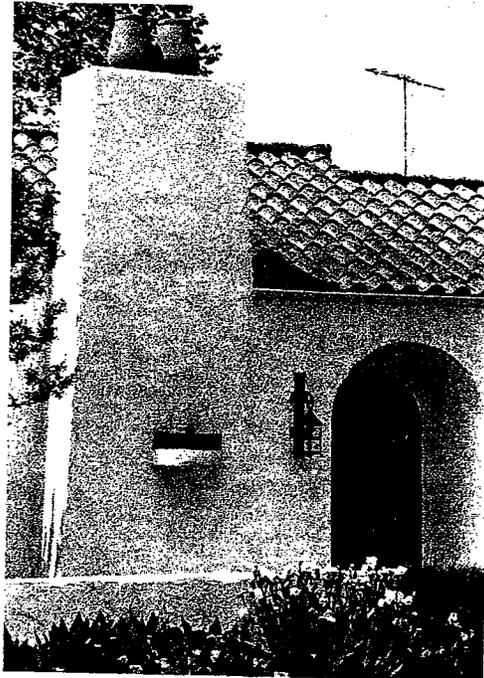

Materials

The following materials were utilized in original construction of these styles.

plaster or stucco walls
concrete (often in Mission)
wrought iron
red-tiled roof
brick
glass
unglazed tile
glazed ceramic tile
wood—often carved and/or weathered
steel (used in casement windows)



Note the chimney pots on Spanish Colonial Revival houses. Each one is different.

Roofs

The acceptable roof slope is low pitched red tile. A gable or hip roof line is acceptable. Shed roofs may be used in conjunction with another element. Mansard roofs are generally not acceptable.

All clay tile used for roof covering should be of the mission barrel, Mission "S", or American Spanish type. Wood shingle roofs may also be acceptable, subject to the color and weight being approved.

When roof mounted equipment is visible from above or from the street, a well for the screening of the equipment must be provided.

Exposed rafters should be a minimum of 4 x 6 inches, preferably rough sawn or sand blasted. Board type roof sheathing shall be used if the sheathing is exposed.



Rather than the proportioned look of the Classical, this period is one of assymetry or almost syncopation.





Openings

The use of arches for entryways, courtyards, and arcades is encouraged. The arches should be a full half circle. The width of the arches should be proportional to the height and the width of the base.

Arcades, balustrades, balconies, and similar architectural features should be trimmed in the same material as the original structure.

Doors should be wood, either paneled or carved.

Windows should be recessed to a depth of 6 to 12 inches. Windows usually paned and should either be wood or casement windows of steel.

Recesses in the building walls should be a minimum of 12 inches deep with a minimum of 24 inches for arcades and plastered columns.

Wall courtyards are common in all Spanish architecture. Entries are usually through arched doorways or garden gates.

Focal doorways and windows in Spanish Colonial Revival are often enriched with trim. Double-hung windows are also common in non-focal areas.

Exterior stairways are common but often partially enclosed through interior walls and patios and gardens.

One and two story Spanish Rancho porches serve as exterior hallways or house extensions.

Doors and windows of Spanish Colonial buildings often have arched openings and they are usually recessed. The recesses add to the shadows created on plaster surfaces. Today's contractors will often want to skip this feature.



REFERENCES

Mediterranean/Mission/Spanish Colonial Revival Architecture in Southern California, Los Angeles County Museum of Art.

Adobes in the Sun
Portraits of a Tranquil Era,
Agusta Fink.

The Architecture of the Southwest, Trent Elwood Sanford.

Architecture in California,
David Gebhard and Harriette Von Breton.

The Old House Journal
A monthly publication with excellent index.

California's Mission Revival,
Karen Weitze. Hennessey & Ingalls, Inc., Los Angeles, 1984.

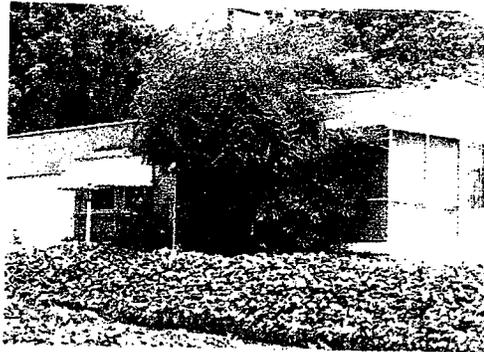


OOPS!
New inappropriate texture stucco job on Spanish Colonial Revival House.



OOPS!
Wrought iron bars on every window are not appropriate and are also dangerous.

OOPS!
Inappropriate additions to a Spanish Colonial Revival house.



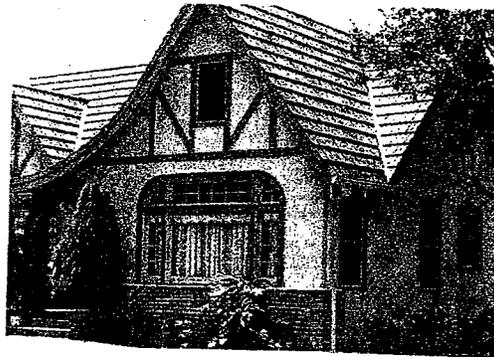
OOPS!
Metal awning, window shapes and materials, and shed roof addition are not compatible additions.



PERIOD REVIVAL OR PROVINCIAL

When soldiers returned to the United States after World War I they brought back ideas for the picturesque house, including fairy tale houses such as the Hansel and Gretel cottage, and quaint English cottages. Norman and Tudor styles were reintroduced in the 20s and 30s. The 1920s were also boom times in Southern California, only this time oil (and perhaps citrus) took the place of land and railroads. Theatres, shopping centers, and middle class homes were designed to conjure up romantic times and far away places. The longing for a foreign atmosphere was so great that entire tracts were developed in a Provincial or Mediterranean mode of the Provincial theme.

A significant Period Revival development is Normandie Court, which was built as an eighteen unit development. Normandy architecture includes high peaked roofs, wavy shingling, and "the latest designs of stucco."



Period Revival or Provincial houses are illustrated here with their steeply pitched roofs, doll house qualities, and the oft-used half-timber trim. During this period eave overhangs became almost non-existent because many roofs were simulated to look thatched.



Materials

The following materials were utilized in original construction of these styles.

stucco and concrete
wood
rough cut boards with bark left on
clapboard
half-timber tudor style
stone
brick (especially as trim)
slate roofs
leaded glass
Gladding McBean tile especially colored to resemble aged roofs
Specially made composition shingles made to resemble thatching.

Roofs

Period house roofs resemble the Gothic revival styles by allowing building forms to push out in all directions. The more complicated the forms, the more picturesque.

Large central masonry chimneys were common.

Small dormers for second-floor light

High, steep gable roofs-- often with multiple gables
Intimate, dollhouse qualities such as towers, arched entryways, and picturesque dormers.

Roof ridges that are curved to simulate an English thatched roof.



The proportion of openings during this period is asymmetrical. Often the porch and/or main gable is to the side of the structure.

Openings, Proportion, and Decorative Elements

Openings are used for decoration as well as utility.

Rounded entrys

Diamond-paned windows

Sweeping gables

Shutters

Geometric patterns created with white spaces, dark timbers, and brick

Stone trim

Dollhouse proportions

Rooms are planned to be "cozy." Houses are often small, irregularly shaped, and have tandem rooms.



Most people who live in Provincial houses seem to accept their size and proportion. It is difficult to find out-of-scale and inappropriate additions.

OTHER USEFUL REFERENCES

Period Revival or Provincial

Rehab Right, pp. 29-32

English Architecture Through the Ages, Walter Ison and Leonora Ison.

Old House Journal

A monthly publication with excellent index.

Modern Homes, American Builder Publishing Corporation.

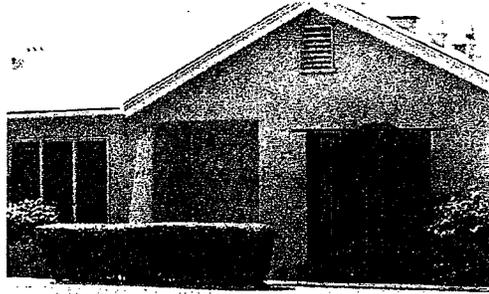
OOPS!

Inappropriate addition and aluminum windows in a Provincial House.



OOPS!

Inappropriate window screen covering a lovely arched window.



OOPS!

For the most part, owners of Provincial houses generally accept the small proportions of their houses. Here is one that has expanded on the sides so it is much too horizontal for the style.

OTHER STYLES

It is impossible to cover every structure in Redlands. The styles illustrated in this manual represent the most prevalent styles in the City. There are other styles such as Chateausque, so beautifully represented by Kimberley Crest, which may not be treated specifically in this manual. For those property owners with styles not treated or combination styles, two sources suggested at the beginning of the manual will be of value.

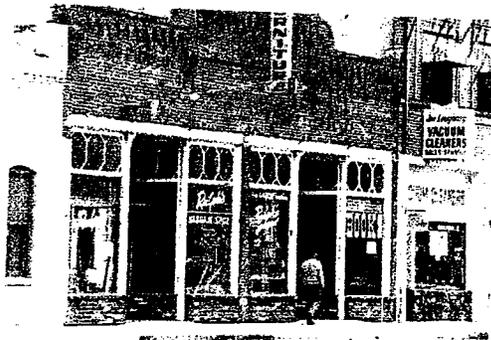
American Shelter,
An Illustrated Encyclopedia of
the American Home. Lester Wal-
ker. Overlook Press, 1981,

A Field Guide to American Houses
Virginia & Lee McAlester. Alfred
A. Knopf, 1984,



All three of these houses have many Bungalow or Craftsman characteristics and yet are combinations of several styles.

Buildings are not as easily classified as birds. Some of Redlands' structures are typical of the geographic area but not representative of any one formal, architectural style. Many of these Transitional or Vernacular or Eclectic structures may use a multiplicity of forms and materials combining Queen Anne, Shingle, and Classic Box in one structure. Others may be simple boxes or L-plan houses with a gable roof and little ornamentation while others may be commercial buildings or citrus related structures. Even though these Eclectic structures cannot be "classified," their construction dates often reveal the appropriate scale, materials and craftsmanship used.



Vernacular storefront architecture

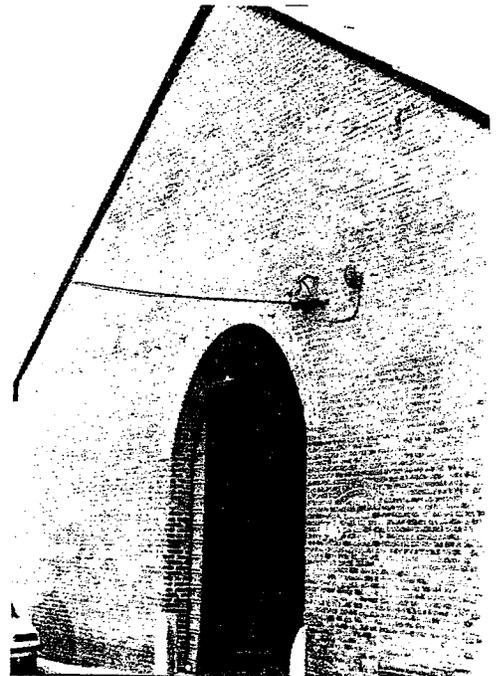


Many of the owners or builders of early structures were aided by the proliferation of house plan books which offered explicit architectural direction. Individualized porches, dormers, and windows add to the uniqueness of Redlands' townscape.

Just because a structure cannot be categorized does not mean it is not valuable. Preservation calls for the retention of the whole street and the whole neighborhood. In that context the Eclectic structures play an important role in helping to establish the ebb and flow of buildings, trees, sidewalks, and set-backs of an area.



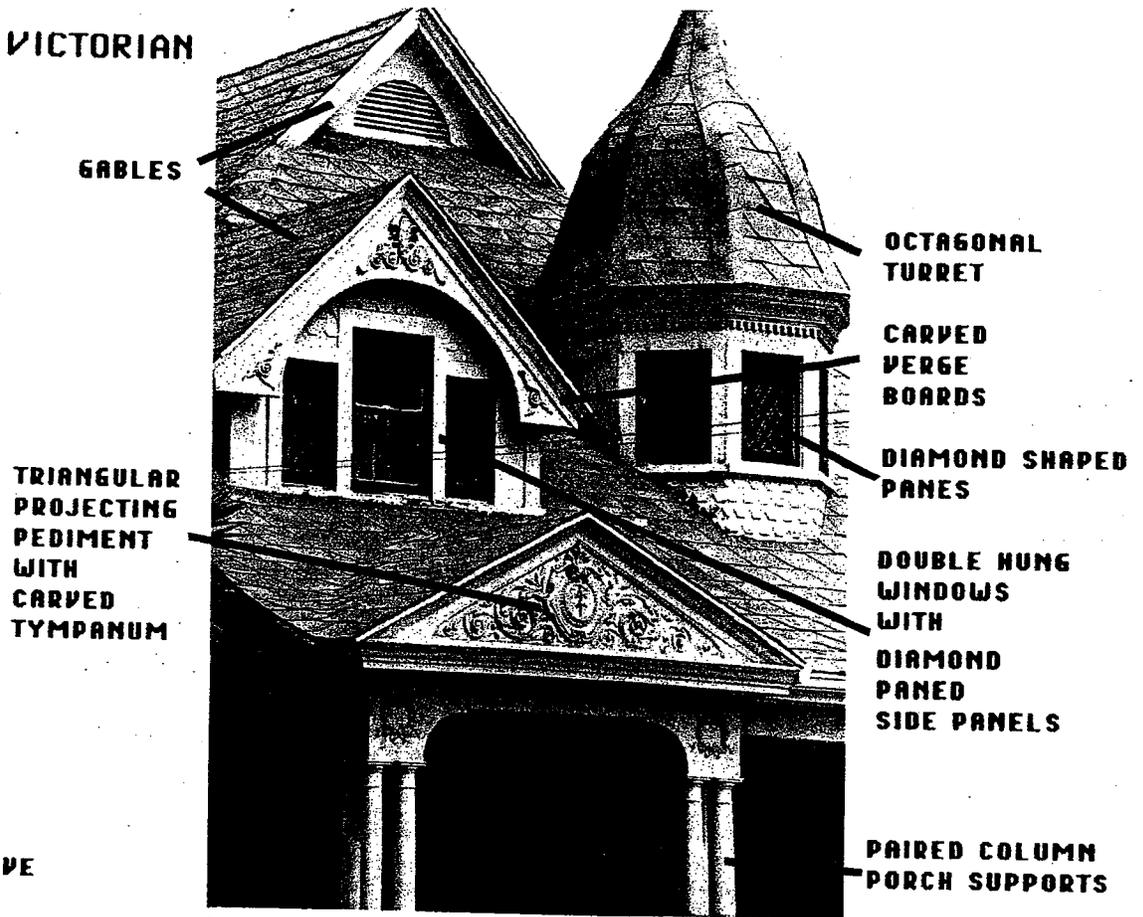
Vernacular house with appropriate landscaping and driveway.



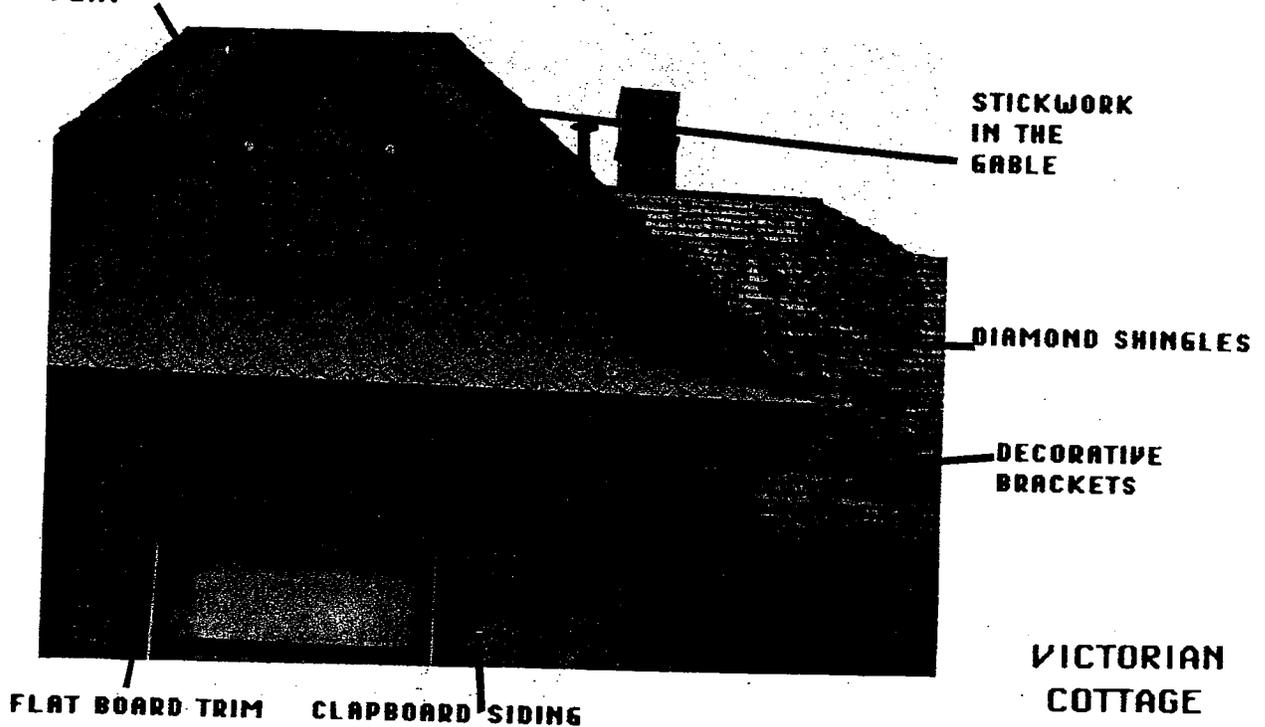
One of several Vernacular brick industrial buildings.

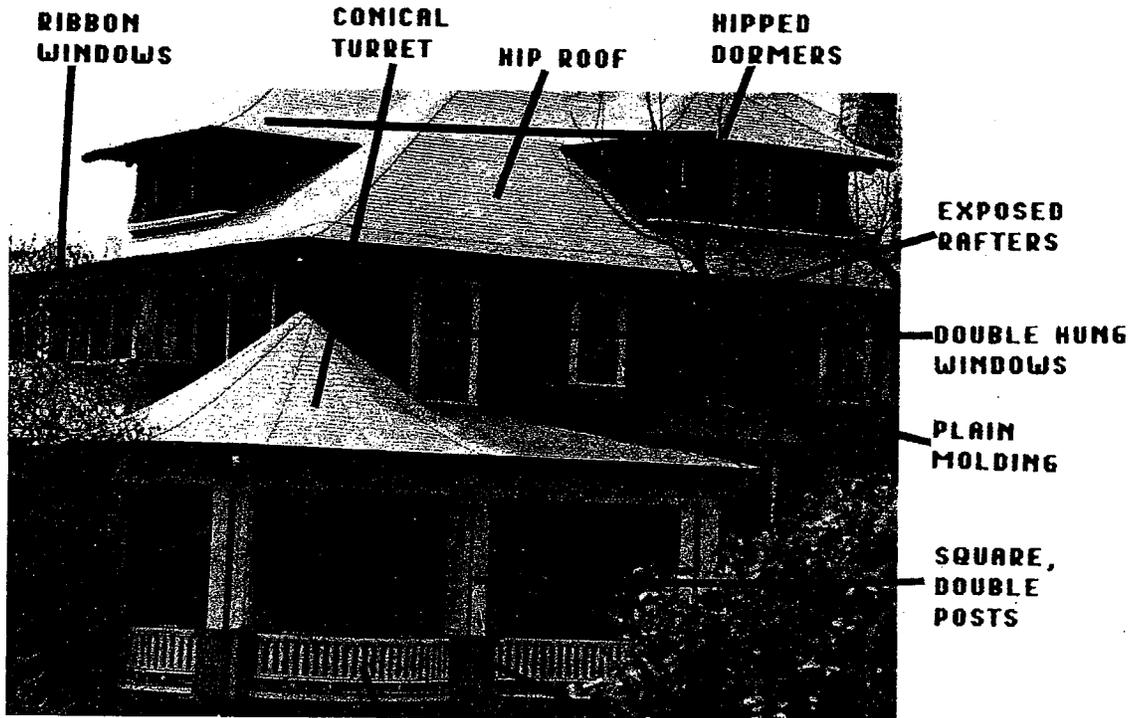
BUILDING PARTS

QUEEN ANNE VICTORIAN



DECORATIVE GABLE VENT

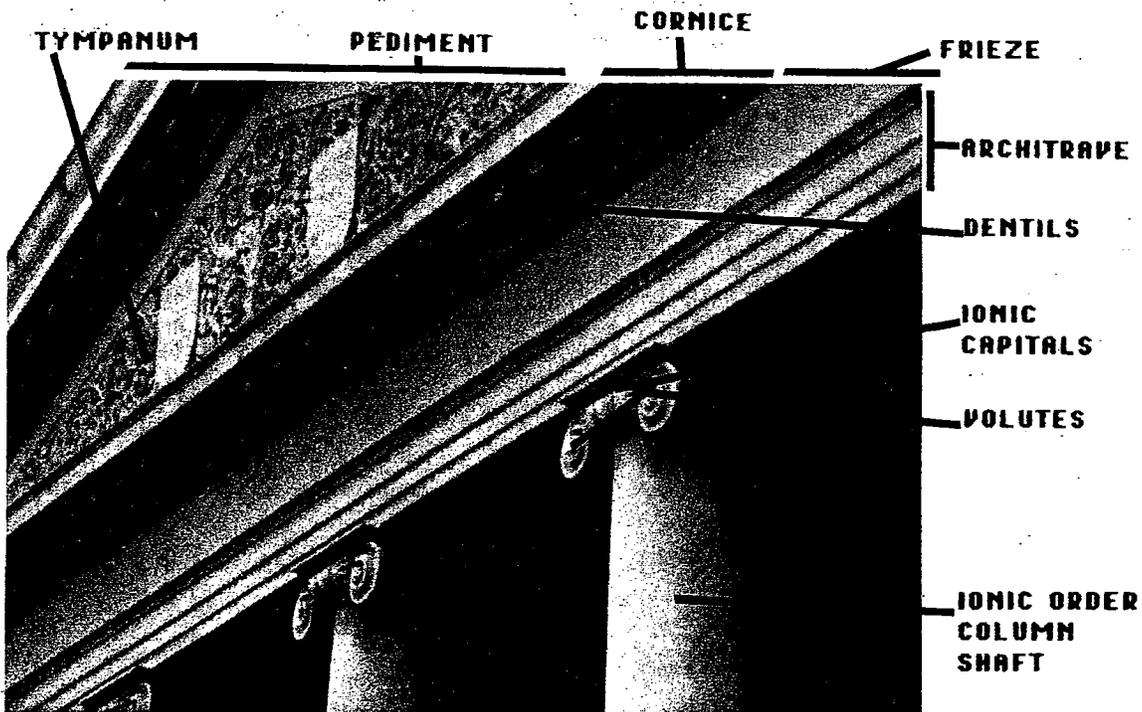




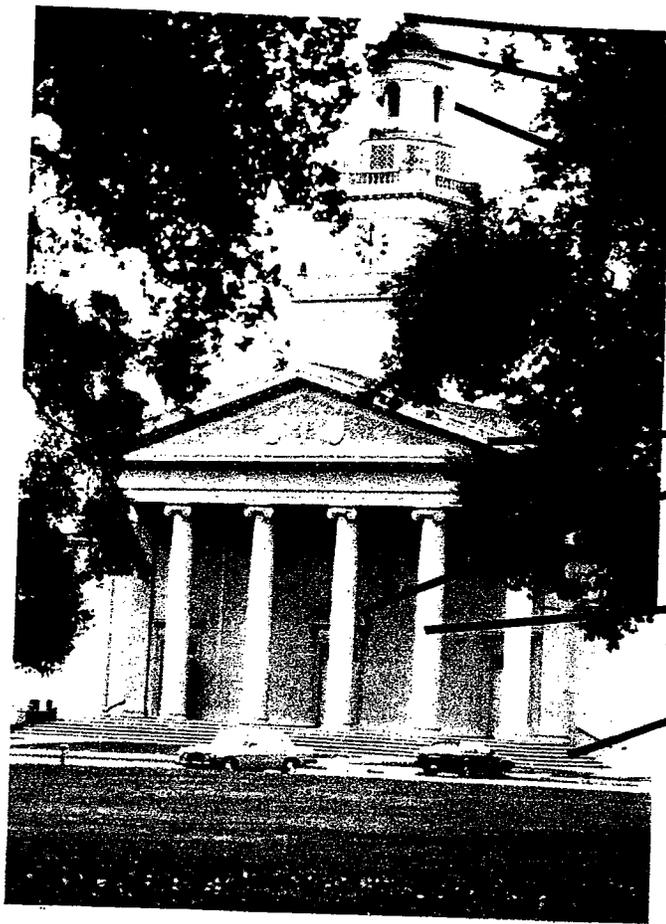
CLASSIC BOX

**SQUARE POST
BALLUSTERS**

**CUT STONE
PORCH PIERS
AND
FOUNDATION**



CLASSICAL REVIVAL

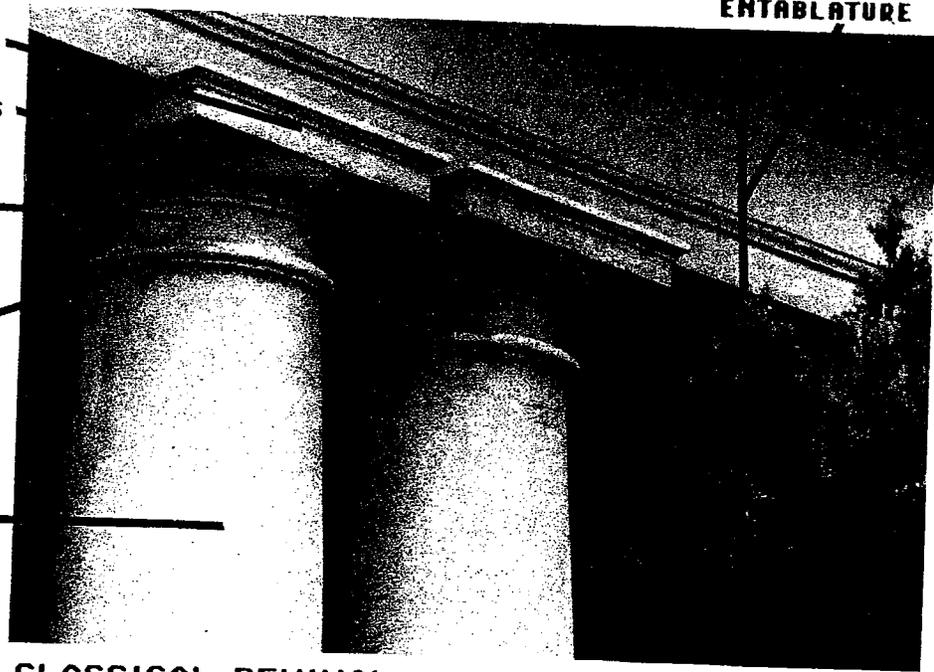


- FINIAL
- DOME
- CUPOLA
OR
BELL TOWER
- PEDIMENTED PORTICO
- BROKEN
ARCH
PEDIMENT
- IONIC ORDER
COLUMNS
- SPREADING
APRON
OF STAIRS

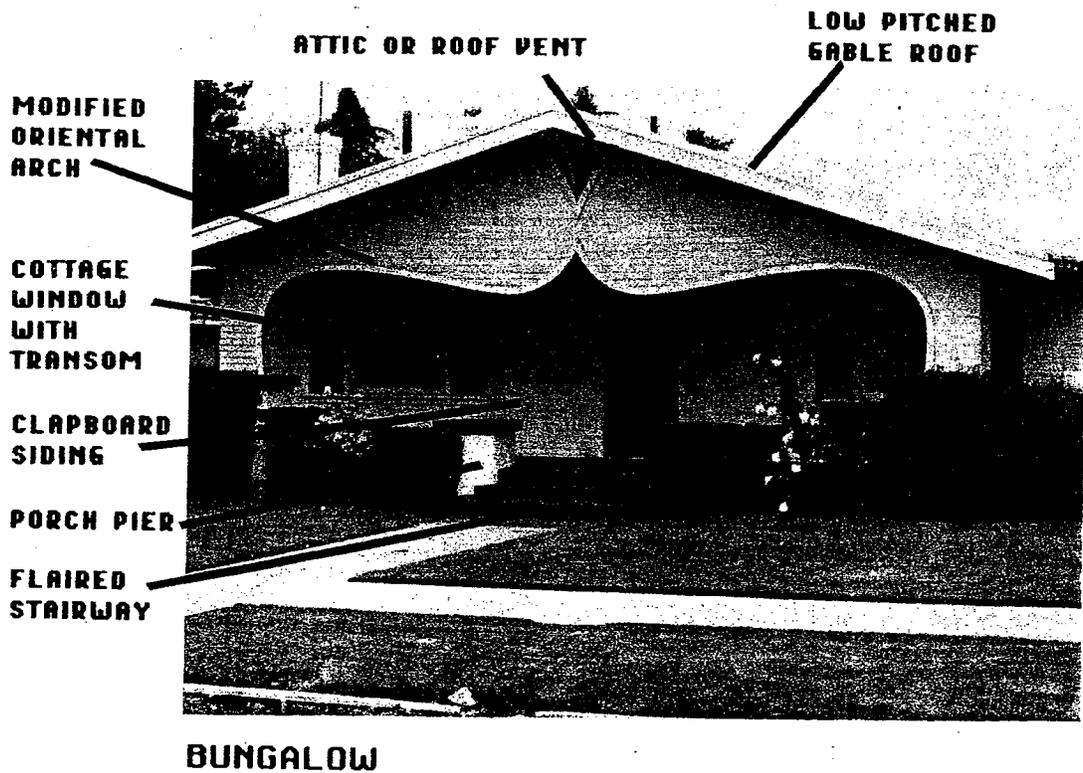
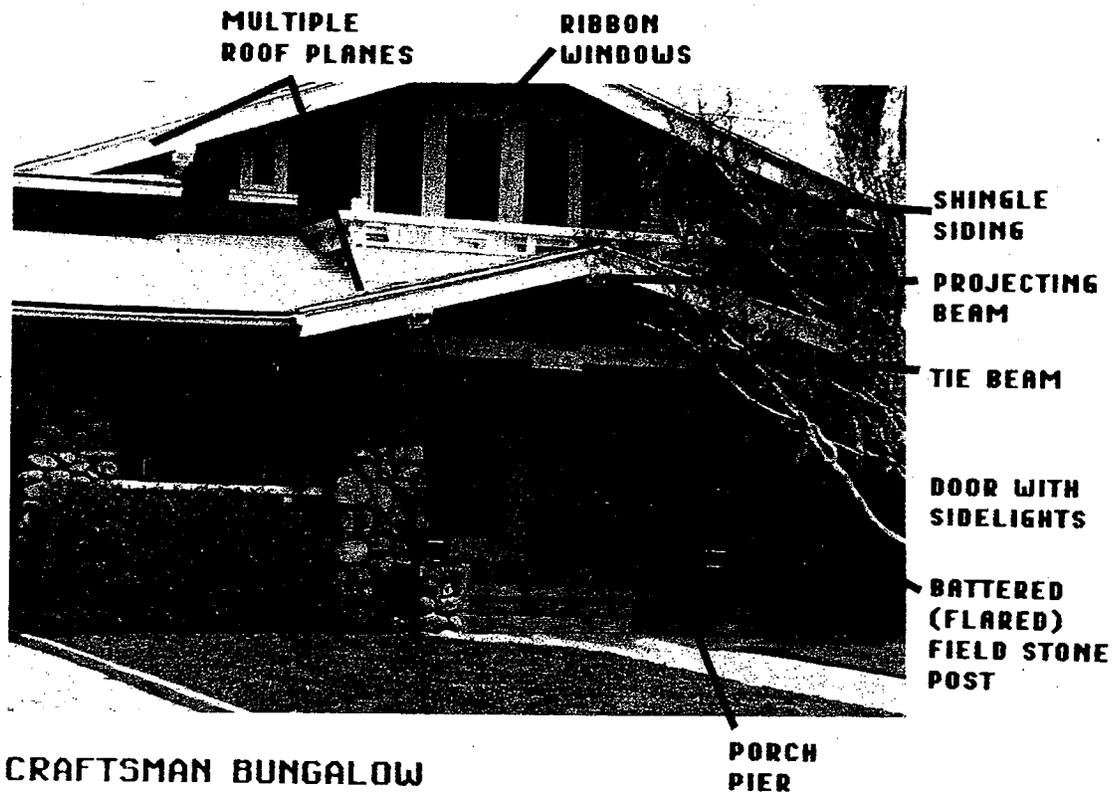
CLASSICAL REVIVAL

**PLAIN
ENTABLATURE**

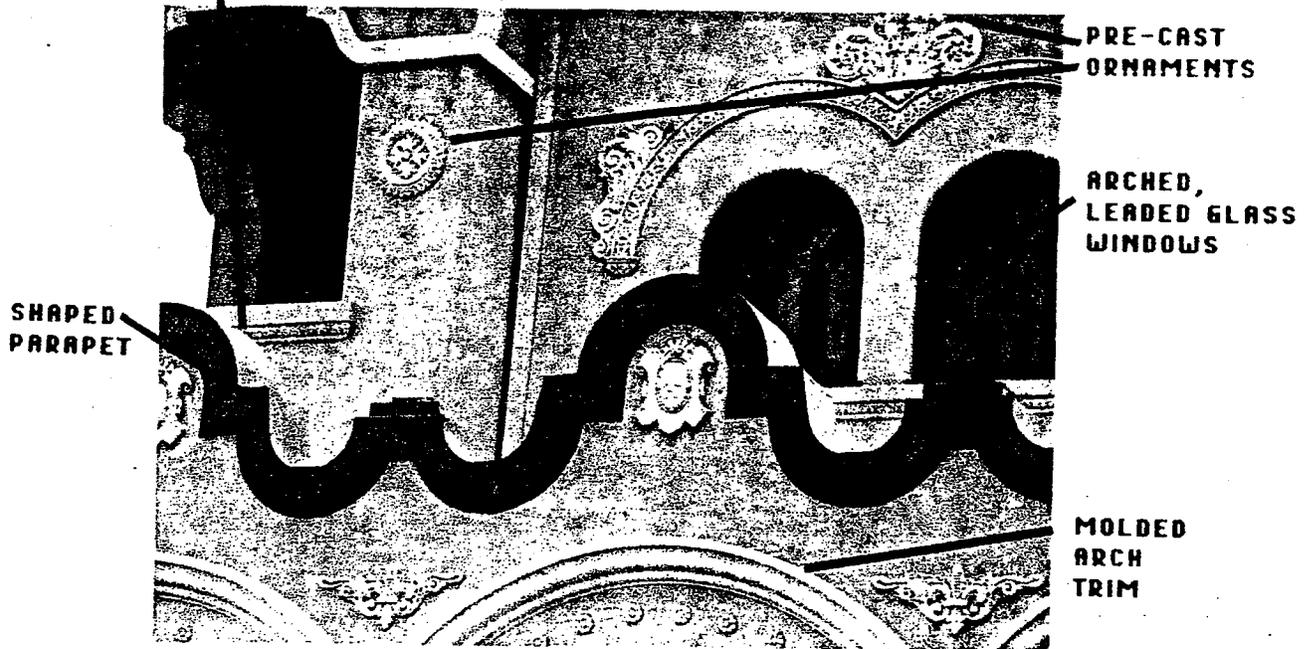
- PLAIN
CAPITAL
- ABACUS
- ECHINUS
- COLUMN
NECKING
- ASTRAGAL
MOLDING
- TUSCAN
ORDER
UNFLUTED
COLUMN
SHAFT



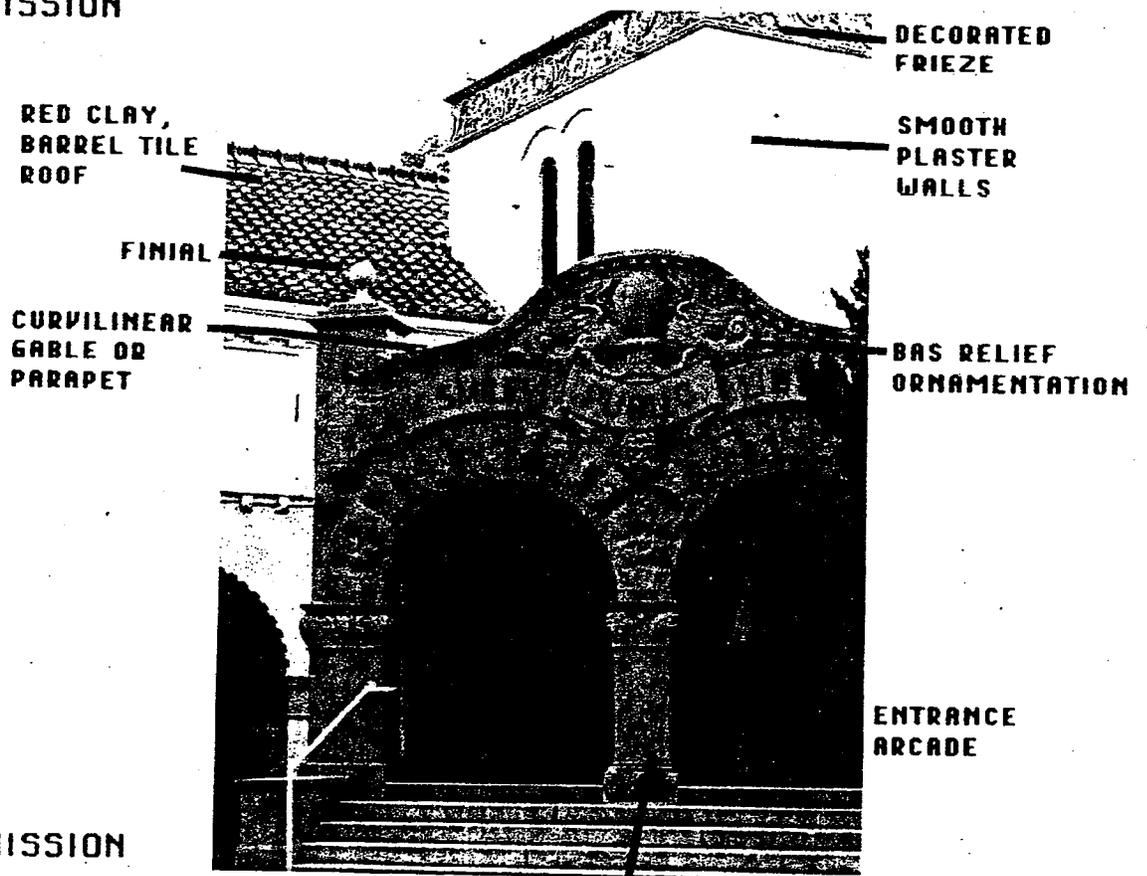
CLASSICAL REVIVAL



DECORATED SILL

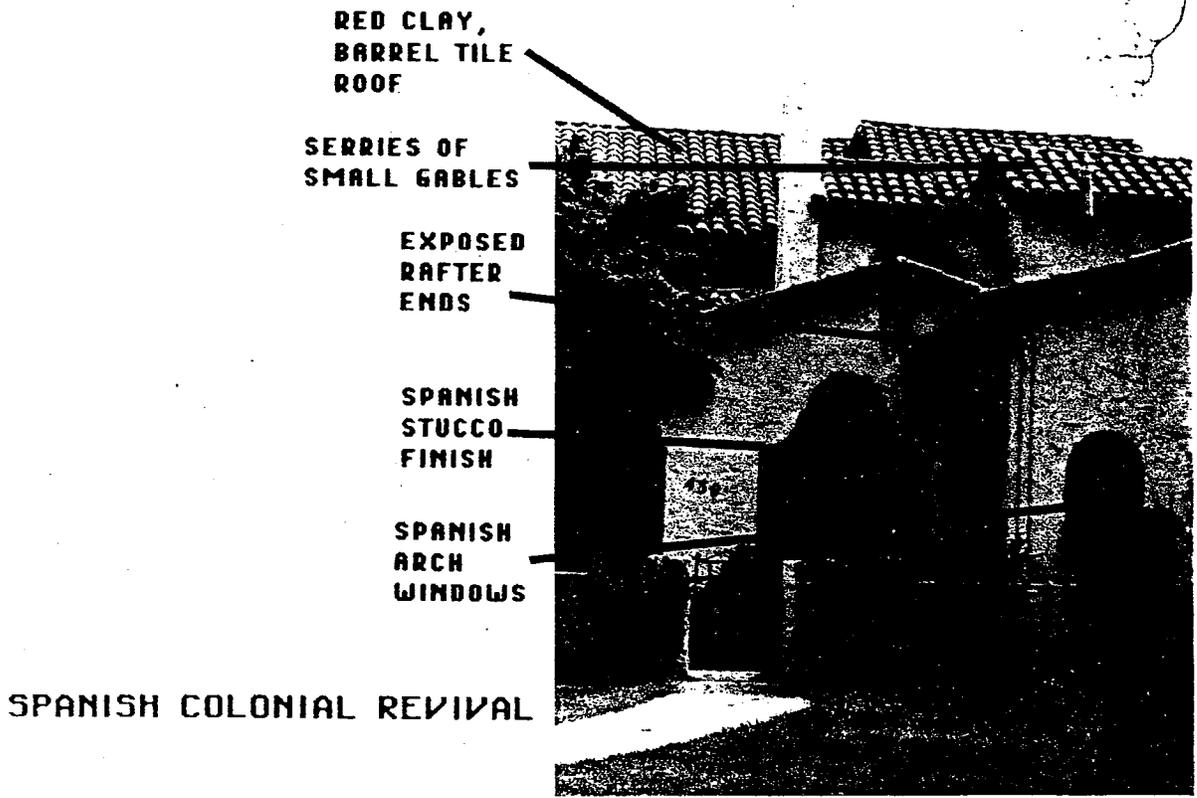


MISSION

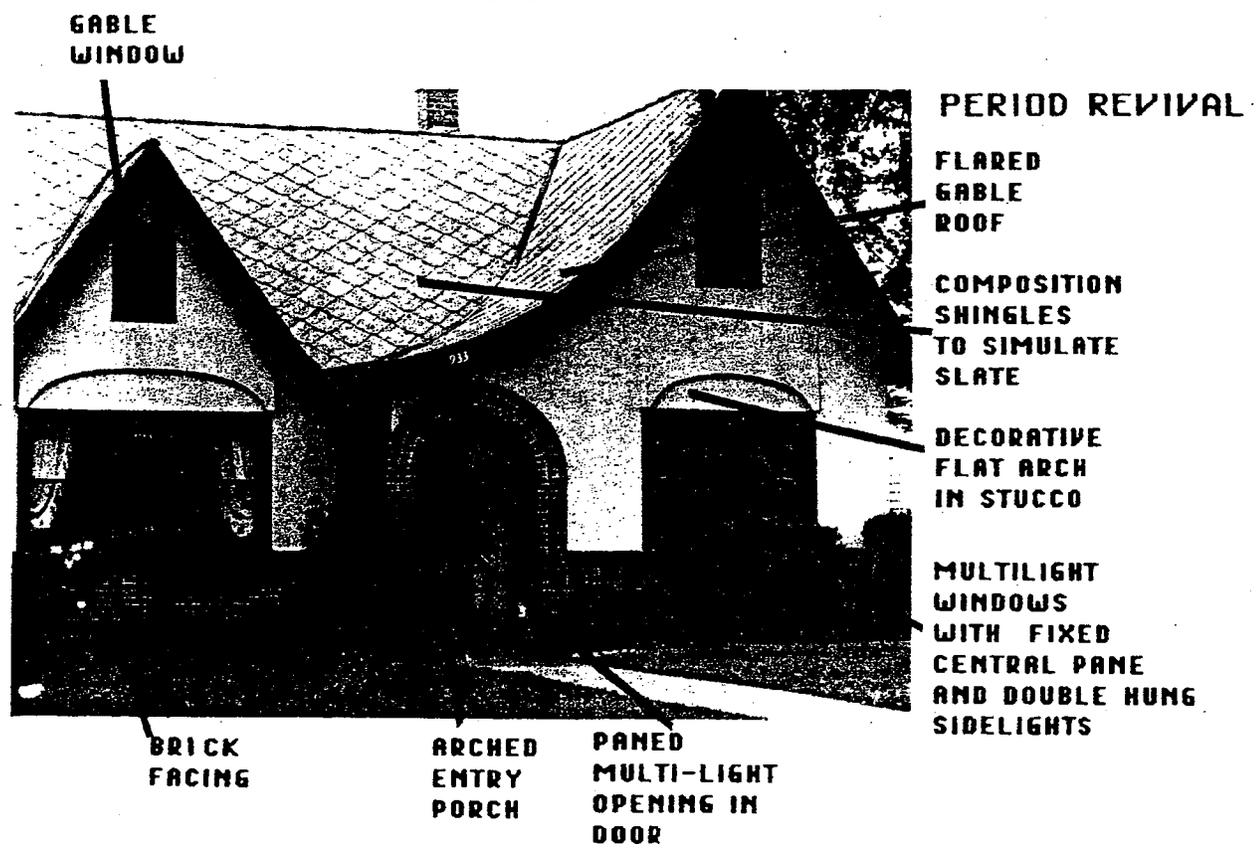


MISSION

**SQUARE
PIERS**



SPANISH COLONIAL REVIVAL



ARCHED CORBEL TABLE

**DECORATIVE
COLUMNS**

PARAPET



**MULTI-LIGHT
TRANSOM
WINDOWS**

STOREFRONT

**STOREFRONT
ENTRANCE
SET BACK
WITHIN
THE FACADE**

HISTORIC DISTRICTS

HISTORIC DISTRICTS



An aspect that does not receive enough attention in dealing with historic homes is the setting of historic resources and the importance of safeguarding the surroundings as well as the physical structure. Victorian and early 20th century historic houses have in many instances become victimized by lot splits, zoning changes, variances or conversion to other housing. Much concern has been given to saving the structure but not enough to keeping the setting with the structure. Modern buildings crowded next door to a stately two-story 1890 house create a totally different impression from the home within its original neighborhood and with original plantings. It is hoped that this manual will help to protect the sense of place and time in Redlands' historic neighborhoods.

Redlands' early neighborhoods developed as the unique result of modern technology, changing lifestyles and philosophies, new architectural fashions and innovations in urban planning. The forces and times that produced these neighborhoods are now gone. Neighborhoods like these will never be built again.

A great many people in Redlands live in neighborhoods built between 1890 and 1930. These neighborhoods are important because they continue to provide the housing, schools, public amenities and commercial facilities that make neighborhoods good places to live.

The late 19th and early 20th century houses and development patterns are key elements of these neighborhoods. Because these neighborhoods are so abundant throughout the United States, many people overlook their unique qualities or consider them undeserving of special attention. Consequently, new construction and development, building alterations, land use plans and zoning frequently ignore the heritage of these neighborhoods. Homeowners, ignorant of the history of their house and the era in which it was built, often make inappropriate alterations. Some owners, for example, add Victorian gingerbread in order to make their house appear more historic.

Insensitive alterations and changes can destroy the special characteristics of the early neighborhoods. To avoid this, residents interested in neighborhood revitalization and stabilization should become familiar with the area's architecture and history. These neighborhoods are potential historic districts and any changes should keep neighborhoods cohesive and vital. In some neighborhoods in Redlands changes and intrusions have altered the neighborhood significantly. Some of these areas may be identified by the city as Urban Conservation Districts.

Possible Historic District candidates because of similar architecture, the linkages of buildings, boundaries of an original settlement, or concentration of early buildings.



Library Historic District candidate.



Historic District candidate: Buena Vista Avenue.



HISTORIC, SCENIC, AND URBAN CONSERVATION DISTRICT

DESIGN CRITERIA

Historic district significance can be ascribed to a collection of buildings, structures, sites, objects and spaces that possesses integrity of location, design, setting materials, workmanship, feeling and association.

The City of Redlands shall utilize the following general elements in determining where districts may be appropriate. The City shall utilize these general elements when changes such as new construction, additions, or public works projects are proposed in a neighborhood, scenic area, or Urban Conservation District. In Historic Districts, any changes made should help maintain the integrity of the district. In Urban Conservation Districts, any changes should help to restore and not detract from the significance of the area.



OOPS!
An outstanding brick commercial building that has been stuccoed and transformed into a Spanish Colonial Revival.



OOPS!
Inappropriate additions to two similar houses — one a Victorian turret and another a shed roof.



Historic District Candidate



The following district guidelines are for applicants and the commission to utilize. When these characteristics are present to help define the essence and feeling of a district, it is important that alterations do not damage or diminish these characteristics. New construction should enhance key district characteristics.



TOPOGRAPHY

Ideally, each neighborhood is suited and adapted to the natural topography or shape of the land where it is located.

Topography on flatland and hillside.



VIEWS OF SIGNIFICANT SETTINGS

From almost every sidewalk and public place in Redlands there are views of one or more natural or landscaped features.



VIEWS OF MAJOR BUILDINGS AND STREETSAPES

From many sidewalks and public places in Redlands there is a view or views of one of the prominent churches, landmark public or private buildings, or trees. Through some blocks there are openings which are not only pedestrian paths, but provide a through-the-block view of building fronts on adjacent streets.

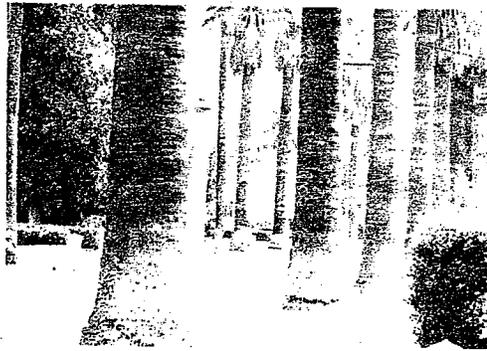


*Views of Major Buildings,
Streetscapes, and Scenic
Districts (the Zanja).*



CONTINUITY/MOVEMENT

The repetition of, extension of and apparent blending of features along a street can emphasize shared or thematic qualities, such as building massing or color, and allow the parts to be integrated into the whole. The feature of continuity can produce a "corridor effect" which accentuates the traveler's sense of movement and enclosure. A characteristic related to continuity is movement, which is the feeling of visual progression induced by physical elements such as views. Trees help to create an active rather than static perception of the street. This sense of movement can also be induced by a fluctuating plane of buildings along a continuous curb edge. The character that continuity produces is often called a streetscape.



*Continuity/Movement
Redlands' trees, light
standards, and stone curbs
create a corridor effect and
unify the parts into a whole.*

REPETITION AND RHYTHM

The viewer can become aware of the similarity of the parts of a town through repetition of elements such as building size, gardens, colors, material, fences, or overhanging trees. Repetition is effective when contrasting elements are intermixed with the repeated element. Sometimes a repeated element is a minor reminder of a major landmark. Rhythm is an alternating between two or more repeated elements: a b a b a b. Light and shadow, a stepped cornice, a progression of entrance, wall, entrance, wall, are examples of rhythm.



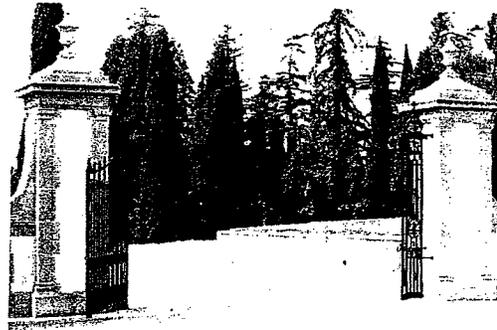
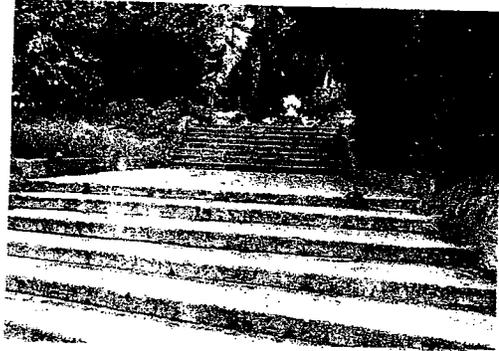
OOPS!
A recently added carport detracts from the rhythm of a street.



OOPS!
The rhythm is broken by a different setback and scale.

Look at the positive rhythm with the setbacks and size of lots.

Trees and lights not only create continuity but also a rhythm.



ENTRIES AND EXITS

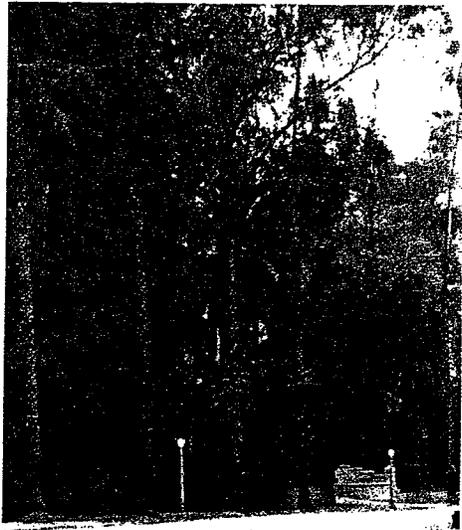
Entries and exits occur along a street where a change in spatial quality or road alignment marks the transition from one area to another. Distant views may evoke the sense of entry or exit. Entries and exits support the feeling of movement by providing the traveler with focal points and a sense of progression. Many Redlands entries and exits provide a sense of mystery because of winding roads and vegetation.





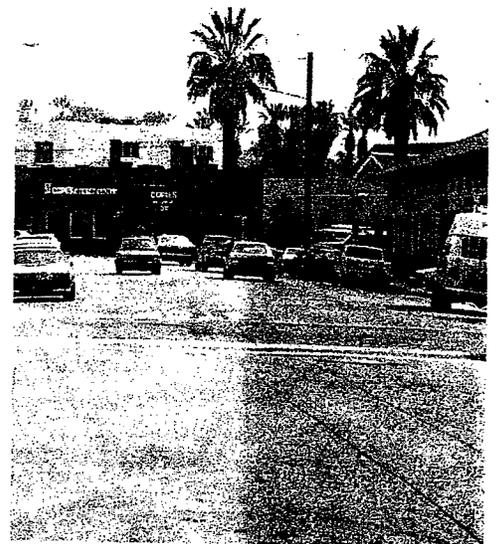
ARRIVAL

A sense of arrival should occur at the end of a movement sequence when the traveler reaches an identifiable destination. An awareness of arrival often coincides with the termination of a street, where there is a sudden opening out or expansion of space. An increase in density or activity heightens the sense of arrival.



TERMINALS AND DEFLECTIONS

Terminals and deflections occur along a street when a building, tree mass or other such element appears directly ahead. Terminals occur at T or near T intersections, at the end of a street. Deflections occur at curves, offsets and bends along a street or path.

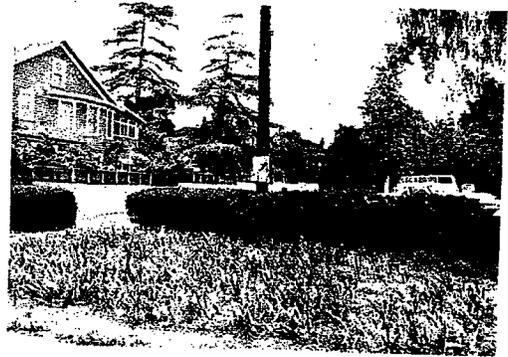




*Contrast and yet compatibility
between the residences and the
church.*

CONTRAST

Contrast is the unexpected building or other element which gives contrast to its immediate surroundings and adds delight and surprise to Redlands' streetscapes (such as the Library). The evolution of the City has introduced many such contrasts or juxtapositions. On the other hand, a proposed building may introduce an excessive degree of contrast resulting in the visual disruption of an established townscape quality.



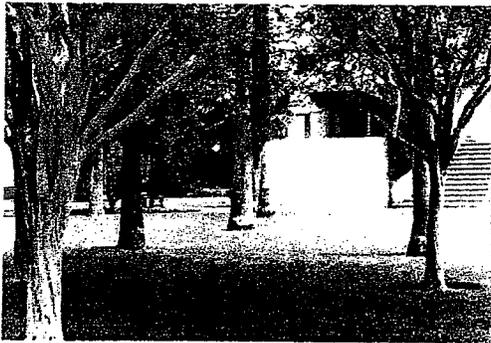
VISUAL DISRUPTION

Streetscapes can be classified along a scale ranging from a clear pattern through various states of visual disruption to a low point called chaos.

A change which brings a visual disruption to a streetscape pushes it down the scale towards chaos. The replacement of a visual disruption with a harmonious element moves the streetscape up the scale towards a clear pattern. Often visual disruption occurs with several developments and cumulative effects should be considered.

PUBLIC GATHERING SPACES

These are outdoor spaces, removed from the flow of street and sidewalk traffic, in which pedestrians may gather and mingle while keeping eyes on the street. Major public gathering spaces are at city or county owned sites, but some of the most popular are sidewalks or portal spaces of walk-in type businesses.



Typical Block form in Redlands historic areas.

BLOCKFORM

Blockform is a composite of the distinctive patterns of streets and buildings of which a town is composed. Most towns have both typical residential and commercial/retail blockforms.

The characteristics of blockform are perceived in four ways. These include the size and shape of a block as it is depicted on maps; the pattern of buildings along the length of the block; the spatial relationships among building heights, landscape elements and width of the public right of way taken as a cross-section of a block; and the handling of buildings at corner lots where street intersections bring together four or more blocks.

The basic blockform in the oldest Redlands residential areas is that illustrated on the blocks between Sonora and Nor-dina. There is a visual order made apparent in the wide, straight streets and the size and placement of houses along those streets that suggests formality, yet the way many streets intersect in Redlands creates visual distinction within the larger townscape.

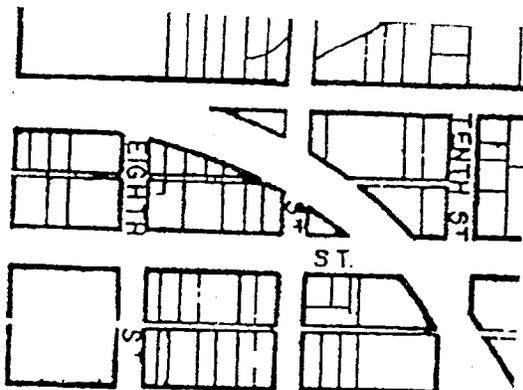
All of the district design criteria explained in this section contribute to creating a typical Redlands blockform that is fundamental to the historic neighborhood and to the perception of a desirable place in which to live.



Redlands street pattern is unusual since there is a diagonal and straight grid. There are interesting views or terminals at the places where the grids meet.

STREET PATTERN

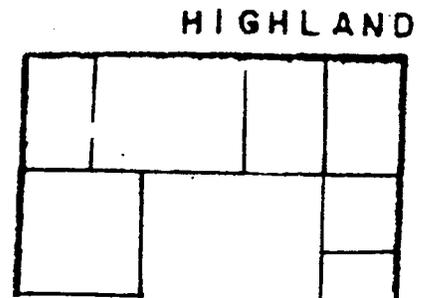
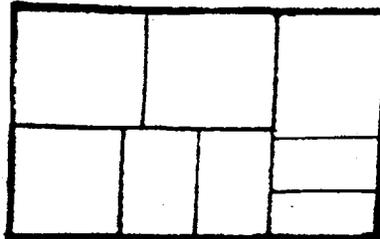
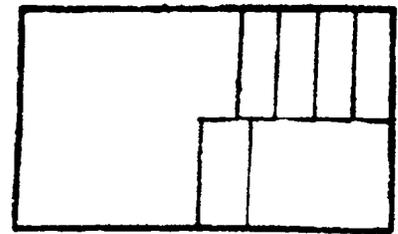
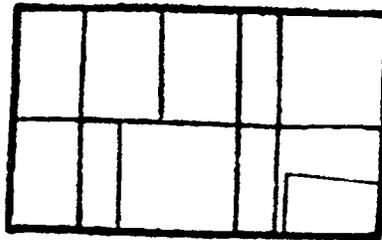
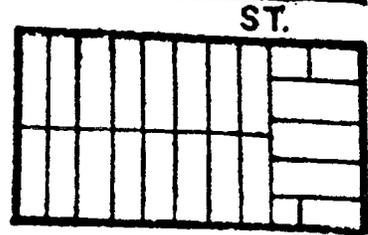
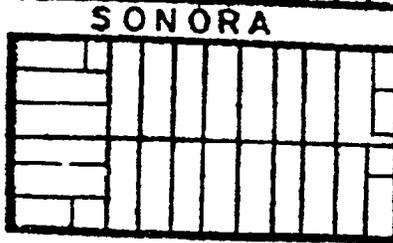
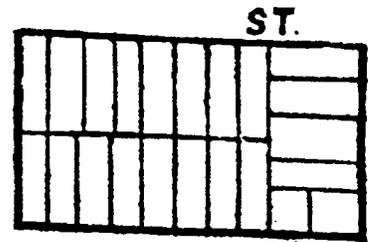
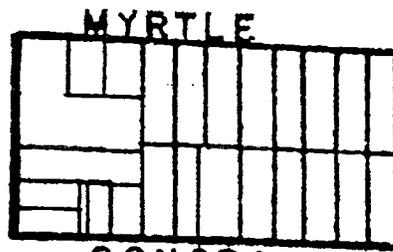
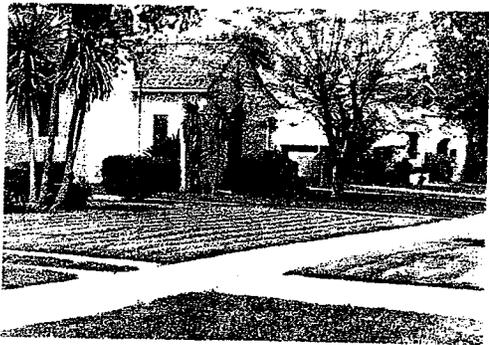
Street pattern is the geometric layout of the streets in Redlands as grid, ladder-like, or diagonal. The pattern can be affected by a construction project which changes street right-of-way, pavement width, or alignment. It can also be affected by the construction or modification of a building, structure, wall, curbcut and parking area. The installation or removal of plant material, streetlights and curbs may also affect street patterns.



OOPS!
The original street pattern has been interrupted here and causes many to lose their sense of place.

LOT SIZE AND SHAPE

The lots or land division of a town have characteristic size and shape. They may be square, rectangular, wedged, and may be uniform in size and shape, or heterogeneous. Some lots are very large and provide important settings for imposing structures.



Two different views of lot sizes in Redlands that reflect styles of structures, economics, and zoning. Both sizes should be respected as helping to determine the character of the area, but replicating Highland sizes on Sonora would destroy the character of the area.

HISTORIC, SCENIC, AND URBAN CONSERVATION DISTRICT

BOUNDARY CRITERIA

Setting

Areas that are readily definable by man-made or natural boundaries and/or contain at least one major focal point.

Design

Areas that convey a sense of cohesiveness through similarity and/or dissimilarity (architectural or otherwise). These include scale, height, proportion, materials, colors, textures, rhythm, silhouette, siting, etc.

Materials

Areas that convey a sense of cohesiveness through similarity and/or dissimilarity of their materials. When traditional materials are used in an area, they generally contribute to a sense of locality.

Workmanship

Areas that convey a sense of homogeneity through the high quality of aesthetic effort of the periods represented by the majority of the units composing the district.

Feeling

Areas that impact human consciousness with a sense of time and place.

Association

Areas that are related--on national, state or local levels--to the lives of individuals or events and/or have visual aesthetic qualities that convey a feeling of time and place.

Visual factors

Determinations or influences of an architectural survey.
Changes in the visual character of an area.
Topographic considerations.
Gateways, entrances and vistas to and from a district

Physical factors

Railroads, expressways and major highways.
Major urban spaces
Rivers, marshlands and other natural features.
Major changes in land uses.
Walls, embankments, fence line
Limits of a settled area
Surveyed lines and lines of convenience
Legally established boundary lines
Streets and other local rights-of-way
Property lines
Uniform setback lines
Other lines of convenience

Political considerations

Views of government institutions, private citizens and property owners

Socioeconomic factors

Ability of residents to pay for improvement.
Desire to conform to district regulations

Location

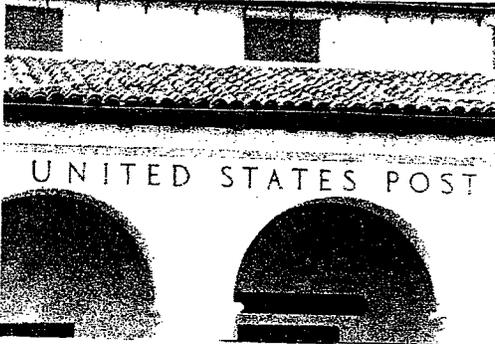
Areas with linkages of buildings, structures, sites, objects and spaces, a majority of which continue to exist where they were first created in traditionally accepted relationships.

Historical factors

Boundaries of an original settlement or early planned community.
Concentration of early buildings and sites

SIGNS

THE FOLLOWING GUIDELINES SHOULD BE IN ADDITION TO AND, WHEN IN CONFLICT, TAKE PRECEDENCE OVER THE CITY OF REDLANDS SIGN CODE WHEN THE CITY REVIEWS APPLICATIONS FOR A PERMIT TO ERECT, ALTER, OR RELOCATE A SIGN WHICH IS IN A HISTORIC DISTRICT OR ON OR ADJACENT TO A PROPERTY WITH A HISTORIC STRUCTURE.



ALL ZONING DISTRICTS

- * Internally illuminated plastic signs (including individual channel letters and can signs) should not be permitted.
- * No sign should project above the eave line or parapet of a building.
- * No sign wall should cover a distinctive architectural feature of a structure.
- * Signs mounted parallel to a wall or structure may project from the face of a wall a distance not to exceed 8".
- * Signs painted directly onto cloth canopies or awnings may be allowed.
- * An exception may be made for existing signs which the commission determines to be of historic value or an integral part of the structure.
- * An exception may be made if the commission determines that an application is more in keeping with the historic character or architectural style of a structure than these guidelines allow.
- * Monument signs should be located in a landscaped planter.



THE FOLLOWING SECTIONS OF THE CITY OF REDLANDS SIGN CODE (ORDINANCE NO. 1770) SHOULD BE EMPHASIZED AND APPLIED TO ALL ZONING DISTRICTS.



- * It is intended that the area of all signs should be maintained at the minimum determined adequate to advertise a particular business. (p. 32)
- * It is intended that all signs relate to the character and architectural style of the structure upon which it is placed. (p. 32)
- * It is intended that the height and area of all types of freestanding signs be maintained at the minimum determined adequate to advertise a particular business. (p. 34)
- * No wall sign should cover any window or doorway of a building except that painted signs on windows and doors may be permitted. (p. 20)

RESIDENTIAL DISTRICTS AND "T" TRANSITIONAL DISTRICTS

RESIDENTIAL STRUCTURES
(ADAPTIVE REUSE)

- * One sign should be allowed with an overall size not to exceed 5 square feet.
- * Freestanding signs should be discouraged.
- * Signs mounted perpendicular to the structure should be allowed if placed under a porch roof.
- * No sign should be permitted on the roof or on the wall above the first floor.

INSTITUTIONAL STRUCTURES
(ALL USES)

and
MULTIPLE RESIDENTIAL STRUCTURES

- * The provisions of Section 84511, 1.b.(1) through (5) should be applied except that illuminated signs should be discouraged.
- (b) Multiple Residential Districts. Multiple residential uses in the R-2, R-2-200, R-3, and A-P Districts may be permitted an identification sign containing the name of the development only subject to the following provisions:

(1) Multiple residential developments located on lots less than one hundred (100) feet in width may be permitted one sign containing a maximum area of five (5) square feet.

A-P ADMINISTRATIVE PROFESSIONAL DISTRICT

(2) Multiple residential developments located on lots exceeding one hundred (100) feet in width may be permitted to have one sign with a maximum area of fifteen (15) square feet.

COMMERCIAL STRUCTURES

- * One sign per street frontage should be allowed.
- * Freestanding signs should not exceed 15 square feet.
- * Signs attached to and mounted parallel to the structure should not exceed 10 square feet.

(3) All signs shall be subject to Planning Commission review and approval.

(4) Signs may be illuminated. All lighting shall be directed away from the street and adjacent properties.

RESIDENTIAL STRUCTURES
(ADAPTIVE REUSE)

(5) The sign may be fastened parallel to the surface of the building, or be constructed as a ground sign parallel with the main building with a maximum of four (4) feet in height and shall not project further than five (5) feet from the building. No sign shall be permitted on the roof, eave vents, or on the wall above the first floor.

- * Signs attached to and mounted parallel to the structure should not exceed 6 square feet.
- * Signs attached to and mounted perpendicular to the structure should be allowed if they do not exceed 4 square feet.
- * Freestanding signs should not exceed 15 square feet.
- * No wall sign should be permitted above the first floor.

INSTITUTIONAL STRUCTURES
(ALL USES)

and
MULTIPLE RESIDENTIAL STRUCTURES

- * The provisions of Section 84511, 1.b.(1) through (5) should be applied.

COMMERCIAL AND INDUSTRIAL DISTRICTS

RESIDENTIAL STRUCTURES (ADAPTIVE REUSE)

COMMERCIAL STRUCTURES (ALL USES)

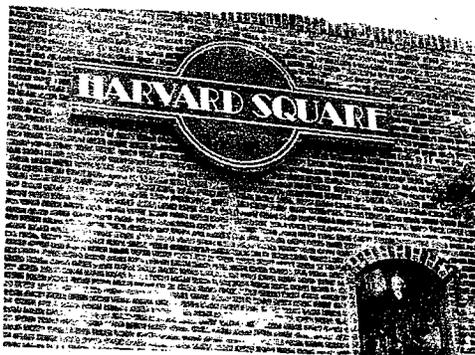
- * Freestanding signs shall be considered the main identification sign and should not exceed 4 feet in height or 24 square feet.
- * Signs attached to and mounted parallel to the structure should not exceed 40 square feet.
- * Signs attached to and mounted perpendicular to the structure should not exceed 6 square feet.

- * Signs attached to and mounted parallel to the structure should not exceed 6 square feet.
- * Signs attached to and mounted perpendicular to the structure should be allowed if they do not exceed 4 square feet.
- * Freestanding signs should not exceed 15 square feet.
- * No wall sign should be permitted above the first floor.

INSTITUTIONAL STRUCTURES (ALL USES) and

MULTIPLE RESIDENTIAL STRUCTURES

- * The provisions of Section 84511, 1.b.(1) through (5) should be applied.



ACCEPTABLE MATERIALS
AND TECHNIQUES

Wood

Sandblasted or carved
Individual custom letters
Painted or silkscreened

Metal

Painted
Engraved or silkscreened
Individual cast letters
Cast plaques

Matte Finish Plexiglass

Silk screened
Individual cast letters
(Avoid gold trim caps)

Clear Plexiglass or glass

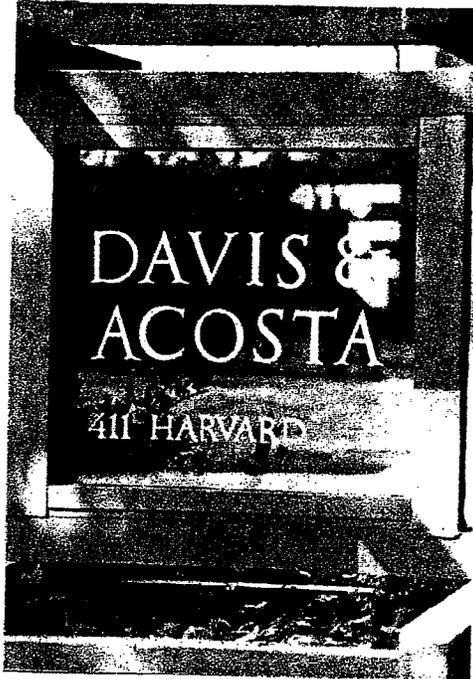
Silk screened or etched

Painted on a structure

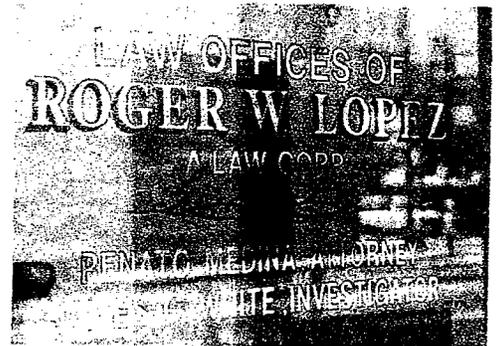
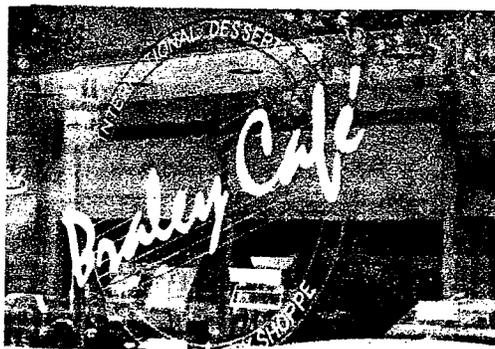
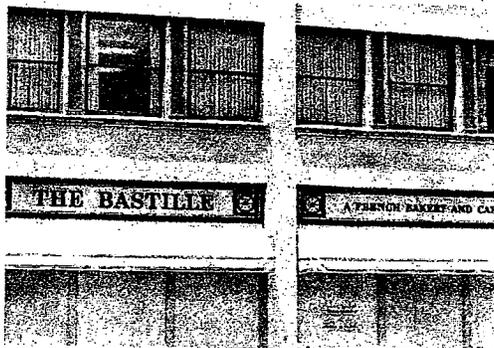
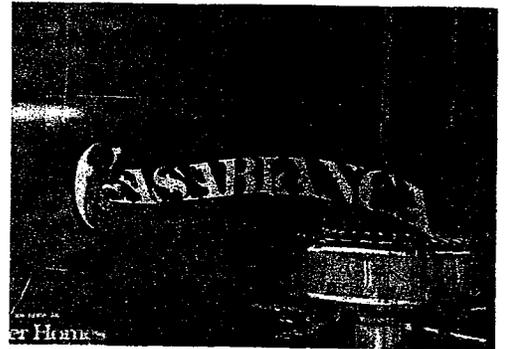
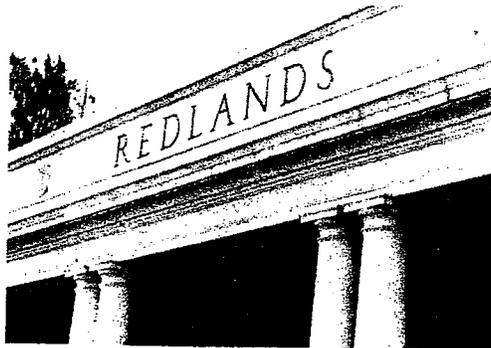
On windows or appropriate
part of a commercial structure
in commercial and industrial
districts only

Neon

Commercial and industrial
districts only

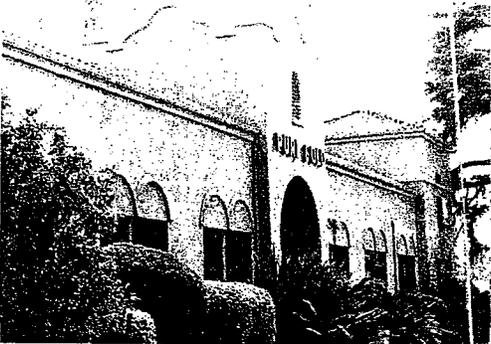


*Good example of sign for
multiple residential buildings.*



LANDSCAPING GUIDELINES

LANDSCAPE PLANS SHALL BE REQUIRED AS PART OF ANY PROPOSAL REQUESTING MAJOR ALTERATIONS TO, OR A USE CHANGE OF, A HISTORIC STRUCTURE OR PROPERTY AND SHALL BE REVIEWED BY THE HISTORIC AND SCENIC PRESERVATION COMMISSION.



The following guidelines should be used in addition to the general citywide landscape requirements:

Landscape planning should reflect the architectural character and period of a structure.

All existing mature trees shall be precisely plotted on the site and landscape plans. Removal of mature trees will require the express approval of the Historic and Scenic Preservation Commission.

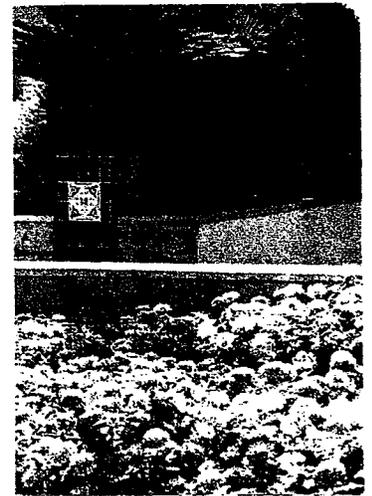
Planting should not restrict access or constitute traffic hazards.

In general, 15 gallons will be the required tree size. However, with certain types of plant materials, either larger or smaller sizes may be necessary. Specimen size material may be required.

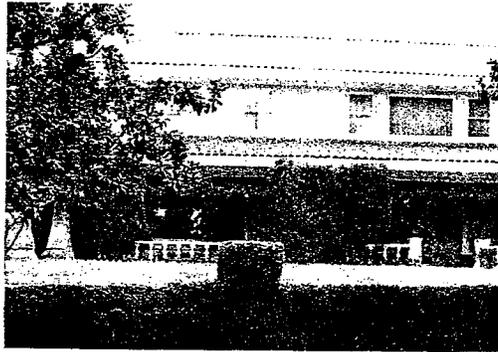
A tree shall have an adequate trunk diameter so that it is capable of supporting itself without staking.

Shade trees should be provided in large paved and parking areas.

Shrubbery should be used to provide maximum screening of parking, storage areas, unattractive buildings, and utility features.



Redlands traditional annuals at the Smiley Library.



The use of annuals to lend color and variety, plants in containers or tubs, fruit, citrus, and flowering trees are encouraged.

Landscaped areas may include such architectural features as rock groupings, sculpture, decorative paving, benches and fountains.



All required trees, shrubs, and plants which fail to show healthy growth should be replaced. Replacement plants should conform to all standards that govern the original planting installation.

A complete irrigation system should be installed in all projects and all large planting areas. Hose bib systems may be used for smaller areas and planters.

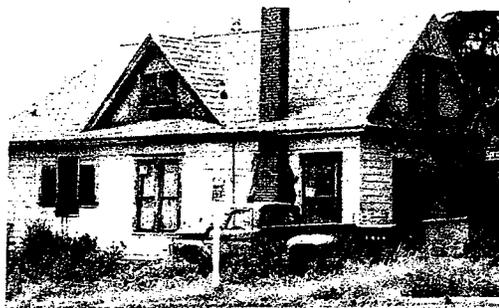


Examples of good landscaping.

All planted areas should be watered sufficiently to promote vigorous growth and should be maintained in a relatively weed-free condition. All plantings should be periodically pruned, trimmed, edged, and fertilized in accordance with generally accepted horticultural practices.

Planter Areas

Monument signs should be located in landscape planters. This visually breaks up large expanses of paving. Landscaping is also an effective way to protect sign structures from being damaged by vehicles and pedestrians. Flowering shrubs and annuals add color and interest. Planters also assist in screening the bases of signs and soften their visual effect.



OOPS!