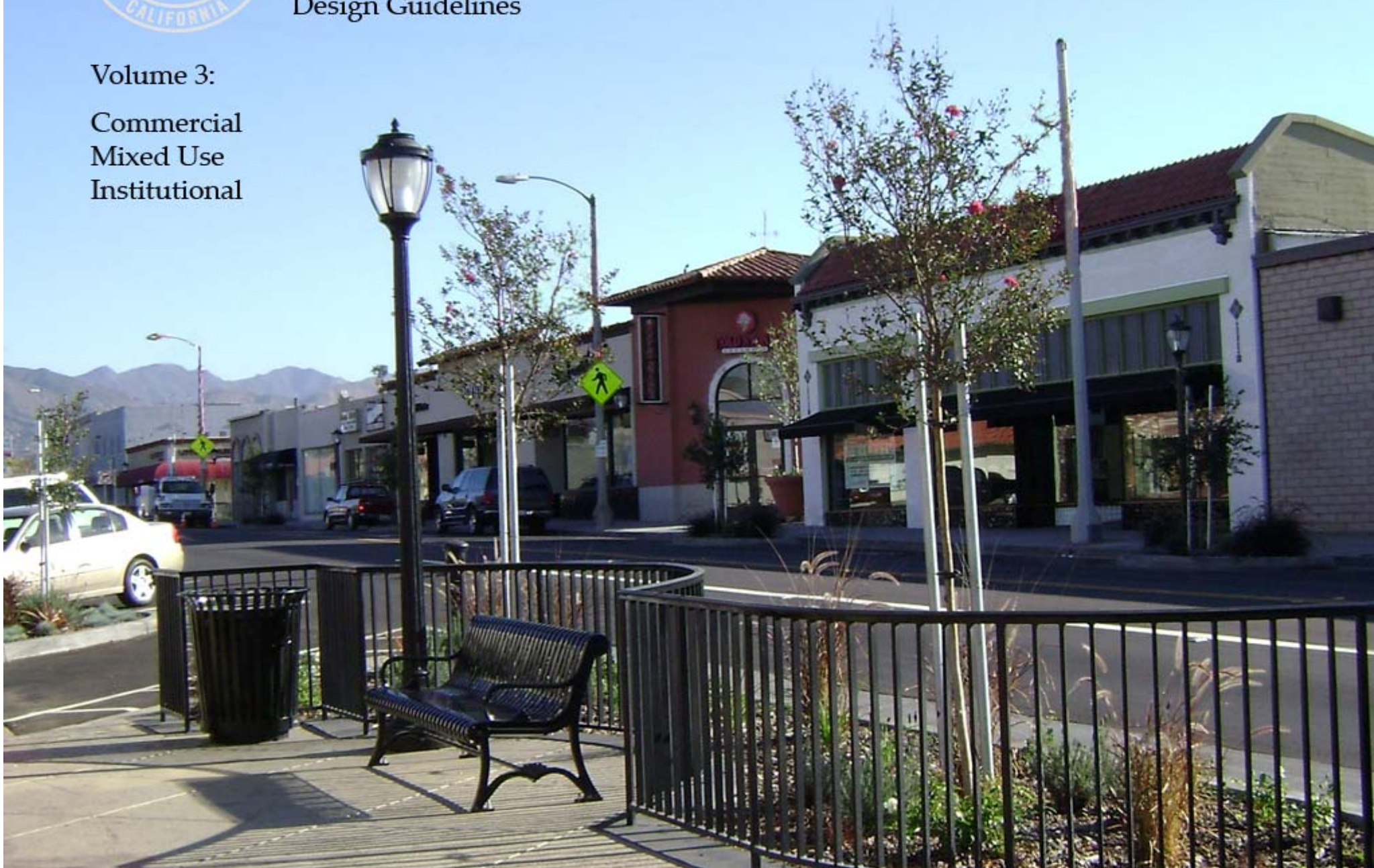




*Adopted By Ordinance # 1585  
November 17, 2008*

Volume 3:  
Commercial  
Mixed Use  
Institutional



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Contact: Roger Cantrell, AIA, AICP . P. O. Box 1218 . Studio City, CA 91604



November, 2008

To Owners and Designers:

Welcome to the City of San Fernando! We want to help you design your commercial building or improvement plans so that your building will fit well into its district. In the interest of maintaining and improving the commercial district in which you plan to invest, we are pleased to present these design guidelines for your use.

San Fernando has a long and rich heritage of architectural design. We value that heritage as seen in our historic buildings and districts. It is important that new buildings and improvements to existing buildings be compatible with the character of the community.

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

The City Council has made a commitment to good design with the realization that each project can be expected to influence our environment for a very long time. We appreciate your efforts to improve your property in a manner that will contribute positively to the district and the community.

Sincerely,

Steven Veres  
Mayor





# Design Guidelines

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Commercial - Mixed Use - Institutional

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## 1. History and Community

San Fernando's distinctive character is due in part to its scattered architectural treasures. The community's character is to a large extent the result of the city's longstanding compact development patterns. Unlike other communities, San Fernando has a mountain view setting strongly defined by historic road and rail routes coming together in a dramatic manner. Old Highway 99 split into a couplet of Truman Street and San Fernando Road, bisected by the classic old main street of Maclay. Each street of that couplet has a distinct personality: the retail business setting of San Fernando Road, and the more freewheeling service setting of Truman.



With its distinctive character and its definition as a small city, it is not surprising that San Fernando has a long history of community pride. Today the city's core, centered at the Maclay and San Fernando intersection, remains an area of coherent, intricate charm. This district contains the essential components of a village. A village derives its charm from informal groupings of individual buildings in a complex pattern of intimate open spaces. A village beckons its visitors to linger, even as it beckons them to press on and discover more. Its component places are varied, yet there is an overall identity.

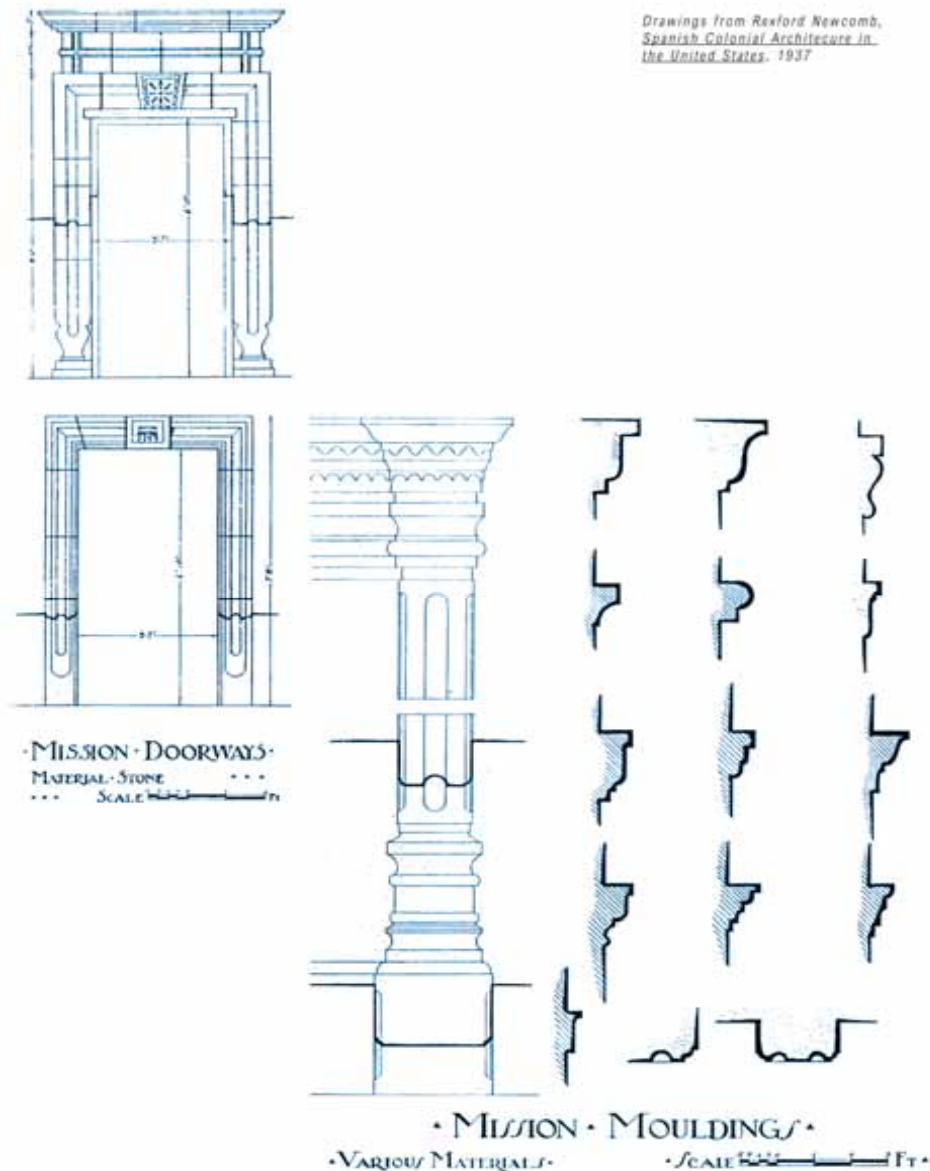
San Fernando has a procession of places with individual identities. The small pedestrian scale of San Fernando Road is the spine of the community, a commercial street surrounded by an interesting mix of retail, institutional and other commercial uses. Many of those surrounding buildings – the Post Office, Saint Ferdinand's Church, Casa Lopez Adobe, and others – create an impression of high architectural quality. The pleasant character of San Fernando Road is created by scale, activity, and streetscape more than by architecture. Through the use of these guidelines, the City seeks to expand the use of design principles that will allow new construction projects, whether major or minor, to contribute positively to the unique character of San Fernando.

## 2. Purpose of These Guidelines

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

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

**Guideline:** All projects should be designed according to basic design principles, to maximize design opportunities and to fit harmoniously into their district.



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

**Guideline:** Sloped roofs, entry canopies and entry alcoves, should generally be used to express welcoming shelter.

*At the most basic level, a sloped roof is a powerful visual clue to convey a welcoming sense of shelter. Commercial buildings usually have flat roofs, with sloped roofs often serving as accents. Institutional and mixed uses often combine the large scale of commercial development with sloped roofs so as to convey a sense of shelter. Even on a flat-roofed commercial building, the message of shelter is important; it can be conveyed with as little as a recess or canopy at the entry.*



*This version of simple canopy design uses wood strips to create interesting light quality in the entry alcove.*

*The roofs and entries to both the store and arcade help this building express shelter.*



*Traditional signs mark entries while canopies offer protection; entry enhanced by recess above.*



*A modern entry integral to the building*

#### **Treatments to avoid:**



*Gimmicks call attention to these two entries, but novelty wears away quickly. Entries should have depth and beauty in order to be permanently effective.*



*Awnings are generally encouraged, but they can be overdone or too low. They should complement the building's design strengths, and not substitute for them.*



*The broad eaves and low sloped roofs of Craftsman architecture do not translate well to this overly simplistic "giant house" building.*

## 2. Transition

1. Shelter   2. Transition   3. Balance   4. Rhythm   5. Integrity   6. Substance   7. Detail   8. Character

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

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



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



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



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



*San Fernando Road benefits from recessed storefronts, while the businesses are aided by more welcoming entries and enhanced display area.*



*Library Plaza on Maclay shows effective transition from the street in its well-marked courtyard entry and its varying storefront placements.*



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

### Treatments to Avoid:



*A flat façade does not enhance this entry.*



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



*Lack of transitional elements between two buildings.*

### 3. Balance

1. Shelter 2. Transition 3. Balance 4. Rhythm 5. Integrity 6. Substance 7. Detail 8. Character

Page 6

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

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



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

*Clear expression of a pleasingly high showroom, along with balance of simple horizontal and vertical massing, makes this design an enduring success.*



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



#### Treatments to avoid:



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



*Top-heavy treatment is common.*



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

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

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



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

*Many people would perceive this building is as symmetrical, but the differing number of openings in the towers creates a subtle dynamic effect.*



*This retail store is basically symmetrical from front view, but the different treatments of its ends achieve a more dynamic effect.*

#### ***Treatments to avoid:***



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

*Large, symmetrical projects can disrupt a commercial district.*



## 4. Rhythm

1. Shelter 2. Transition 3. Balance 4. Rhythm 5. Integrity 6. Substance 7. Detail 8. Character

Page 8

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

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



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

*Rhythmic arcades are a key feature of Mission style. A very long arcade is attractive in its subordinate role below the second floor and towers.*



### *Treatments to avoid:*



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



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



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

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

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



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



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



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

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



#### **Treatments to avoid:**



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



## 6. Substance

1. Shelter 2. Transition 3. Balance 4. Rhythm 5. Integrity 6. Substance 7. Detail 8. Character

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

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



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



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

### *Treatments to avoid:*



*Visible mass of upper floor is not visually supported.*

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





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



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

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

**Treatments to avoid:**



*Lack of visual support for the upper floor gives it the appearance of a weak bridge.*



*Undersized columns give this tower an unsettling floating appearance.*

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

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



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



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



*Refinement of a blank wall...*



*Patterned concrete planters coordinate with a well-detailed bus shelter...*



*Stainless steel façade elements*



*Classical moldings, corbel corner...*



*Flat metal canopies...*

#### **Treatments to avoid:**



*Oversized, generic ornament does not fit in this street elevation, particularly where it is intended to compensate for a lack of windows.*



*Band windows disrupt a street's rhythm and scale.*

*Oversized, uninteresting details create an undesirable urban setting.*





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

*Little things mean a lot. For example, the dome awnings right below are charming accent features with dim lighting, but more lighting intensity transforms them into crude advertising*

*Encouraged detailed elements include:*

- Awnings of simple shape
- Canopies with detailed support
- Balconies & canopies
- Recessed windows
- Detailed pilasters
- Detailed moldings of appropriate proportion: belt, cornice, vertical at corners, et cetera
- Benches, fountains, planters
- Finely detailed plants near eye level



## *Treatments to avoid:*



*Lack of detail is this building's weakness.*



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

*A soffit not seen on the drawings*



## 8. Character

1. Shelter 2. Transition 3. Balance 4. Rhythm 5. Integrity 6. Substance 7. Detail 8. Character

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**Guideline:** Through composition using the other principles, and observing the best aspects of San Fernando's heritage, the building's character shall improve its context.

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

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

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

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



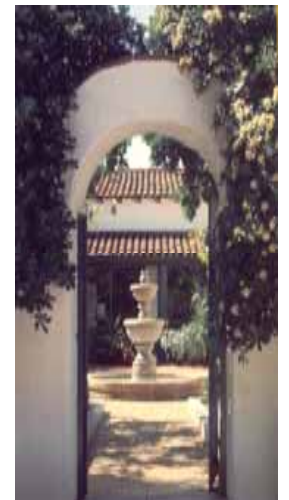
### Treatments to avoid:



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



*Regardless of style, good buildings and landscaping typically use several of the preceding seven principles, adding up to attractive character. This is an art, not a science, as is the City's role in evaluating buildings and outdoor spaces to ensure that San Fernando's living environment and commercial health improve over the years.*



#### *Treatments to avoid:*



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



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

## 1. Shelter

Sloped roofs, entry canopies and entry alcoves, should generally be used to express welcoming shelter.

## 2. Transition

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

## 3. Balance

Building massing and site design should reinforce a sense of balance, scale, and proportion within the project and within the immediate neighborhood context. Complete symmetry should generally be avoided if facade width exceeds 30 feet. Static appearance can be avoided through different treatment of even minor features on each side of a building.

## 4. Rhythm

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



**5. Integrity**

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

**6. Substance**

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

**7. Detail**

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

**8. Character**

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



## 1. PLANT SELECTION

Commercial landscape design should complement the architecture. The design should also fit in with the surrounding environment. Conserving existing, established plant materials is almost always the best approach. Borrowing from the existing plant theme and the environment makes the new design fit in. The new design should also group plants with similar water, nutrient, and sun needs so as to avoid any growth problem.

### SAMPLE PLANTING PALETTE

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

#### Canopy trees:

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

#### Specimen trees:

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

#### Flowering trees:

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

#### Palm trees:

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



Coast Live Oak



Olive



California Sycamore



California Pepper



Mexican Fan Palm



Western Redbud



California Fan Palm



Silk Tree

### Plant materials to avoid:

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

#### Trees:

*Chorisia* spp. (Floss Silk Tree)  
*Cupaniopsis anacardioides* (Carrotwood)

*Lagerstroemia* spp. (as street trees)  
*Magnolia* spp.  
*Mahonia* spp.

*Fraxinus* spp. (Ash)  
*Syagrus romanzoffianum* (Queen Palm)

**Shrubs:** (\* denotes value as screening plant)

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

**Groundcovers:**

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

**Vines:**

*Bougainvillea* spp.  
*Distictis buccinatoria* (Blood-Red Trumpet Vine)  
*Distictis laxiflora* (Vanilla Trumpet Vine)  
*Distictis* 'Rivers' (Royal Trumpet Vine)  
*Jasminum polyanthum* (Jasmine)  
*Pyrostegia venusta* (Flame Vine)  
*Rosa* cultivars (Rose)  
*Thunbergia alata* (Black-eyed Susan Vine)

**Low accent plants:**

*Aloe* spp.  
*Hemerocallis* hybrids (Daylily)  
*Iris* spp.  
*Kniphofia uvaria* (Red-hot Poker)



Rockrose



Royal Trumpet



Aloe



Lavender



Cotoneaster dammeri



Bougainvillea



Rose



Latana



Orchid Rockrose



Salvia



Wild Lilac

**Plant materials to avoid:****Shrubs:**

*Agapanthus* spp. (Lily-of-the-Nile)  
*Diets* spp. (Fortnight Lily)  
*Dodonaea viscosa* (Hopseed Bush)  
*Euonymus* spp.  
*Tulbaghia* spp.

**Hebe** spp.

*Juniperus* spp. (Juniper)  
*Nandina domestica* (Heavenly Bamboo)  
*Phormium tenax* (New Zealand Flex)  
*Photinia* spp.

**Groundcovers:**

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

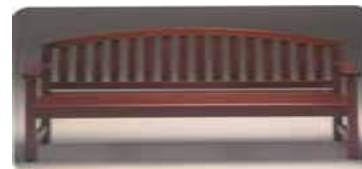
## 2. HARDSCAPE DESIGN

*Paving materials should be consistent with the overall design intent and historical context of San Fernando. They should be chosen as an integral part of the design and appropriately reflect the style of each individual space.*



## 3. SITE AMENITIES

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





Site Quality . . .	ENCOURAGED	POSSIBLY ACCEPTABLE	DISCOURAGED
<b>Access / Parking:</b>	<ul style="list-style-type: none"> <li>- From cross-street</li> <li>- Reciprocal access</li> <li>- Parking to rear if secure; to side as alternate</li> </ul>	<ul style="list-style-type: none"> <li>- Side parking</li> <li>- Shallow front parking lot if no alternative</li> </ul>	<ul style="list-style-type: none"> <li>- Curb cuts in arterial streets</li> <li>- Front parking</li> </ul>
<b>Building Siting:</b> (assuming no front parking)	<ul style="list-style-type: none"> <li>- Majority of frontage at public sidewalk</li> </ul>	<ul style="list-style-type: none"> <li>- Landscaped/court setback with minor building frontage at public sidewalk</li> <li>- Pergola or trellis to substitute for building mass at sidewalk</li> </ul>	<ul style="list-style-type: none"> <li>- Building set back entirely from sidewalk with no mitigating landscaping or garden structure</li> </ul>
<b>Primary Entry:</b>	<ul style="list-style-type: none"> <li>- Direct to street, covered</li> <li>- Open storefronts</li> <li>- Arcades, colonnades</li> </ul>	<ul style="list-style-type: none"> <li>- Side entry visible from street, w/ arcade</li> <li>- Entry to court or plaza</li> <li>- Grade change from street</li> </ul>	<ul style="list-style-type: none"> <li>- Entry to side or rear parking lot</li> <li>- Flat entry treatment</li> </ul>
<b>Open Space:</b>	<ul style="list-style-type: none"> <li>- Courtyards, especially visible from street</li> <li>- Linkages to adjacent sites</li> <li>- Outdoor dining with permit</li> <li>- Shading of yard &amp; parking lot</li> </ul>	<ul style="list-style-type: none"> <li>- Clustering of parking lot shading</li> <li>- Tent/canopy enclosure of outdoor dining</li> </ul>	<ul style="list-style-type: none"> <li>- Termination of existing linkage</li> <li>- Unshaded parking lot</li> </ul>
<b>Landscaping:</b>	<ul style="list-style-type: none"> <li>- Native plants</li> <li>- Drought tolerant / low water usage plants</li> <li>- Appropriate groupings of plant materials</li> <li>- Vine pockets on buildings</li> <li>- Consistency in style/design of paving &amp; site amenities</li> </ul>	<ul style="list-style-type: none"> <li>- Water features, depending on maintenance</li> <li>- Plants with moderate water use</li> </ul>	<ul style="list-style-type: none"> <li>- Overused, generic plants (See list on p. 18)</li> <li>- High water-use plants</li> <li>- Inconsistent design style of paving &amp; site amenities</li> <li>- Inconsistent style and/or compatibility of plants</li> </ul>
<b>Site Signs &amp; Site Lighting:</b>	<ul style="list-style-type: none"> <li>- Monument signs uplit from planter</li> <li>- Uplighting of trees</li> <li>- Vertical pole-mounted banners</li> </ul>	<ul style="list-style-type: none"> <li>- Monument signs (internally illuminated)</li> </ul>	<ul style="list-style-type: none"> <li>- Pole signs</li> </ul>

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

**DEFINITIONS :**

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

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

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

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

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

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

**Colonnade:** a linear passageway with a strong rhythm of columns

**Context:** the character-defining surroundings of a site

**Cupola:** a small roof extending above the surrounding roof

**Dimensional:** having enough depth and width to appear substantial

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

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

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

**Hardscape:** pavement and other ground treatments other than plant materials

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

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

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

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

**Monument sign:** a low, freestanding permanent sign

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

**Muntins:** narrow strips that form a division between window panes

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

**Project:** any physical work upon a property requiring City approval

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

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

**Saturation:** a numerical index of the intensity of a color

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

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

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

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

**REFERENCES :**

(available from the City of San Fernando Planning Division):

- Development Regulations  
(for each use zone individually)
- Development Review Application Checklist
- Corridors Specific Plan
- Zoning Summary  
(all zones: single-page quick reference sheet of development standards.)



# Appendix

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## Commercial • Mixed Use • Institutional Design Guidelines

1. Historic Resources	A-2
2. Architectural Styles	A-4
3. Development Review Process	A-6
4. Acknowledgments	A-8

*The preservation of historical resources maintains the rich aesthetic elements of the City of San Fernando. The recognition, preservation, protection, and use of historical resources in the city in a manner consistent with the objectives of the Historical Preservation Element of the General Plan are necessary to:*

- Protect and enhance the historic resources that represent distinctive and important elements of the city's cultural, social, economic, political, archeological and architectural history...
- Foster civic pride in the beauty and notable accomplishments of the past by promoting private stewardship of historic resources that represent these accomplishments...
- Encourage and promote preservation and rehabilitation of historic resources for the culture, education, enjoyment and economic welfare of the city's inhabitants...
- Insure that historic preservation planning is inclusive and reflective of the unique background and diversity of the city...
- Integrate historic preservation into community economic development strategies for the sustainable development and to promote adaptive reuse of historical structures...
- Preserve neighborhood character...



## *Criteria for designation of historic resources*

**Historic Resource-** A property or location may be considered for designation as an historic resource if it meets at least one of the following criteria...

- It is associated with events or lives of persons that have made a significant contribution to the broad patterns of the history of the city, region, state or nation...
- It embodies the distinctive characteristics of a historic property type, period, architectural style or method of construction, or represents the work of an architect, designer, engineer, or builder whose work is significant to the city, region, state or nation...
- It has yielded, or is likely to yield, information important in the history of the city, region, state, or nation...



**Historic Resource (interior) – Public or semi-public spaces and features for an interior to a building may be designated as a historic resource if it meets all of the following criteria:**

- Historically, the space has been open to the public
- The materials, finishes or detailing are intact or later alterations are reversible
- The plan, layout and features of the space are illustrative of its historic function
- Its form and features articulate a particular concept of design
- There is evidence of distinctive craftsmanship



**Historic District- an area of the city including more than one property may be considered for designation as a historic district if it meets the following criteria:**

- Any of the criteria identified in the Historic Resource and Historic Resource (interior)
- A grouping of related properties possessing a concentration of historic, scenic or thematic sites that aesthetically contribute to each other and possess distinct architectural quality.
- Reflects patterns associated with different eras of settlement, particular transportation modes, or distinctive example of community planning
- Is an established and familiar visual feature of the city, possessing a unique location and distinctive physical characteristics



*The design guidelines below do not prescribe specific styles for new buildings. Rather, these guidelines are set up to allow for a range of architectural styles and types, so as to encourage creativity in design. The Guidelines set up a framework for quality design by establishing a framework for good urban design relationships between buildings and an assured level of quality in construction.*

### Elements of Mission architecture:

- Plain, smooth stucco siding
- Large square pillars and twisted columns
- Timberwork, wood framing and balustrades
- Bell or corner towers
- Sloping, low-pitched or hipped roofs or flat roofs with parapets.
- Red roof tiles, wood shingles or clay tiles.



### Elements of Spanish Colonial Revival architecture:

- Stucco, brick, wood, or combinations of these materials.
- Little or no overhanging eaves
- Deeply inset windows within thick stucco walls
- Arches, especially above doors, porch entries and main windows
- Decorative ironwork, particularly at balconies, porches and on roof forms.
- Courtyards, porches, pergolas and other shaded or sheltered outdoor areas
- Red tile roofs



### Elements of the Victorian (Queen Anne and Eastlake) styles:

- Asymmetrical facades
- Elaborate spindlework ornamentation
- Corner or curved towers
- Extensive, wrap around porches on the first floor
- Surfaces with a variety of patterning, i.e. clapboard or patterned shingles
- Protruding bay windows
- Steeply pitched roofs



### Elements of the Craftsman style:

- Full- or partial-width porches
- Pedestal-like, tapered columns
- Overhanging eaves and exposed roof rafters
- Low-pitched gabled roof
- River rock exterior elements
- Horizontal wooden clapboard siding
- Smooth stucco or concrete building exterior



### Elements of the California Bungalow house:

- An offset entryway
- A projecting bay on the façade
- Large front porch with square columns
- One or one and a half stories
- Low-pitched roof
- River rock exterior elements
- Horizontal wooden clapboard siding
- Smooth stucco or concrete building exterior

*Residential influences in San Fernando are eclectic, ranging from Spanish-inspired styles to east coast influences. New residential buildings should build upon these roots, and draw from the broad menu of residential styles the city has to offer. These include Mission, Mediterranean, Spanish Colonial Revival, and Monterey Mediterranean styles; as well as Southern California variations on the Craftsman, bungalow and various Victorian styles.*

### Elements of Mediterranean architecture:

- Asymmetrical shape with cross-gables and side wings
- Carved doors
- Ornate detailing including molded decoration, carved wood and stonework, or cast ornament
- Spiral columns and pilasters
- Carved stonework or cast ornaments
- Patterned tile floors and wall surfaces
- Flat roof and parapets, or a hipped roof



### Elements of the Streamline Moderne style:

- Horizontal building orientation
- Technological and nautical themes / references
- Smooth, rounded building corners
- White or light in color
- Long bands of windows
- Rounded edges, corner windows, and glass block walls



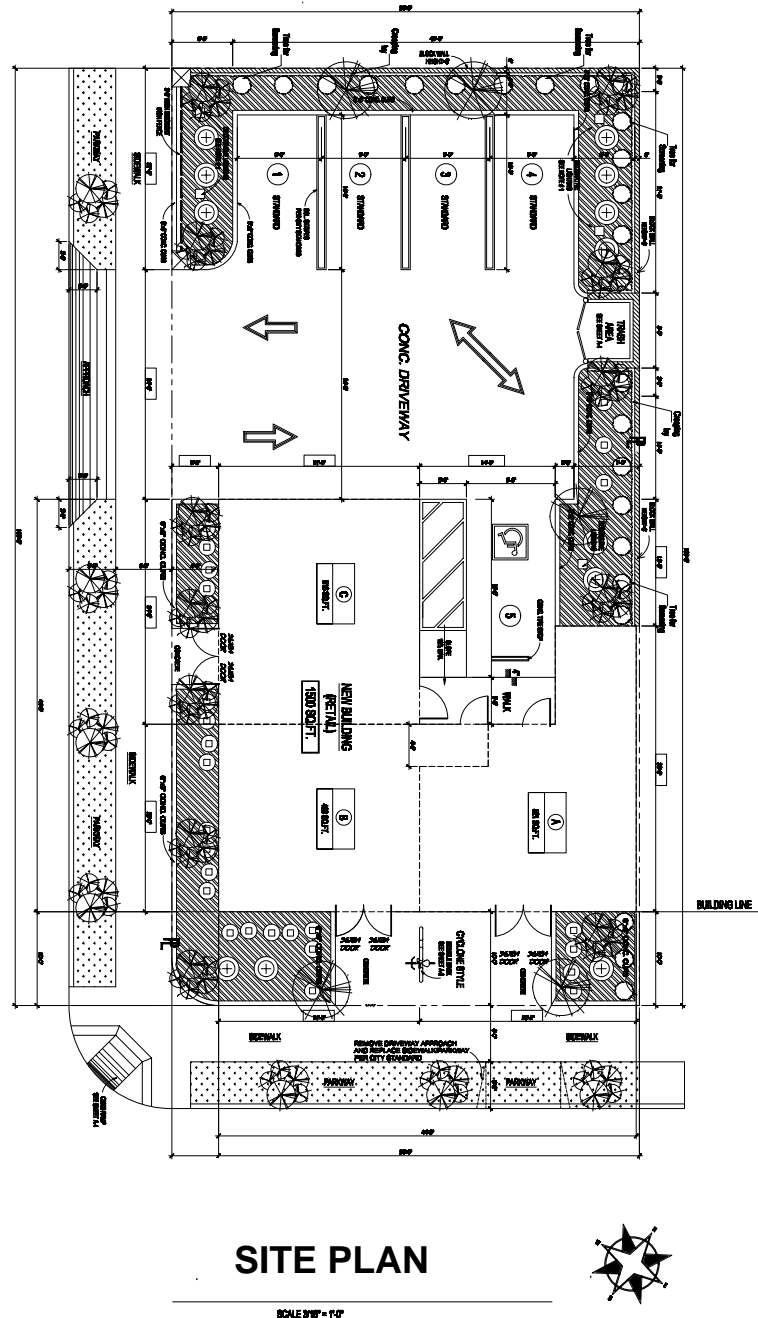
### Elements of the Monterey style:

- Paneled doors with sidelights
- Double-hung windows with mullions
- Ornate wood spindlework
- Projecting continuous balconies or porches on upper-stories
- Wooden verandas
- Low pitched, hipped or gabled roofs, often covered with shingles



### Elements of the Art Deco style

- Angular form, often with stepped back façade
- Symmetrical or asymmetrical massing
- Strong vertical accents
- Use of glass or tile on wall surfaces
- Bands of design and carving
- Ornament in cubic forms and zigzag designs, often in colorful terra cotta



*The development procedure enables the various city departments and divisions to check development proposals for conformity in the manner in which they are applied. The review process is intended to ensure that each development proposal is designed to be compatible with any existing structures and neighboring properties. The application of this method preserves the quality and economic health of the city's residential, commercial, and industrial districts.*

#### Pre-Submittal/ Informal Review

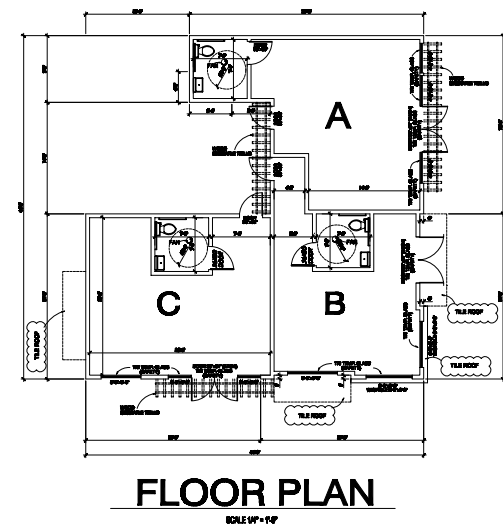
- Applicants are encouraged to actively discuss any project proposal with the Community Development Department to receive determinations on achieving project approval.

#### Site Plan Review Process

- Applicants are required to submit **eight (8)** sets of *site plans, floor plans, conceptual landscape plans, roof plans, and elevation drawings* to the Community Development Department, including a completed Site Plan Review Application and required filing fees.

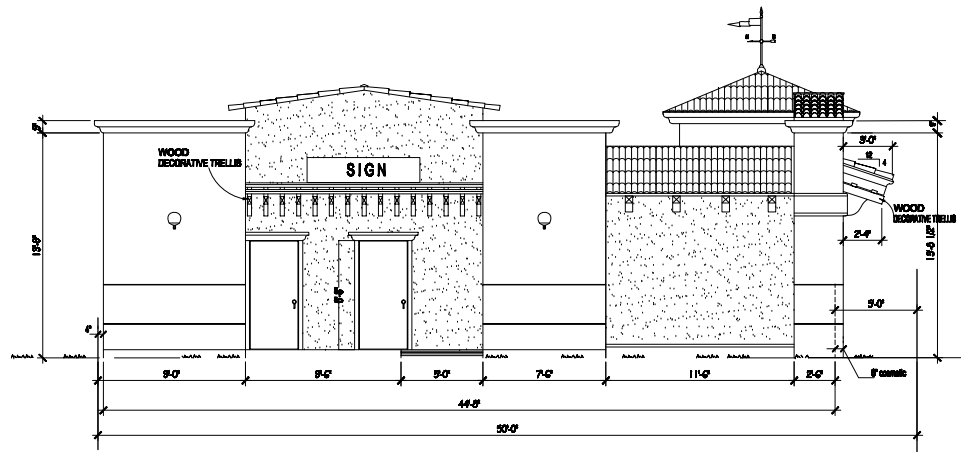
#### Final Review Process

- If a project requires approval from the Planning Commission or Redevelopment Agency, then applicants are required to submit **fifteen (15)** sets of all necessary plans to the Community Development Department, along with Site Plan review application and filing fees.



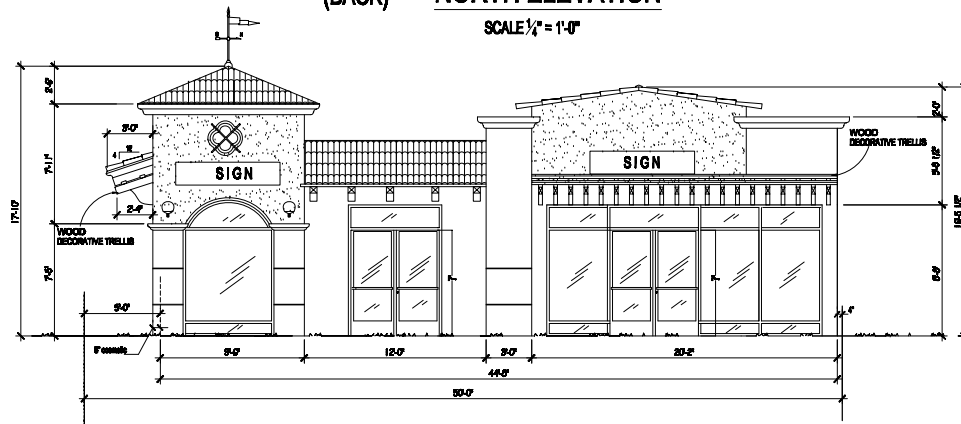
## Plan Checking and Permit Issuance

- Applicants are required to submit **two (2)** sets of complete construction plans and documentation to the Building & Safety Division, including plan check fees.
- Permits are issued after all requirements are satisfied for all divisions and departments involved in the process.
- Permit fees are determined by the type of construction and cost per square foot. Additionally, any Public Works or Los Angeles Unified School District Building Fees must be paid for at this time.



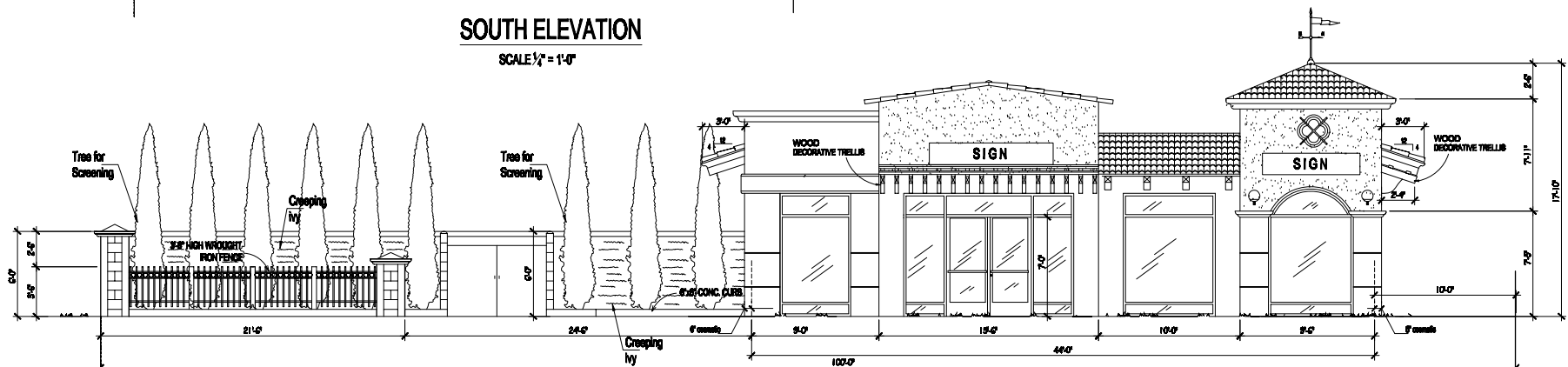
(BACK) **NORTH ELEVATION**

SCALE  $\frac{1}{4}" = 1'-0"$



**SOUTH ELEVATION**

SCALE  $\frac{1}{4}" = 1'-0"$



**WEST ELEVATION**

SCALE  $\frac{1}{4}" = 1'-0"$





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# Acknowledgments

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