference to aesthetic considerations as a valid part of community health, safety and welfare in the Resolution or Ordinance
3. Creation of a Procedure for Review that involves City Staff and often a Design Review Commission or Board
4. Composition and Role of the Design Review Commission/Board
5. Criteria for defining which Projects are subject to Design Review
6. Criteria for defining what Measures of Design a Project must meet for approval
7. An appropriate set of Submittal Requirements
8. An Appeals Process - to ensure fairness and legality
9. Enforcement
10. Professional Staffing

5.2.2 Creation of a Procedure for Review

It is recommended that a Commission/Board be established as a vehicle to ensure that projects in the Downtown Ontario Design Guidelines Area are of high quality and sensitive to their context. A Commission/Board raises the levels of expectation, commitment and results. They are frequently instituted in “communities that care” about their heritage and environmental/design qualities.

5.2.3 Composition and Role

City Council appointed Design Review Commissions/Boards

- almost always are composed of design professionals
- may or may not include lay persons
- may or may not have representatives from other Committees or Commissions.

For example, the Pasadena Design Review Commission has design professionals and representatives from the Planning Commission and Cultural Heritage Commission as members. Appeals are made to the City Council. South Pasadena has all design professionals and no Commission representatives. Appeals are to the Planning Commission.

Most Commission/Boards are made up of registered architects and landscape architects and other design professionals such as graphic de-

signers. Members are usually required to be residents of the City.

Based on current understanding of Ontario procedures, it is recommended that the Downtown Ontario Design Review Commission/Committee be composed of five to seven members who are design professionals and who live in the City of Ontario. Appeals should be made to the Planning Commission rather than to the City Council. This would allow utilization of the Planning Commission’s perspective on historic preservation, having recently absorbed the functions of the Historic/Cultural Heritage Commission. It would also prevent the City Council from being burdened with design decision appeals.

5.2.4 Criteria for Design Review

Cities use varied criteria for requiring design review. Criteria can vary with location in the City or size of project or value of project.

In order to make Downtown Ontario a unique environment by virtue of its success in historic preservation and sensitive, compatible new construction, the following is recommended:

All projects that alter any building facade that is visible from any public street, or from the alley walkways paralleling Euclid Avenue on the east and west, should be subject to design review. This includes signage and facade lighting.

5.2.5 Criteria for Measures of Design Approval

This measure should be addressed by using the Downtown Ontario Design Guidelines as referenced in and/or partially incorporated in the Ontario Development Code.

5.2.6 Recommended Submittal Requirements

Recommended submittal requirements for Exterior Modifications to Existing Structures or New Construction:

- an application form with basic data such as owner name, project address, etc.
- fee payment for processing (if any).
- public notification submittals (150 or 300' radius) with appropriate labels, map etc.
- photographs of the project context – including a photo composite illustrating a minimum of three structures on either side of the proposed project as well as overall photographs of the entire block in which the project is located.
- detailed architectural plans.
- detailed elevations showing where changes or new construction is proposed – including scale drawings of signs, awnings and paint colors, section details showing sign attachment, and letter samples of the exact type face to be used, selected lighting fixtures, lamp types, and effect on adjacent structures.

- color and material board.
- The requirements for new signage, lighting or awnings should also include the same items noted above regarding elevations.

5.2.7 Appeals Process

As noted above, appeals should be directed to the Planning Commission.

5.2.8 Enforcement

Enforcement is critical to the long-term success of a Design Review program.

Enforcement should be done by scheduled visits to Approved Projects by City Design Review Staff and by ongoing windshield surveys of the Downtown Ontario Design Guidelines area.

Deeds of record can be filed so that subsequent owners of a property are aware of conditions of design approvals on their properties.

5.2.9 Professional Staffing

The Downtown Ontario Design Guidelines will certainly make the process of design review more objective. However, successful design review processes require a positive, cooperative dialogue between well educated, experienced design professionals. There is a need for informed professional judgment to consider that there is al-

ways more than one way to meet Design Guidelines requirements.

Put in another way, design review involves more than easily quantifiable considerations such as the typical zoning issues of setback, heights, etc. The design review process needs to involve collaboration between a project's architect and the City Staff and Design Review Board. The lack of adequately educated and experienced staff will lead to frustration on the part of project architects, the Design Review Board and can lead to projects of poor quality and/or the loss of respect for the whole design review process. City Staff are sometimes supplemented by consultants serving as an extension of staff while qualified staff is being sought or to deal with special issues related to a particular project.

**Appendix:
Designated
Buildings**

A1 Appendix

Address: 100 South Euclid Avenue
Historic Name: First National Bank Building
Best Known As: **Holt Bank Building**
Construction Date: 1928 (estimated)
Architectural Style: Art Deco

Description: The structure is rectangular in plan with a flat composition roof. The Art Deco bank building has poured concrete walls that appear as large concrete blocks, square fluted columns between large plate glass windows with side lights, fluted pilasters of each corner section, front and side entrances, and ceramic tiles around the base wall. Fluted windows lintels with decorative emblems are set atop each window segment. Projecting buttresses flank the side entrance on Holt Avenue. Plate glass doors and windows are found between each segment.

Significance: The building represents one of the best examples of Art Deco architecture in the City of Ontario. This site and later this building was the site of First National Bank of Ontario from 1903 to 1965. In 1966, the bank moved to 437 North Euclid Avenue. Later occupants of the building included Inland Bank of California (1972-1977), and Wells Fargo Bank (1978-1984). The current check cashing firm opened in 1984.



Address: 108 South Euclid Avenue
Historic Name: McCann Block
Best Known As: **McCann Block**
Construction Date: 1919
Architectural Style: Commercial



A1 Appendix

Address: 110/112 South Euclid Avenue

Historic Name: Envoy Hotel

Best Known As: **Beverly Hotel**

Construction Date: 1920/1921

Architectural Style: Commercial

Description: The Envoy Hotel building is L-shaped in plan with an exterior stairway at the rear. The three-story, flat roofed structure has an ornate brickwork facade on the second and third floors, which features quoins at the building's corners and a continuous lintel and sill to accent double hung windows. The first floor was built in 1920 by the Frankish Company. The second and third floors, built in 1921, were originally the Envoy Hotel.

Significance: This building is an example of Ontario's growth and development during the first quarter of the century. Built in 1920 as a commercial facility, the structure grew with the addition of a second and third floor hotel to serve an expanding urban population. The ornate brickwork of the facade demonstrates the attention to detail seldom expressed in modern buildings. Its association with the Frankish Company adds to its historic interest.



Address: 200 South Euclid Avenue
Historic Name: Frankish Building
Best Known As: **Frankish Building**
Construction Date: 1913
Architectural Style: Italianate

Description: The Frankish Building is three-story commercial building with a basement and a flat roof. The Frankish Building has characteristics of the Second Renaissance Revival Style which includes a straightforward facade without any considerable projections or recessions, symmetrical elevations, rusticated quoins, and plain upper story wall surfaces with recessed windows.

Significance: The Frankish Building was designed and constructed by Charles Frankish and his son Hugh in 1913. Charles Frankish played a key role in the development of Euclid Avenue, and all of the City south of the Southern Pacific Railroads tracks. He is also responsible for the stone curbs along Euclid Avenue, organization of the San Antonio Heights Railroad along Euclid in 1887, the installation of the first electric lights in Ontario in 1895, and establishing the first bank in Ontario.



A1 Appendix

Address: 225 South Euclid Avenue
Historic Name: Ontario City Hall
Best Known As: **Museum of History & Art**
Construction Date: 1937
Architectural Style: Mediterranean Revival

Description: The 1937 Works Project Administration (WPA) City Hall is U-shaped in plan with a Spanish hip roof. The building features a full basement, arched doorways, and decorative wrought iron gates. Two spacious porticos supported by double Corinthian columns face each other across an informal garden. Inside, the 1930's style Council chambers remain still intact with wooden auditorium seats, a court rail to separate the public area from the Council dais, and a hand-turned oak Council table.

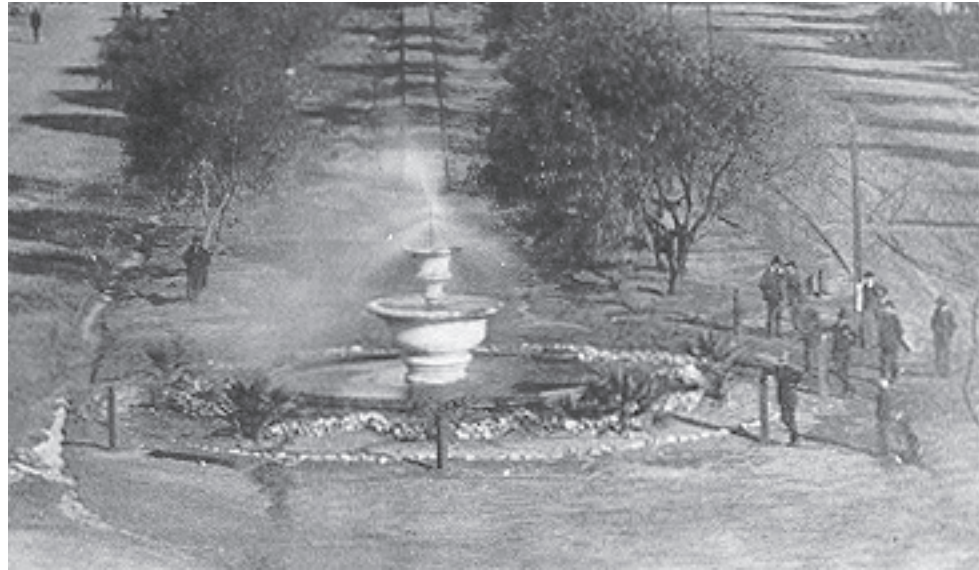
Significance: The WPA City Hall served as the center of City Government from 1937 until 1979, and is presently the home of the City's Museum of History and Art. The Mediterranean Revival style building was designed by Dewitt Mitcham, an architect from San Bernardino. In addition to City Hall functions, the building served as a court (Council Chambers) and a jail (second floor). To the rear of the structure is a park site dedicated to the City by Thomas Nugent in 1895 to be used as a horseshoe court and rose garden.



Address: 225 South Euclid Avenue
Historic Name: Frankish Fountain
Best Known As: **Frankish Fountain**
Construction Date: 1886
Architectural Style: Other

Description: Built of bricks and concrete, the Frankish Fountain at 225 South Euclid Avenue has a 24 foot diameter basin with a circular, nine-inch-thick, ground level wall, with a second level basin about four feet above the first and eight feet in diameter, and a third level basin about eight feet above the first and three feet in diameter. The top two basins have an urn shape and a pipe protrudes from the center of the top one. The fountain is now located on the grounds of the Museum (former City Hall) at the Southeast corner of Euclid Avenue and Transit Street. It was moved from the center median parkway when the Euclid Avenue underpass was constructed in 1983-84.

Significance: This fountain is the second of three fountains built on Euclid Avenue between 1883 and 1908. It was built in 1886 by Charles Frankish, the manager of the new land company, after the Chaffeys had sold out. The first fountain was made of bronze and was turned on and off when trains arrived at the depot to show that there was plenty of water in Ontario and thus encourage land sales for Mr. Frankish.



A1 Appendix

Address: 101/103 North Euclid Avenue
Historic Name: Citizen's Bank Block
Best Known As: **Ritmo Latino**
Construction Date: 1895
Architectural Style: Commercial

Description: The Citizen's Bank Building was built in 1895 at the northwest corner of Euclid Avenue and Holt Boulevard ("A" Street). It had a tall, round tower on top of the second story to make it look more imposing, and lend proper dignity to this important corner. Citizens had complained that without the tower, the plans for the building looked "cheap and cheesy". The front entry to the bank originally faced the corner. There is a side entry from Holt leading to a stairway to the second floor where there is a skylight atrium. In 1948, the building was given the "new look" with the facade being drastically altered.

Significance: This building served an important role in the early commercial life of Ontario. Numerous important businesses were located in the building. Its design and construction generated much public controversy and debate.



Address: 105/107 North Euclid Avenue
Historic Name: W.W. Smith's Grocery
Best Known As: **Mexico Lindo**
Construction Date:
Architectural Style: Commercial

Description: The Holbrook Block/W.W. Smith's Grocery at 105 North Euclid Avenue was a store with offices upstairs. This was formerly part of the earlier 1888 Holbrook Store incorporated into the Bank Block. Today only a slight facade indentation remains as evidence of the original development.



A1 Appendix

Address: 107/109 North Euclid Avenue
Historic Name: Rose Block
Best Known As: **Rose Block**
Construction Date: 1889
Architectural Style: Commercial

Description: This four-store block was completed by Henry J. Rose, a brother-in-law of Mrs. George Chaffey from Toronto, Canada, in 1889. It has a continuous style front with a center bay window flanked by balconies on the second floor. It was practically rebuilt inside and out in 1914 and the building was extended to the alley. The entire front was given the “new look” in 1948 and the bay window disappeared.



Address: 114 North Euclid Avenue
Historic Name: Citizen's National Bank
Best Known As: **Mission Furniture**
Construction Date: 1921
Architectural Style: Art Deco

Description: The Art Deco style building at 114 North Euclid Avenue has a terracotta tile facade in front with a cream color, vertical corrugated tile between the second story casement windows with gold sash. The south (right) elevation has no windows or doors and stucco siding. There are two stories at the front of the building and a single story in the back. This building replaced the Walker Building which had been built in 1914, and was used as a skating rink, and later the Ontario Feed and Fuel Company. The floor of the skating rink was incorporated into this building.



A1 Appendix

Address: 123 North Euclid Avenue
Historic Name: Friend Block/Somerset Hall,
People's Store, Library
Best Known As: **Fallis Building**
Construction Date: 1894
Architectural Style: Commercial

Description: The structure is rectangular in plan and has a stucco front facade over brick construction. This building was originally two buildings.

Significance: The northern half of the building was the Friend block built in 1895, and the southern half of the building was the former I.O.O.F. (International Order of Odd Fellows) building, built in 1894. The Fallis Store took over The People's Store in 1906 in the Friend Block, and in 1950 expanded into the I.O.O.F. building, which originally had the lodge and meeting hall on the second floor and a grocery store on the ground floor. These are among the oldest remaining buildings in Ontario.



Address: 122 North Euclid Avenue
Historic Name: Lerch Building - Euclid Theater, Park Theater
Best Known As: **Pawn Furniture**
Construction Date: 1913
Architectural Style: Commercial

Description: The two story reinforced concrete building at 122 North Euclid Avenue has a moderne style front with casement windows on the second story, a metal awning, and 50's style plate glass windows on the store front.

Significance: This 1913 building was built as a theater by Jacob Lerch. Originally, it was known as the "Isis Theater," and finally as the "Euclid Theater," at least through 1928. It was vacant from 1934 to 1938. C.A. Gregg, an electrical contractor, used the building in 1940. Mohilef Bros. manufactured women's clothing in the building around 1945-46. The building was remodeled in 1951 and used by the Suburban Gas Company. By 1962, the building was used as a Christian Science Reading Room.



A1 Appendix

Address: 128/130/132 North Euclid Avenue
Historic Name: Commercial Hotel
Best Known As: **Yangtze Restuarant**
Construction Date: 1920 (estimated)
Architectural Style: Commercial

Description: The three story building at 128-132 North Euclid Avenue has a brick facade with raised corner quoins and a decorative diamond pattern across the top, a pediment across the front with two rows of raised bricks resembling dentils, and six-pane double-hung windows on the second and third stories, with keystone style lintels.

Significance: This 1910 hotel was the work of D. Howard Akey, a plumber whose shop was just south of this site. He was proud that his fifty room hotel had “60 pieces of modern plumbing.” In March of 1910, Mrs. Gribben moved her millinery shop into the storefront to the north. By 1911, Mr. Akey had been sent to prison and Mrs. Gribben took over the hotel, calling it the Victoria Hotel. In 1915, Mr. and Mrs. B. W. Budde became managers, changing the name to Commercial Hotel. The hotel closed in 1931 due to the Depression, but opened in 1932 under new managers. By 1962, the hotel part of the building could not be brought up to current standards so it has remained closed.



Address: 203 North Euclid Avenue
Historic Name: Ostran's Department Store
Best Known As: **Ostran's**
Construction Date: 1908
Architectural Style: Commercial

Description: The commercial building at 203 North Euclid Avenue has a rectangular floor plan, two stories, a basement, a flat roof, and is constructed of brick. The first story has plate glass windows, while the second story apartments have double-hung windows. Purple glass bricks in the sidewalk along "B" Street allow light into the basement.

Significance: This building served Ontario for over fifty years as Ostran's Department Store. It was built in 1908 by Cleveland & Blocker, and Ferdinand Davis of Pomona was the architect. The brickwork was done by Sanborn & Nugent, also of Pomona. Frank Minter was the plumber, and Baker Iron Works provided the reinforcement for the building. Mary Ellen Agnew was the original owner who had the building constructed. She then rented the building to Petris E. Ostran on a ten year lease. In October of 1911, the Baldwin Flyer cash and parcel carrier system was installed. It consisted of wire baskets on pulleys which moved cash and merchandise around the store and to the mezzanine at the back of the store. The second floor served as the Agnew Apartments from 1914 to 1917, and the Victory apartments from 1945 to 1974. Fred Fallis, another department store owner in Ontario, bought the building in 1916, and continued to be Mr. Ostran's landlord for many years. Mr. Ostran and/or his



partners operated the store until 1950 when it was sold. This building represents a significant part of the economic history of Ontario.



A1 Appendix

Address: 231/233 North Euclid Avenue
Historic Name: Masonic Hall
Best Known As: **Masonic Hall**
Construction Date: 1904
Architectural Style: Commercial

Description: The two story building is constructed of brick, with a white brick veneer on the front facade, which was covered by stucco in the late 1970's. There are various decorative elements on the building including an original decorative cornice. Some decorative elements were lost due to the 1990 earthquake.

Significance: The second floor served as the Masonic Hall, Lodge 301 until 1965. The ground floor served as a public library and a fire station. Later the ground floor was used by the B.F. May Furniture Company. This building represents Ontario's early social, cultural, and commercial activity.



Address: 235 North Euclid Avenue
Historic Name:
Best Known As: **Golden Web**
Construction Date: 1916
Architectural Style: Commercial

Description: The first story of this building has a plate-glass door entrance to the second story at the left in front. This entrance also served as the Euclid Avenue entrance to the Masonic Hall on the second floor of the building at 231/233 North Euclid. The building was substantially remodeled in 1928. The first floor facade has sheets of ceramic tile, plate-glass windows, and a centered plate-glass door. The second story has a stucco facade, a Spanish tile shed roof facing the front, Italianate curvilinear brackets, multi-paned arched windows, and a recessed balcony with Hispano-Mauresque columns and an iron railing.

Significance: This building served as the People's Mutual building and Loan Association, the Pacific States Savings and Loan Co., and Miller's Boat Shop.



A1 Appendix

Address: 305 North Euclid Avenue
Historic Name: Granada Building
Best Known As: **Granada Building**
Construction Date: 1926
Architectural Style: Moderne/Art Deco-Commercial

Description: This square three-story building is a good example of early reinforced concrete office buildings. The roof line is primarily a parapet with plain entablature highlighted by a decorated pediment centered on the Euclid Avenue frontage.

Significance: Dr. Calvert I. Emmons purchased three lots on the northwest corner of Euclid Avenue and "C" Street between 1924 and 1925. The Granada Building was constructed in 1926 at a cost of \$35,000. The three-story building consists of a movie theater, retail shops, and second and third floor offices. The building's significance lies in its value as historic center for social life in the community. It remains the oldest motion picture theater in the City.



Address: 401 North Euclid Avenue
Historic Name: Blue Seal Building
Best Known As: **Pescado/Blue Seal**
Construction Date: 1942
Architectural Style: Moderne/Art Deco

Description: The Blue Seal Building is rectangular in plan with a saw-tooth roof and a three story high corner tower. Other features include double-hung windows and a vertical corner marquee supported by two concrete rectangular ‘arms.’ The building is constructed of poured concrete with corrugated metal supra-structure at its northwest corner.

Significance: The Blue Seal Building, built in 1942 is one of the best examples of the Moderne style of architecture in the city of Ontario. A laundry was established at this site in 1896 in a previous building which also housed a grocery store. In 1901, the business was purchased by the Lorbeer Brothers of Pomona. The Southern Service Company was then formed in 1911 and the Ontario Laundry resulted.



A1 Appendix

Address: 536 North Euclid Avenue
Historic Name: Bethel Congregational Church
Best Known As: **Bethel Church**
Construction Date: 1912
Architectural Style: Gothic Revival (stone)

Description: Bethel Congregational Church is an excellent example of Gothic Revival architecture, probably the best in the city of Ontario. The church is constructed of split stone and has an irregular plan. The main sanctuary is in the shape of a cross. Gables with arched, lancet, stained glass windows face in four directions. Cement steps lead to each entrance, with only the 'F' Street entrance having been significantly altered over the years. Oak pews, paneling, and stair rails adorn the interior along with a 1930 Pilcher organ.

Significance: The Church is culturally significant in that it was organized in 1885; organizing members included the Chaffey family. The Church built a wood frame building at the corner of "A" (now Holt Boulevard) and Palm Streets in 1888, and their present building in 1912. The Harwood stained glass windows were transplanted from the original church to the present one.



Address: 625 North Euclid Avenue
Historic Name: Moore House
Best Known As: **Moore House**
Construction Date: 1893
Architectural Style: Queen Anne Victorian

Description: This Queen Anne style home built in 1893 is rectangular in plan, with a composition shingle gable and half-hipped roof with a corner turret. Other features include octagonal witch's cage, weather vane, shiplap siding, and diamond and fish scale shingles. The building is a typical Queen Anne style home built around the turn of the century.

Significance: This home was originally owned by Albert D. Moore, Mayor of Ontario from 1898 to 1900, and a resident of Ontario at least as early as 1897. After Albert died around 1914, Mrs. Frances Moore continued to own the house through 1928. The home had several owners between 1928 and 1962, when it was converted to its present use as a real estate office.



Glossary

Accent Color: The accent color is used to highlight small details on window hoods, cornices, columns and bulkheads.

Arcades: Covered walkways attached to buildings and supported on the other side by columns.

Awnings: Temporary roof-like coverings that project from the wall of a building.

Base Color: The base color is used on the majority of the building surface.

Bulkheads: The bulkhead is the solid portion at the base of the storefront that frames and protects the store window above.

Canopy: An overhead projection.

Cantilever: a beam or bracket projecting from a wall or frame and stabilized by weight on its inner end.

Casement: A hinged window frame that opens horizontally like a door.

Column: A vertical support.

Coping: The top course of a wall.

Corbel: A small projection built out from a wall to support the eaves of a roof or some other feature.

Cornice: The uppermost, projecting part of an entablature, or a feature resembling it.

Dormer Window: An upright window lighting the space in a roof.

Facade: The main front (face) of a building.

False-front Structures: Single story gabled buildings with the false front extending the facade vertically and horizontally so as to create a more interesting profile and convey the illusion of a larger size.

Gable: The triangular upper part of a wall under the end of a ridged roof, or a wall rising above the end of a ridged roof.

Gingerbread: Pierced curvilinear ornament, executed with a jigsaw or scroll saw, under the eaves of roofs. So called after the sugar frosting on German gingerbread houses.

Glazing: The glass in a window.

Hipped Roof: A roof with slopes on all four sides. The hips are the lines of meeting of the slopes at the corners.

Lintel: A beam over an opening in a wall or over two or more posts.

Major Trim Color: The major trim color has secondary importance in the color hierarchy of the facade. It is used to accentuate certain elements of the facade such as the cornice, window hoods, window frames, storefront cornice, storefront and bulkhead.

Mansard roof: A roof with two slopes to all four sides, the lower one being much steeper than the upper. It is named for the French seventeenth-century architect, Francois Mansart.

Mass: The overall volume or form of a building or building element.

Mid-floor Panel: The continuous panel between the floors was important visually. The primary signage of the building was also installed on this panel.

Minor Trim Color: The minor trim color is used to highlight elements such as window sashes and doors. This color category could be combined with the major trim color.

Patio: The courtyard of a Spanish house.

Pier: A vertical member in a metal or concrete building frame.

Pilaster: A flat-faced representation of a column, in a relief as it were, against a wall.

Pitch: The slope of the roof.

Rubble: Stones that have not been shaped or at most have been shaped by fracture (not cut). In walls of coursed rubble, the stones are of approximately the same size and shape and the courses are clearly defined. In random rubble the stones are of varying size and shape and the pattern formed by them is quite irregular.

Spandrel: In a frame building, the wall immediately below an upper story window.

Transom Window: The horizontal window panel above the storefront door.

Trellis: A light framework of horizontal or vertical members, often used to support climbing plants.

Note: This is a limited listing of terms used in this document.

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Block Elevations

The following section consists of design concepts for twelve blocks in the downtown area, demonstrating the design intent of the Design Guidelines. These are intended for illustrative purposes and describe the results of one possible application of the design guidelines. The facade guidelines and illustrations are intended to assist the community, property owners and tenants in visualizing the appearance of buildings in the downtown area through the implementation of the Design Guidelines. They also describe the relationship between three architectural “themes” for the retail district, including the Turn-of-the-Century subdistrict at the south end of the downtown area, the 1920’s to 1940’s subdistrict in the central portion, and the 1950’s subdistrict at the north end of downtown.

In summary, the objectives of the supplemental facade guidelines and illustrations are as follows:

- illustrate acceptable design treatment not only for individual buildings but for each block face along Euclid Avenue in the project area;
- illustrate how the various historic design “themes” can relate to each other;
- facilitate community understanding of the concepts;
- enable the community, property owners and tenants to more readily visualize how the retail district might appear after compliance with the Design Guidelines.

A photomontage of the existing block elevation is included with each drawing. A key map is shown in Figure A4.1 on the facing page.

-  **ILLUSTRATED BLOCK ELEVATIONS**
-  **1 HISTORIC RETAIL DISTRICT**
-  **2 CIVIC CENTER**
-  **3 MUSEUM/TRANSIT DISTRICT**
-  **4 EDUCATION DISTRICT**
-  **5 RESIDENTIAL DISTRICT ****
-  **6 NEIGHBORHOOD COMMERCIAL DISTRICT**
-  **EUCLID AVENUE MEDIAN**
-  **RETAIL DISTRICT***

* Retail at street level. Offices and / or residential in upper levels.
 ** Includes related uses such as schools and churches.

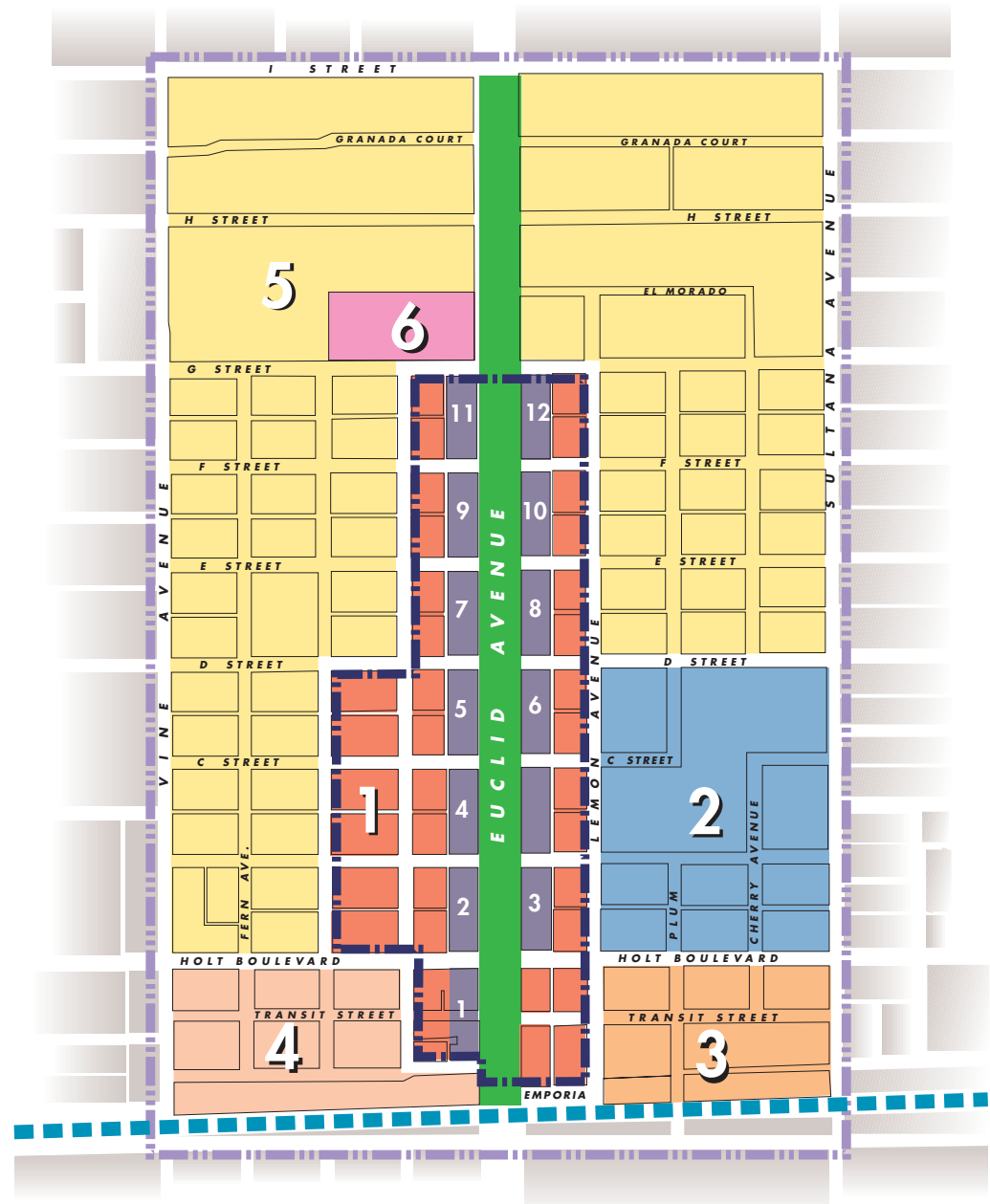


Figure A4.1: Key Map showing Illustrated Block Elevations

Turn-of-the-Century Subdistrict

Block Three: Euclid Avenue, east side between Holt Boulevard and 'B' Street

**Ontario's Historic Model Colony:
a unique multi-cultural urban experience**

If historical information (photos, drawings, plans etc.) are available, the restored building facades should be as close to the original as possible. The level of accuracy would be dependent on the condition of the original structure.

Restrict awnings to 6" - 8" from either ends of the structure to prevent dissimilar awnings from abutting each other.

Create sign band that runs across the length of the facade.

Mount awnings between the transom and the display window.

Corner Structures throughout the District shall have a "wash" of light applied to the building corner at Euclid Avenue and adjacent cross-street.

These lit corners will provide "bookends" to each block and a sense of cohesion to the district as a whole.

In addition, interesting building details such as the cornice and facade moldings. Signs may also be lit. Please refer to Chapters 2C and 2D for details on lighting signs.



Pedestrian-oriented double-sided hanging signs are also appropriate to these buildings.

The facade should have a modulation of columns/pilasters along the retail level to maintain a pedestrian scale.

Bulkheads shall be provided below the storefront windows.

Add infill structure that follows Design Guidelines for Context Buildings as shown above.

Remove nonconforming "can" signs.

Replace nonconforming painted wall signs.

Replace nonconforming shiny vinyl awnings with fabric awnings with a traditional profile.

Remove mansard roof, add false parapet to create sign band, cornice and perception of height.

Add infill structure that follows Design Guidelines for Context Buildings as shown above.

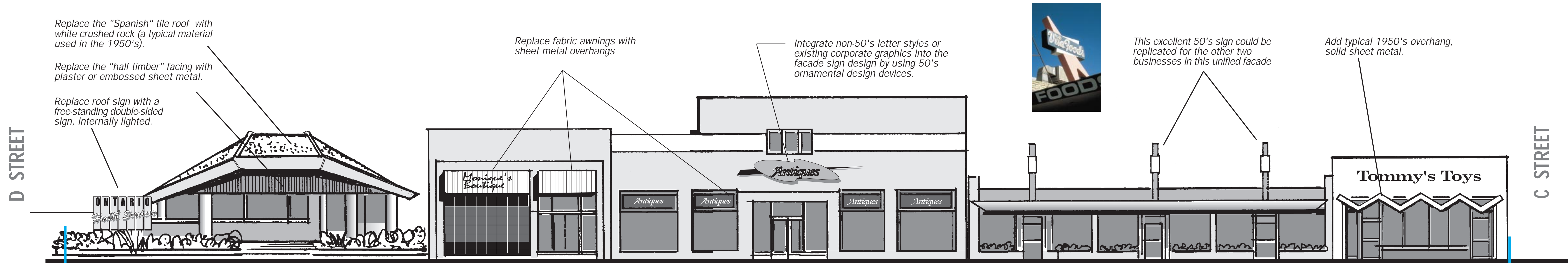


Existing Elevation

1950's styles Subdistrict

Block Six: Euclid Avenue, east side between 'D' Street and 'C' Street

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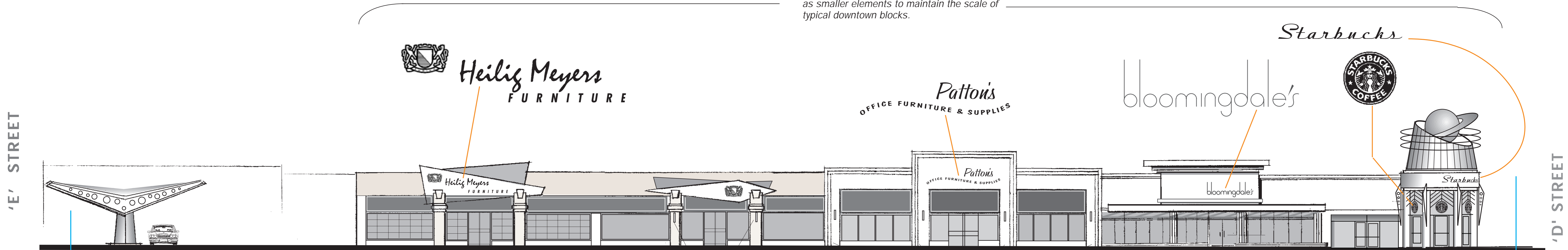


Existing Elevation

1950's styles Subdistrict
Block Eight: Euclid Avenue, east side between 'E' Street and 'D' Street

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Note that the block long elevation is being treated as smaller elements to maintain the scale of typical downtown blocks.



Emphasis on entry elements of the different storefronts will help in reducing the linearity effect of the block.

Pedestrian-oriented double-sided hanging signs are also appropriate to these buildings.

The facade should have a modulation of columns/pilasters and bulkheads along the retail level to maintain a pedestrian scale.

Add corner tower element to create interest. This element also echoes the vertical element at the corner of the Casa Corona Building across the street and continues the tradition of emphasis on corners.

Rehabilitate gas station to reflect 1950's styles as shown above.

Rehabilitate these buildings as shown above.

Rehabilitate these buildings as shown above. Remove all non-conforming signs such as rectangular can signs and painted window signs.

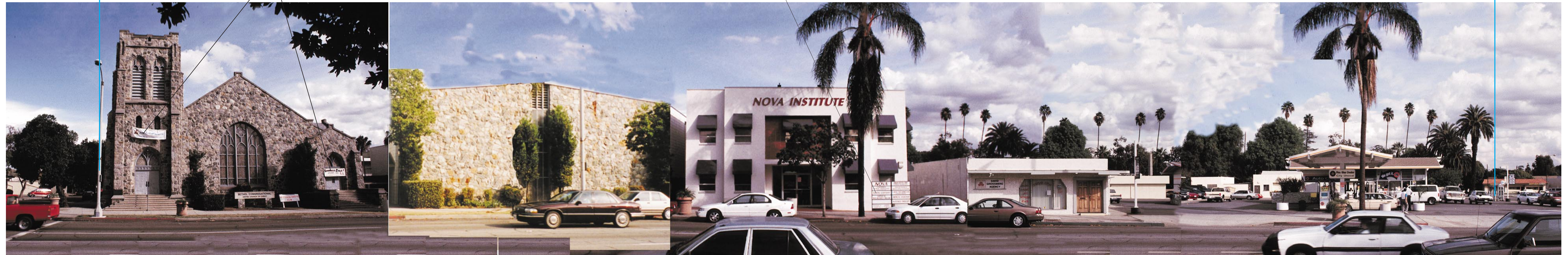
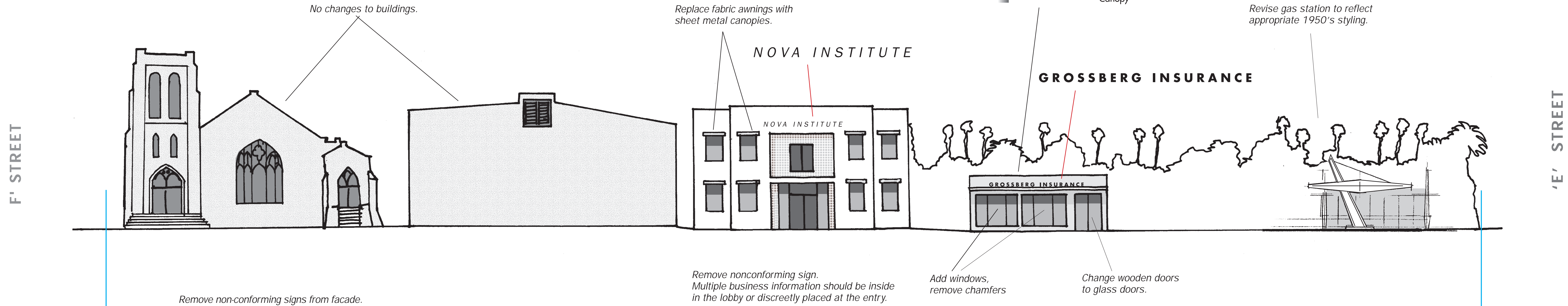


Existing Elevation

1950's styles Subdistrict

Block Ten: Euclid Avenue, east side between 'F' Street and 'E' Street

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Existing Elevation

1950's Styles Subdistrict
Block Twelve: Euclid Avenue, east side between 'G' Street and 'F' Street

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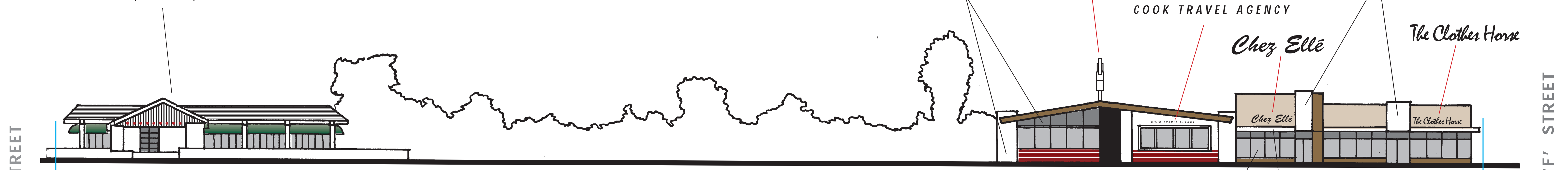
Carrows Restaurant may not be modified so as to retain its corporate identity.

Maintain the facade materials.

Replace the fibreboard transom windows in the restaurant with dark tinted or translucent glass.

Replace roof sign with appropriate 1950's sign.

The elements above the entrance doors is accentuated by projecting above the parapet line.



Remove nonconforming oversized freestanding sign.

Storefront windows along the facade length with a metal canopy above to shade the windows are added.



Existing Elevation

Turn-of-the-Century Subdistrict

Block Two: Euclid Avenue, west side between Holt Boulevard and 'B' Street

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Corner Structures throughout the District shall have a "wash" of light applied to the building corner at Euclid Avenue and adjacent cross-street.

These lit corners will provide "bookends" to each block and a sense of cohesion to the district as a whole.

In addition, interesting building details such as the cornice and facade moldings. Signs may also be lit. Please refer to Chapters 2C and 2D for details on lighting signs.

If historical information (photos, drawings, plans etc.) are available, the restored building facades should be as close to the original as possible. The level of accuracy would be dependent on the condition of the original structure.

Awnings should generally be mounted between the transom and the display window. Awnings can also be used to conceal or disguise inappropriate storefront modifications.

Awnings/canopies should be restricted 6" - 8" from either ends of the structure to prevent dissimilar awnings from abutting each other.



HOLT BLVD.

'B' STREET

The storefront should be composed almost entirely of glass.

The facade should have a modulation of columns/pilasters along the retail level to maintain a pedestrian scale.

Bulkheads at the base of the storefront shall be provided.

Replace nonconforming awnings.

Rehabilitate the Fallis Building.

Pedestrian-oriented double-sided hanging signs are also appropriate to these buildings.

Create sign band that runs across the length of the facade.



Existing Elevation

1920's - 1940's Subdistrict

Block Four: Euclid Avenue, west side between 'B' Street and 'C' Street

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If historical information (photos, drawings, plans etc.) are available, the restored building facades should be as close to the original as possible. The level of accuracy would be dependent on the condition of the original structure.

Create sign band that runs across the length of the facade.

Add spandrel bas relief detail above the transom window (appropriate for 1920's through 1940's subdistrict).

Create tripartite division of the facade (appropriate for 1920's through 1940's subdistrict.)

DEAN & DELUCA FINE GROCERS

INGÈNUE

Robert Stanley
FAMILY DENTISTRY

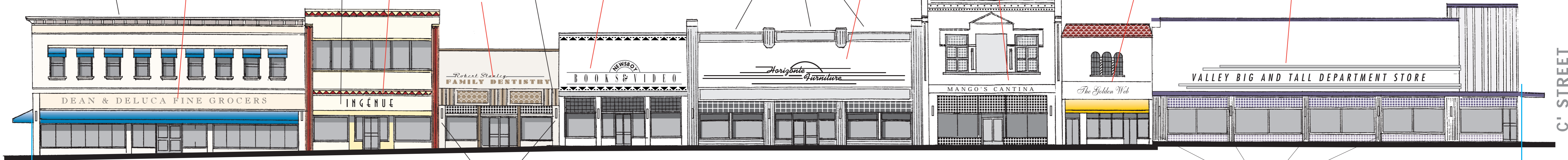
NEWSBOY
BOOKS & VIDEO

MANGO'S CANTINA

The Golden Web

VALLEY BIG AND TALL DEPARTMENT STORE

'B' STREET



'C' STREET

Pedestrian-oriented double-sided hanging signs are also appropriate to these buildings.

The facade should have a modulation of columns/pilasters along the retail level to maintain a pedestrian scale.

Restore the Ostrans Building:
Add cornice; lower canopy; change profile of canopy to traditional; recreate sign band; and remove all non-conforming signs.

Rehabilitate these buildings as shown above.

Rehabilitate these buildings as per historical information. Remove all non-conforming signs.

Remove all non-conforming signs.

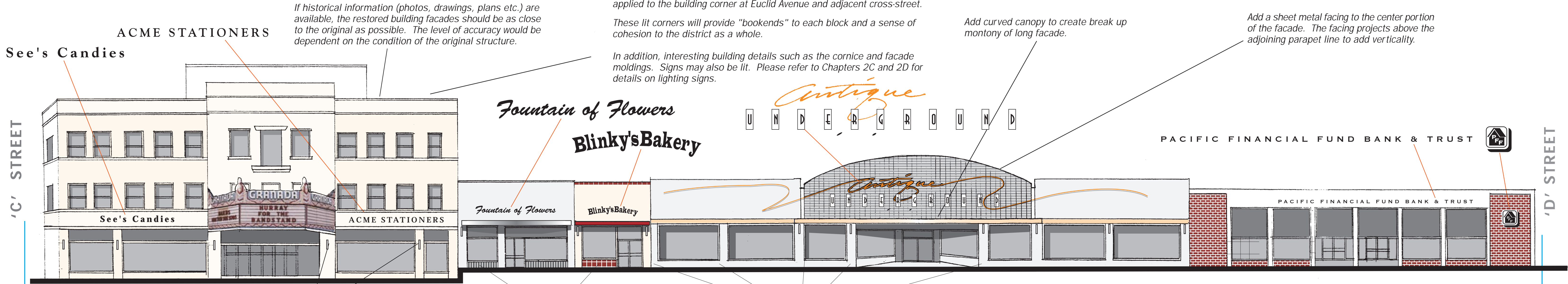


Existing Elevation

1950's styles Subdistrict

Block Five: Euclid Avenue, west side between 'C' Street and 'D' Street

**Ontario's Historic Model Colony:
a unique multi-cultural urban experience**



See's Candies
ACME STATIONERS

If historical information (photos, drawings, plans etc.) are available, the restored building facades should be as close to the original as possible. The level of accuracy would be dependent on the condition of the original structure.

Corner Structures throughout the District shall have a "wash" of light applied to the building corner at Euclid Avenue and adjacent cross-street.

These lit corners will provide "bookends" to each block and a sense of cohesion to the district as a whole.

In addition, interesting building details such as the cornice and facade moldings. Signs may also be lit. Please refer to Chapters 2C and 2D for details on lighting signs.

Add curved canopy to create break up monotony of long facade.

Add a sheet metal facing to the center portion of the facade. The facing projects above the adjoining parapet line to add verticality.

Pedestrian-oriented double-sided hanging signs are also appropriate to these buildings.

Maintain bulkheads along the storefront.

The facade should have a modulation of columns/pilasters along the retail level to maintain a pedestrian scale.

Redesign facade to visually break up the long storefront as three storefronts.

Retain brick facade.

Remove nonconforming signs. Add street front windows in clear glass to allow views into the interior.

Replace nonconforming signs such as wall painted signs and oversized signs with appropriate 1950's style signs as shown above.

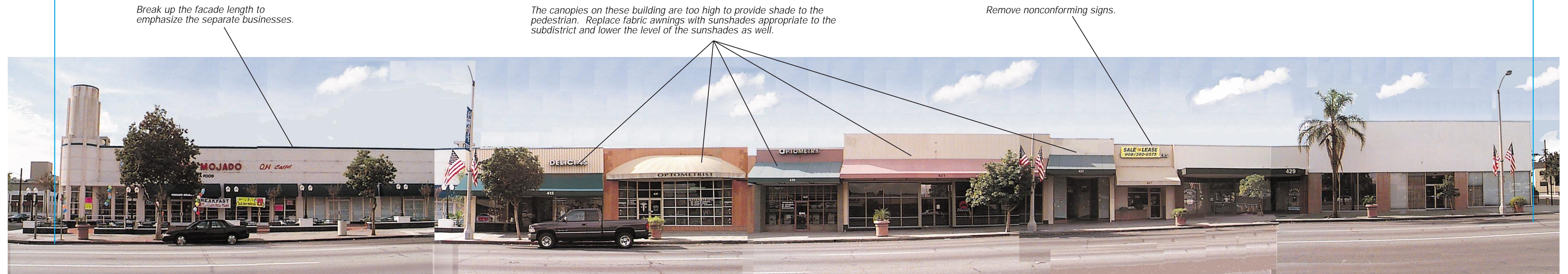
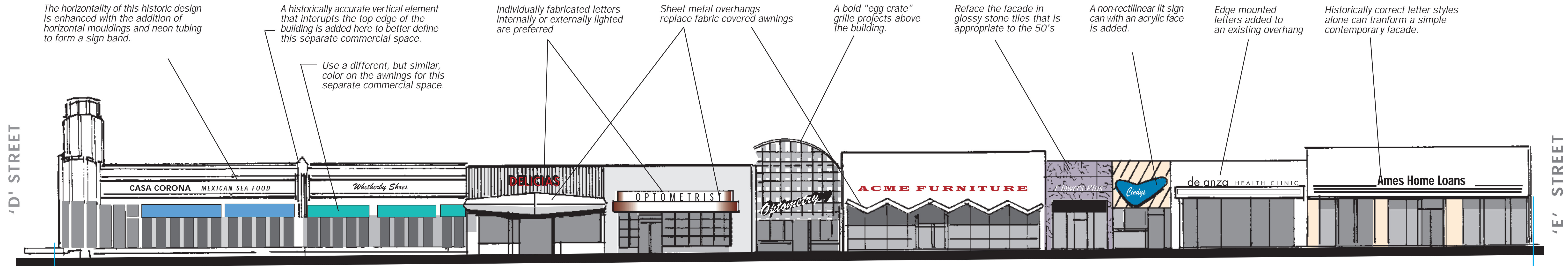


Existing Elevation

1950's styles Subdistrict

Block Seven: Euclid Avenue, west side between 'D' Street and 'E' Street

**Ontario's Historic Model Colony:
a unique multi-cultural urban experience**

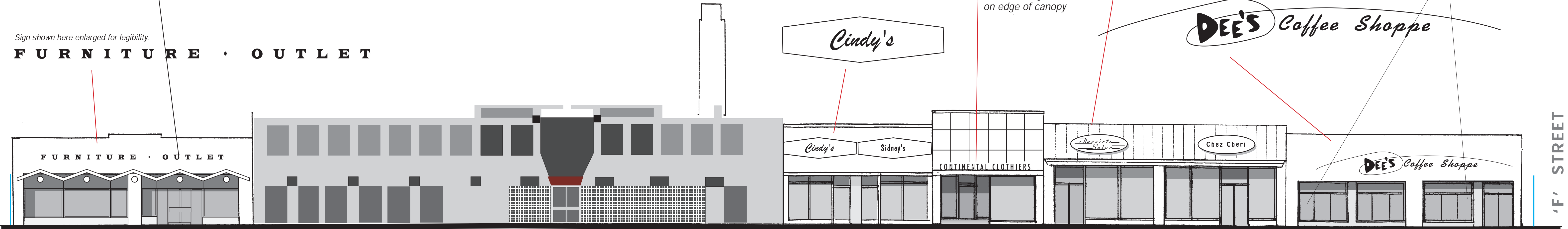


Existing Elevation

1950's styles Subdistrict
Block Nine: Euclid Avenue, west side between 'E' Street and 'F' Street

Ontario's Historic Model Colony:
a unique multi-cultural urban experience

Add canopy with lights suspended from canopy underside
 Sign shown here enlarged for legibility.
FURNITURE · OUTLET



Remove roof sign.

Discourage overbright colors. (Refer to guidelines for color recommendations)

Leave World Savings Bank facade unchanged as it is a distinctive example of post-modernist architecture that adds character to the block.

Remove roof sign.

Add storefront windows to match the retail character of the block.

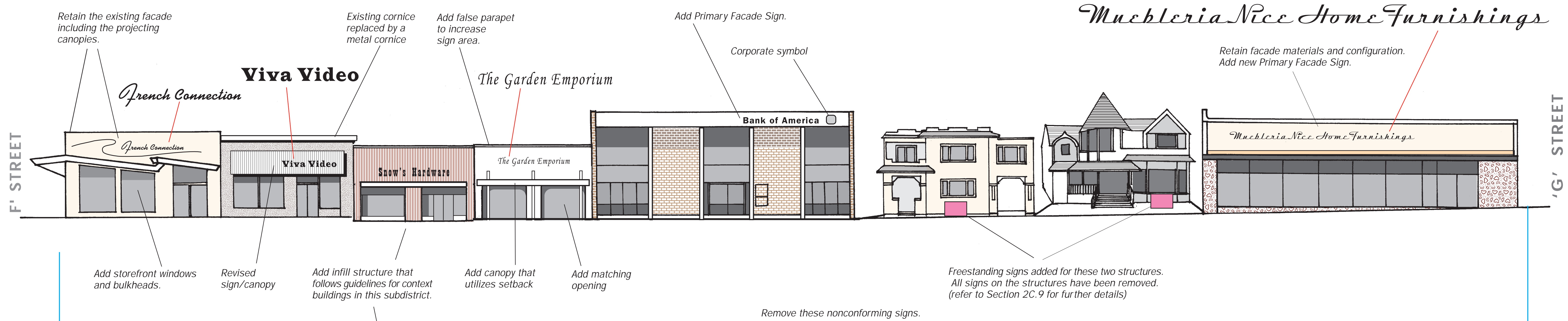


Existing Elevation

1950's styles Subdistrict

Block Eleven: Euclid Avenue, west side between 'F' Street and 'G' Street

**Ontario's Historic Model Colony:
a unique multi-cultural urban experience**

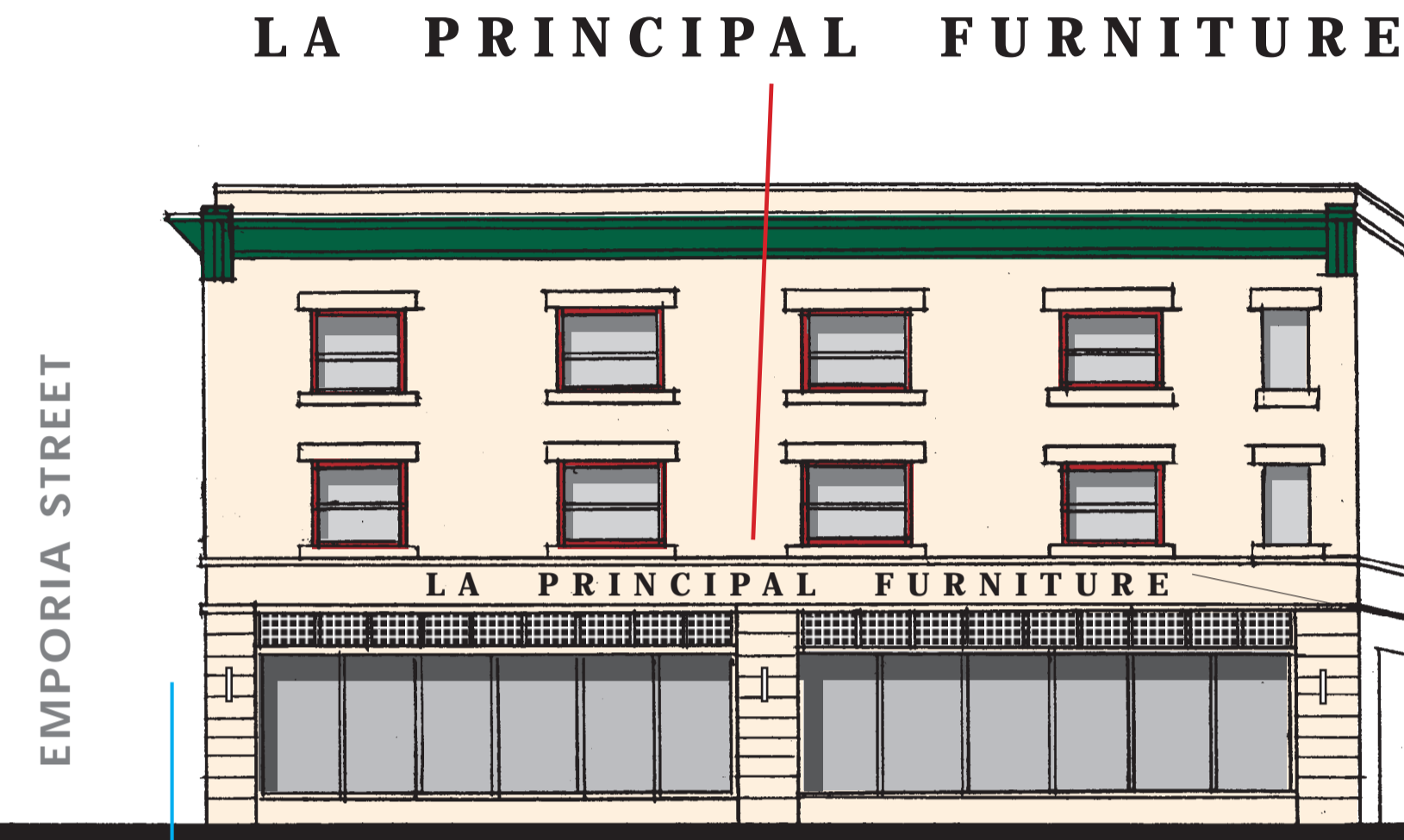


Existing Elevation

Turn-of-the-Century Subdistrict

Block One: Euclid Avenue, west side between Transit Street and Holt Boulevard

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If historical information (photos, drawings, plans etc.) are available, the restored building facades should be as close to the original as possible. The level of accuracy would be dependent on the condition of the original structure.

Mount awnings between the transom and the display window. Awnings can also be used to conceal or disguise inappropriate storefront modifications.

Awnings/canopies should be restricted 6" - 8" from either ends of the structure to prevent dissimilar awnings from abutting each other.

Create sign band across the length of the facade.

TRANSIT STREET

Corner Structures throughout the District shall have a "wash" of light applied to the building corner at Euclid Avenue and adjacent cross-street.

In addition, interesting building details such as the cornice and facade moldings. Signs may also be lit. Please refer to Chapters 2C and 2D for details on lighting signs.

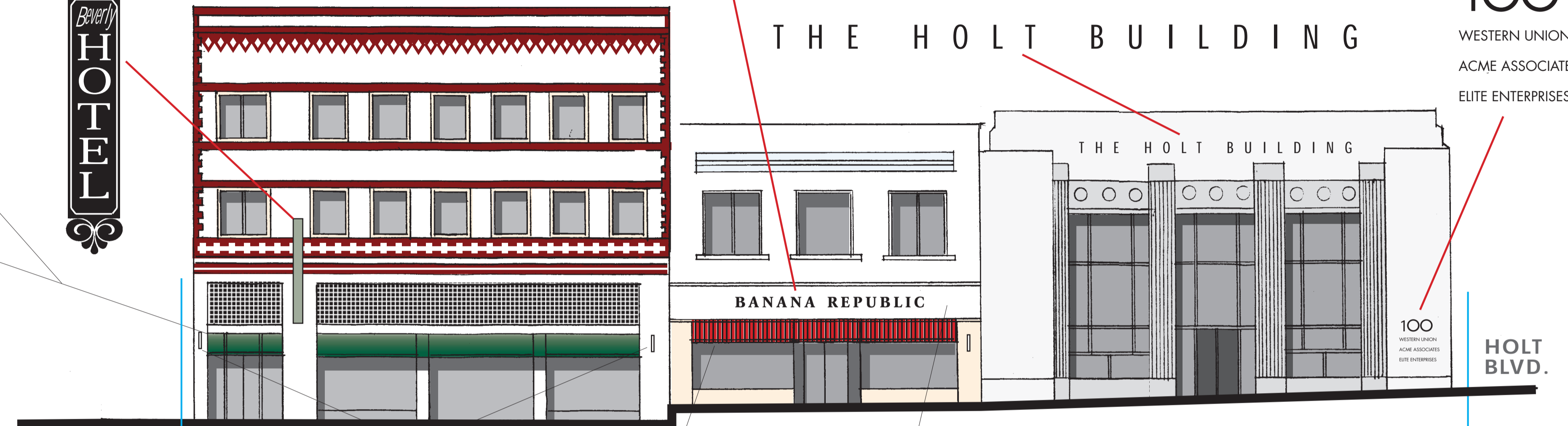
Remove all nonconforming signs.



Existing Elevation



Note: In the Beverly Hotel, a facade mounted sign is allowed as an exception to the Sign Design Guidelines for the Turn-of-the-Century Subdistrict. This building is a Designated Building and thus major facade modifications are not allowed. As there is no signband present on the facade, the addition of one would significantly alter the facade.



BANANA REPUBLIC

Because this building has multiple street level businesses sharing common entries...the building name and address are the major sign identities. The tenant businesses are listed under a large address numeral.

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ELITE ENTERPRISES

HOLT BLVD.

Pedestrian-oriented double-sided hanging signs are also appropriate to these buildings.

Add fabric awning.

Create sign band across the length of the facade.

Remove all nonconforming signs.

