

San Dimas

Design Guidelines Town Core

Prepared by
Design Source Studios
John S. Sorcinelli (RIBA)
San Dimas, California



When we arrived at the station in November 1894, I was too surprised for words. There had been no rain for months and everything was dry ... and dusty... I took a look around, not more than a dozen houses in sight ... and some of them were empty. To say I was disappointed puts it mildly. ... Then it rained, a real California rain.... And what a transformation. Everything was green; the mountains were covered with snow ... it was beautiful. And I have loved it from that day to this.

Genevieve Walker (Mrs. Harry)

Written circa 1954

Town Core Guidelines

City of San Dimas

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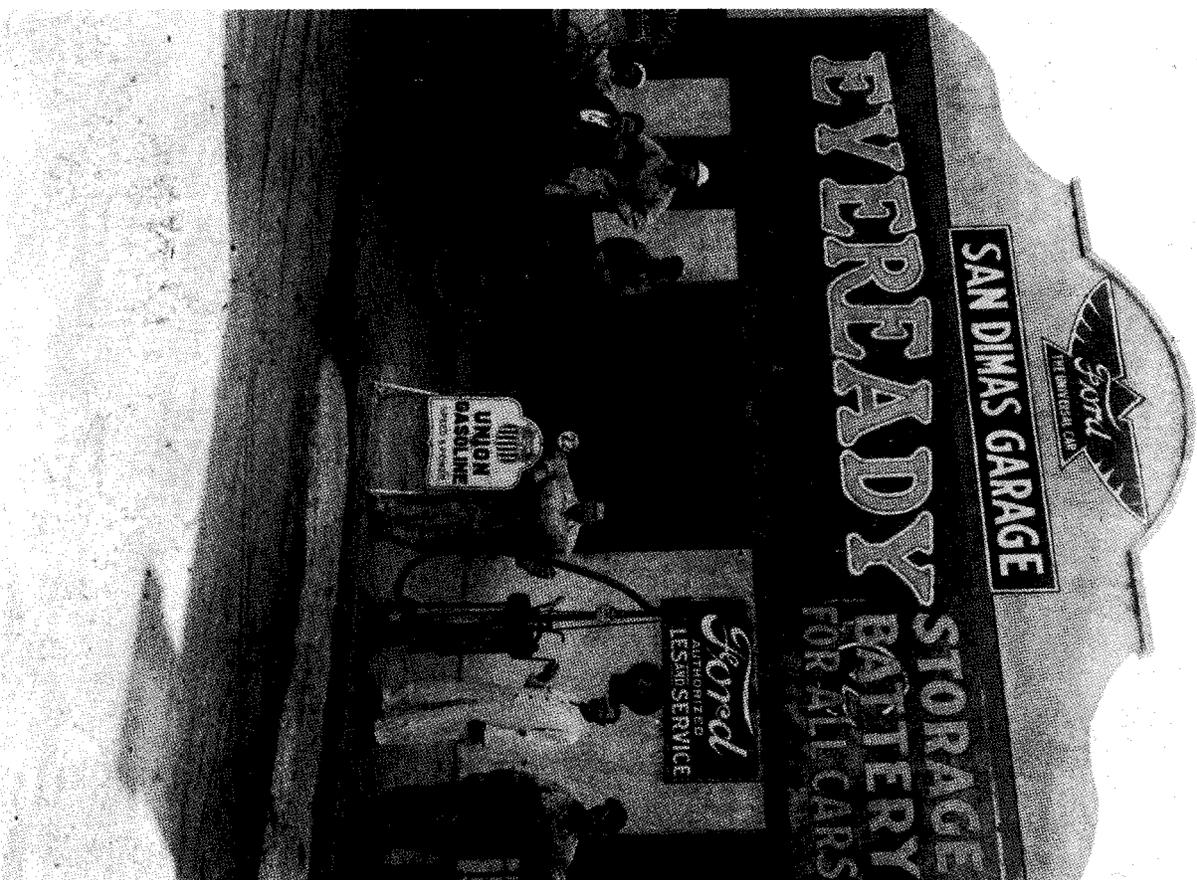
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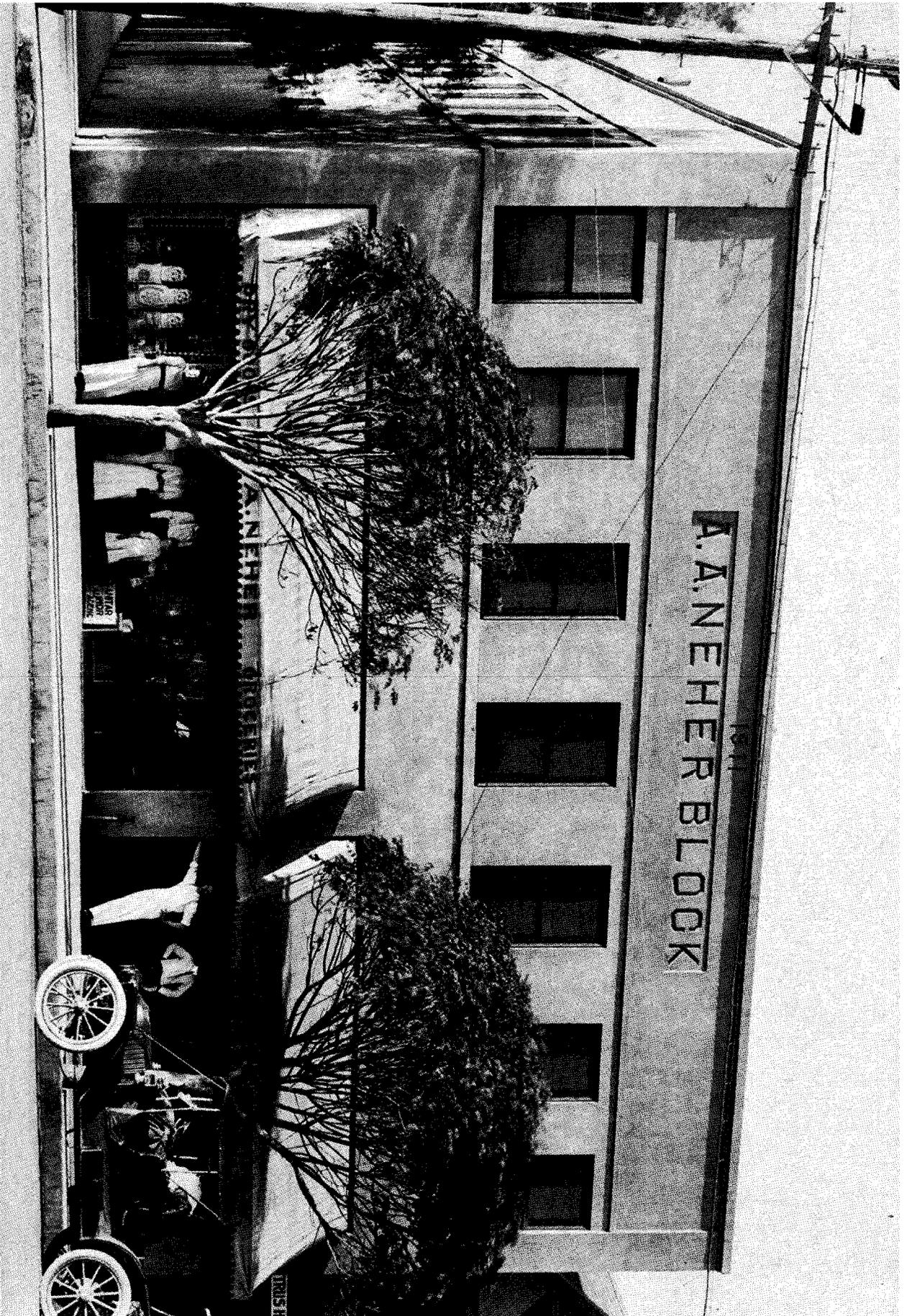
PREPARED BY

John S. Sorcinelli, RIBA, Design Source Studios



SAN DIMAS GARAGE, 1900s

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SECOND NEHER BUILDING, c1911. WEST BONITA

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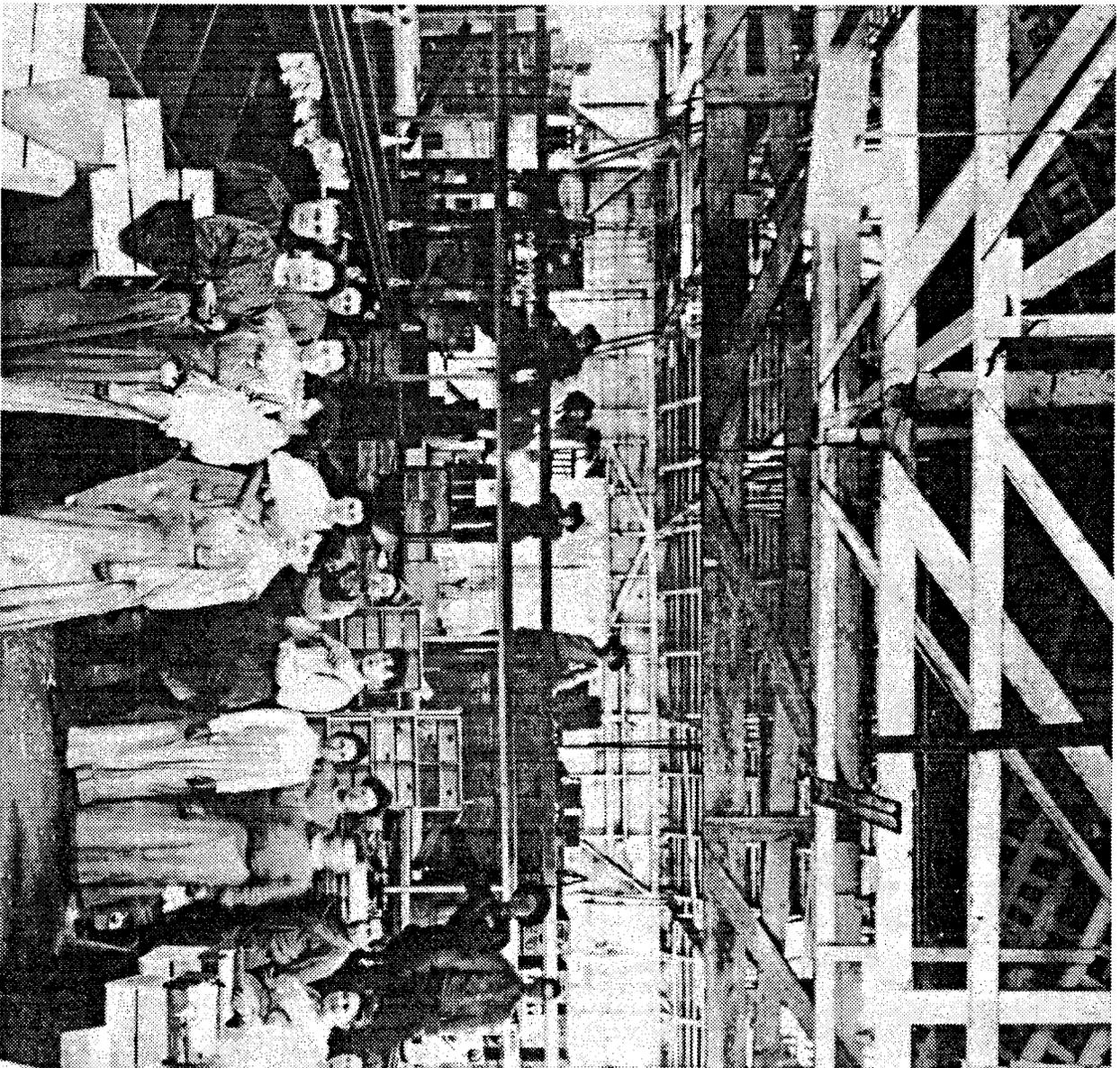
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Overview

History

The town of San Dimas was preceded by a waterhole known as 'Mud Springs,' once a swampy area in the neighborhood of the present-day Arrow Highway and San Dimas Canyon Road. It served as a watering place for Gabrielino Indians and padres traveling to the San Gabriel Mission, as well as a stage stop for travellers. Early explorers Juan Batista DeAnza and Jedediah Strong Smith also stopped at La Cienega (Mud Springs) where the hunting for deer, wild geese, and ducks was good.

Under Spanish rule, the area was part of the Rancho San Jose, owned from 1837 by Don Ignacio Palomares and Don Ricardo Vejar. By 1862, the area was transferred to American hands. When it became evident in 1887 that the Santa Fe Railroad would run through Mud Springs, the San Jose Ranch Company was formed. They acquired possession of most of the land north of the San Jose Hills from La Verne to Glendora, and the Azusa ditch, including part of what is now Covina. This was the whole of the San Jose Addition and all of the Dalton section in the San Jose Rancho, nearly eight thousand acres. The company assumed for itself the name of the Rancho San Jose and gave to the town the name of the Canyon, San Dimas.



SAN DIMAS ORANGE PACKING HOUSE, c1908.
LOCATED AT SAN DIMAS AVE AND THE A.T. & S.F. R.R.

Purpose of the Guidelines

- To act as a guide to the architectural rehabilitation of the historic building fabric of the Town Core and Bonita Avenue areas.

- To overview the Town Core Area and identify significant planning concepts and problems within the Town Core, and to provide recommendations for both public and private improvements.

- To identify and describe the qualities that give the architectural character to the townscape along Bonita Avenue, and to propose rehabilitation and new construction recommendations that reinforce these qualities.

- To identify and describe the various building styles that form the majority of the building stock within the Town Core, and to propose rehabilitation and new construction recommendations that reinforce these qualities.

- To facilitate the development of a mechanism that will assist by giving direction to future development and rehabilitation in the Town Core.

Guidelines Organization

The guidelines are organized into three major sections:

Overview

This section briefly outlines the history of San Dimas and discusses the intent of the Guidelines and the role of Bonita Avenue in the community. The physical parameters and boundaries that define the Frontier Village are explained.

Bonita Ave.—Architectural Guidelines

This section is a graphic analysis of the architectural form and detail that give San Dimas its unique character. Recommendations are provided for rehabilitation and new construction of downtown commercial buildings.

Town Core Residential Guidelines

This section includes a graphic description of the architecture that forms the major housing stock of the Town Core. Significant architectural styles, treatment, and features are discussed in detail. Lastly, guidelines are provided for new buildings within the Town Core Residential Areas.

Using the Guidelines

1. Check the Town Core Areas map on the adjoining page to determine if your site is within the Town Core.

2. Check with the planning staff to determine if your building is listed as historic.

3. Review the pertinent section;

- Bonita Avenue /Architectural Guidelines
- Town Core Residential for detailed guidance regarding site layout and building design.

4. Review the appendices for the glossary of terms, the Secretary of the Interior's 'Guidelines for Rehabilitation,' an architectural worksheet, a green plan, and other useful information.

Note: More detailed information regarding building improvements can be gained by reading *Rehab Right* by Helen and Blair Prentice. A copy of this book can be purchased at the Planning counter at City Hall. The City can provide detailed scaled elevations of all the buildings along Bonita Avenue from the Santa Fe rail crossing to Walnut Avenue. Prints can be obtained for contextual reference if the site is located along this section of Bonita Avenue.

People swarmed into Southern California from all over the United States and Europe with the opening of the transcontinental rail lines. The great ranchos and Spanish-Mexican pastoral economy were gradually replaced by a vine and citrus culture. Fortunes were made and lost; some newcomers were sold desert lots by unscrupulous “Escrow Indians” who tied oranges on Joshua trees.

The first settlers attempted to grow the crops they were familiar with (wheat, barley, hay) with mixed results due to the erratic rainfall. Seventeen wells were dug around Mud Springs and several more at the mouth of San Dimas Canyon. When citrus proved to be successful in Southern California, San Dimas and many other communities along the rail lines began to prosper. For many years, San Dimas boasted a ‘frost-free’ climate, and R.M. Teague established the world’s largest citrus nursery, shipping seedling trees to all parts of the world.

In 1908, San Dimas also boasted the largest packing plant in the world, and the San Dimas Lemon Association was responsible for many innovations. These innovations included the first moving packing belt and the first refrigerated curing rooms. The San Dimas Lemon Association was also the first to print “Sunkist” on lemons and

the first to pay the growers as the fruit was brought to the packing house instead of as it was sold.

In 1894, the town had already reached a population of 150, about half of them teenage children or younger. This figure was recorded by an early historian, Mrs. Genevieve Walker, upon her arrival in San Dimas with her husband Harry. Mrs. Walker also recorded the building stock of 1894 San Dimas: 32 two-story houses and cottages, two ‘shacks,’ a school, a planing mill (vacant), the Santa Fe station, and four business buildings.

The present ‘Mansion at San Dimas’ is on the National Register of Historic Places, and is the last remaining hotel built on the Santa Fe line between Pasadena and San Bernardino. It was preserved because it was purchased by the J. W. Walker family in 1889, and has since been home to six generations of that family. It is still in descendants’ possession and is a beloved landmark.

Since the early years of this century, there have been several attempts made to incorporate. But the Board of Trade, later the Chamber of Commerce, did so well at liaison with the LA County Board of Supervisors (the governing body) that incorporation was not felt to be necessary. However, in the late 1950s, as surrounding cities began annexing areas felt to be in San Dimas’

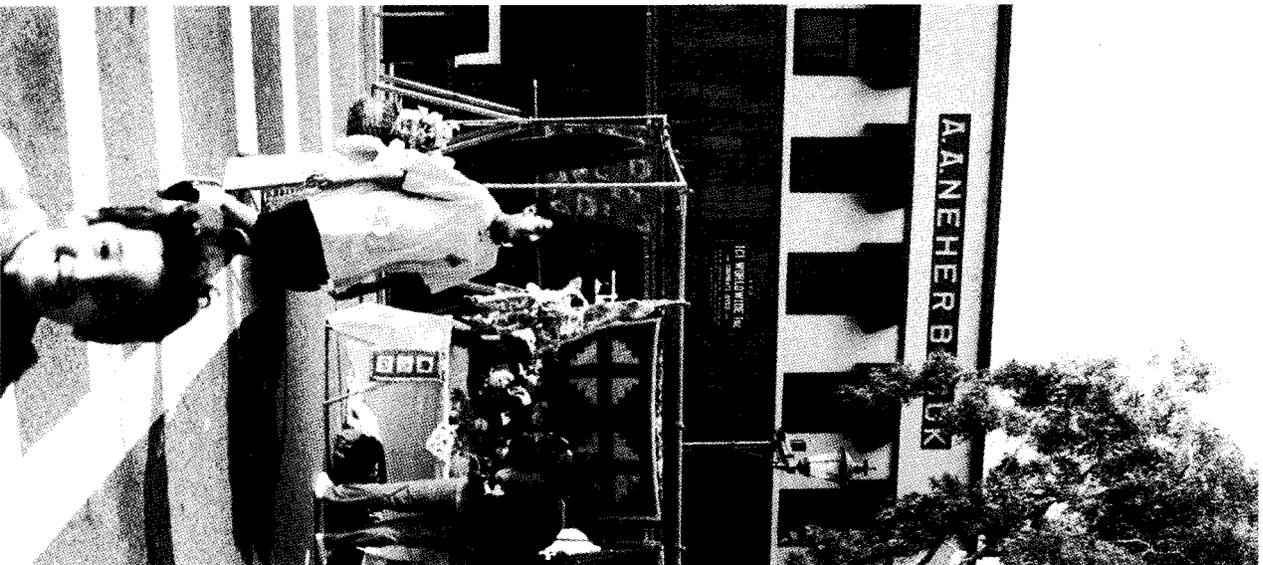
“sphere of influence,” our citizens became sufficiently alarmed to vote for incorporation. This went into effect August 4, 1960.

The present character of San Dimas’ historic downtown was determined to a large extent by the introduction of the “Frontier Village” concept in the early 1970s. Frederic Blitstein, then a student at Claremont Graduate School, was instrumental in planning the “Western Village” concept for the downtown core area along Bonita Avenue, from San Dimas Avenue westward to the Santa Fe tracks. This was an attempt to preserve the past for the future, and has kept the downtown core attractive and alive.

Our growth has been steady and orderly. We have been fortunate in our councilmen, city managers, and citizens. Our Civic Center, recreational facilities, comfortable homes, and commercial growth attest to this.

Martha Glauthier
Secretary and past president of
the San Dimas Historical Society

Downtown



SAN DIMAS MARKETPLACE - 1994

Downtown San Dimas is a prime example of the traditional American town center, dominated by a short but prominent main street. While the town with central square is also common across the country, the “main street” downtown is most common and ranges in size from one or two blocks to several miles in length.

“Main Street, of course, is much more than a place name to Americans. It is a state of mind, a set of values. It is what has defined the heartland of the nation for generations. The general appearance of Main Street is easily conjured. In railroad towns it ran parallel to the industrial axis along the tracks or, less often, at right angles to it. It was usually not more than two or three blocks long, wider than the rest of the town’s streets, and open to farmland at either end. The business premises usually were on the ground floor ... upper stories, if they were ever built, were rented out to professional people.” (Spiro Kostof, *America by Design*).

This image of Main Street symbolizes the best of the American townscape. It is an image so deeply imbedded in American hearts and minds that it has been replicated at Disneyland as an iconic slice of traditional American life.

Bonita Avenue is “Main Street” in San Dimas. It is the literal and symbolic center of the town,

representing its earliest and most recent attempts at creating community.

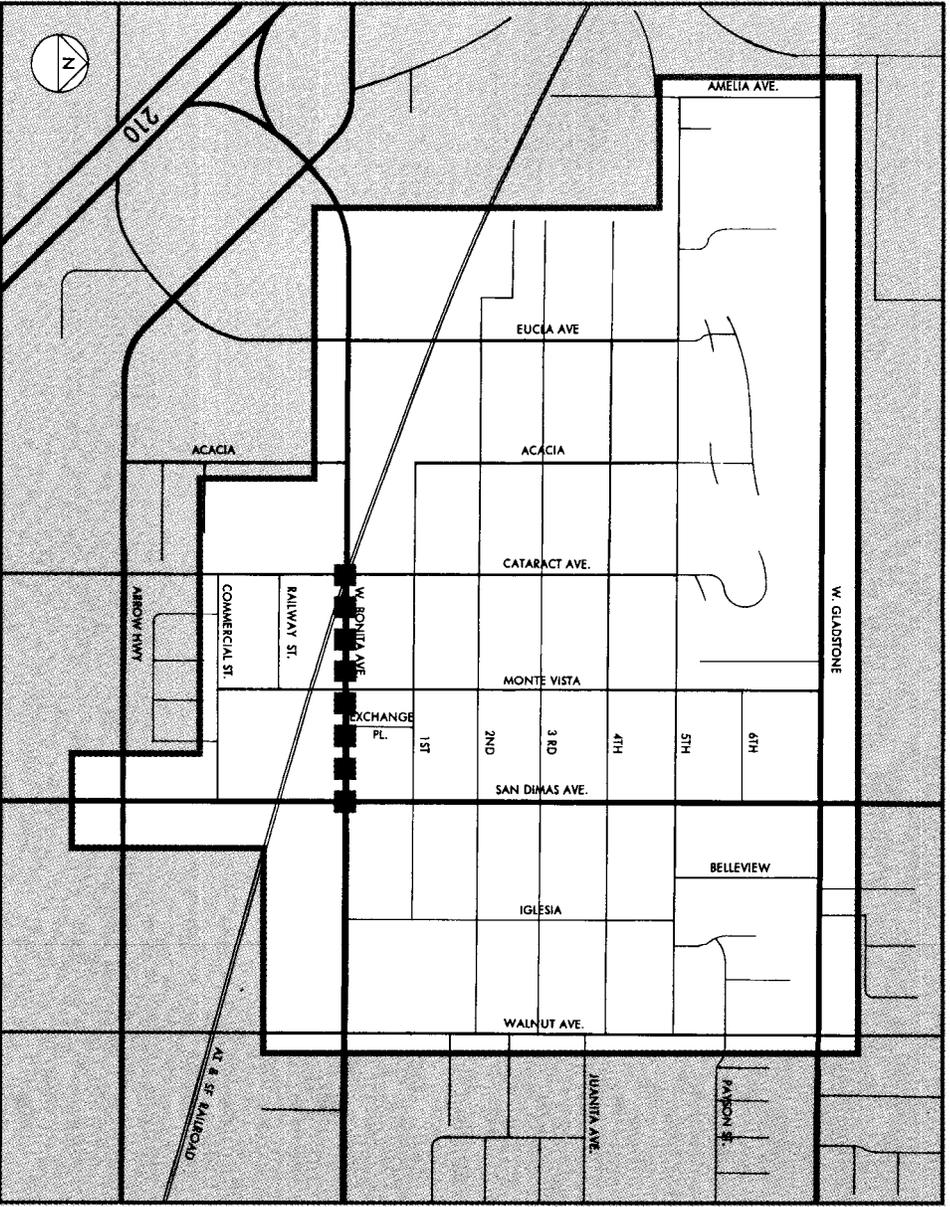
Bonita Avenue has its counterparts in many other Southern California towns. Bonita Avenue, however, runs east-west rather than north-south and thus is unique in the San Gabriel and nearby valleys. Bonita Avenue runs from Arrow Highway to downtown Claremont. It is a regional as well as a local thoroughfare. This has traditionally encouraged traffic to pass through San Dimas, and brought welcome visitors and shoppers. This has been furthered by the 210 freeway, which carries regional drivers to destinations west.

Its regional role limits the possibilities for Bonita Avenue as a community center. Some main streets serve almost as plazas, with easy pedestrian movement crossing the street and are even closed off for civic functions on special occasions. Such uses have been limited on Bonita Avenue since there is a reluctance to discourage through traffic.

Ultimately, the success of Bonita Avenue as the actual and symbolic heart of San Dimas must rely on its role as a community center rather than as a regional thoroughfare. Any future traffic plans should consider this issue.

These design guidelines provide the formal tools to reestablish Bonita

Town Core Areas Map



Legend

Guidelines
Area Boundary

Frontier Village



Avenue as the community center of San Dimas. The essential elements of a revitalized “Main Street” already exist on Bonita Avenue. The most significant and attractive architectural qualities have been identified, and are the basis for renovation and new construction. Their successful implementation will improve the character and increase the cohesion of Bonita Avenue, and add to its attraction as a center of community identity.

The American downtown is defined not only by a dominant open space—be it a street or plaza (square)—but also by a greater density of buildings relative to the surrounding town fabric. In San Dimas, an uninterrupted file of buildings and numerous two-story structures distinguish Bonita Avenue from the surrounding pattern of low-scale and dispersed residential and commercial/industrial buildings. In the 19th century, such density was unnecessary—there was plenty of open land to fill. But, buildings were built side by side, nonetheless, in order to suggest something of the sophisticated urban environment of the distant eastern coast.

The physical density of a downtown encourages an intensified social and economic life not found in residential zones: shopping along the street, stopping in a cafe for a bite to eat,

resting on a shaded bench. All these are activities that encourage frequent interaction and reaffirm a shared sense of community.

In San Dimas, as in many American communities, the shopping center or mall has displaced the downtown as the center of commercial and social activity. While Bonita Avenue may remain symbolically and physically the downtown of San Dimas, its role in the community has been diminished. It is possible and desirable to turn the trend around. The mall or shopping center can never provide the community identity of a downtown. Additionally, the proximity of a thriving historic downtown to the central residential area will be a further advantage in this age of increasing traffic, smog, and high gasoline prices. It will take not only civic guidelines, but also greater expectations and effort on the part of our citizens and merchants.

However beautiful the architecture and landscaping of our downtown, without vital commercial activity, it will be unable to compete with its more recent commercial neighbors. A downtown is the product of gradual development over time by a collection of individuals striving to make small businesses work. In contrast, the shopping mall is an aggressive consumer concept designed by large

marketing corporations. The success of San Dimas will depend upon a successful marketing strategy to complement the design strategies outlined in these guidelines. Such a strategy can be developed and led by the Downtown Merchants Association, with support from the City and Chamber of Commerce.

The introduction of the western theme was our first attempt at responding to the decline of the downtown. By recalling another era, the Frontier Village attracted not only admiration within San Dimas but tourists from without, as well. Such symbolic traditionalism is appealing and attractive; it is an approach quite common in city-planning circles today, and San Dimas was indeed in the forefront of such thematic developments.

However, Bonita Avenue is not Main Street in Disneyland, and the buildings of our downtown are not just icons but a substantial part of our community. Serious thought and effort must go into their design and commercial context. It is important that the downtown be given priority by the City when considering new alternative shopping centers in proximity to the downtown, at least until the downtown is vital enough to compete on a level playing field with its competition.

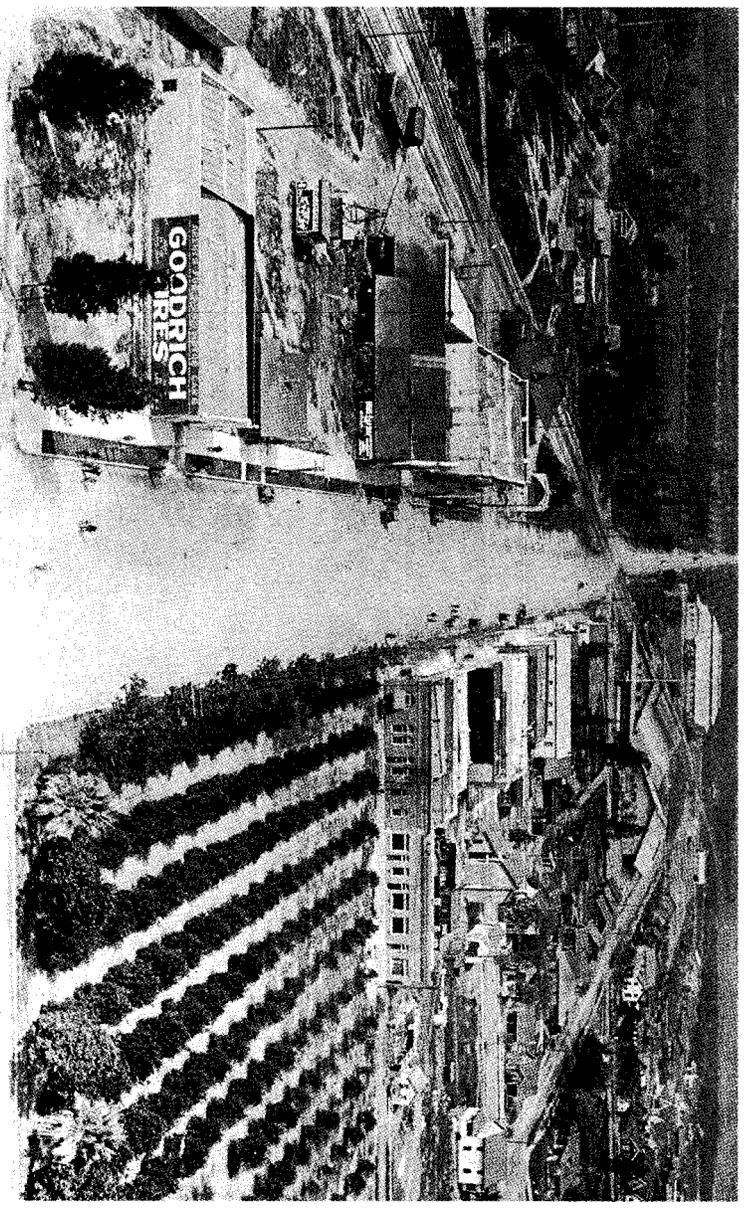
Along Bonita Avenue

Between the A.T. & S.F. rail crossing and San Dimas Avenue, along both sides of Bonita Avenue, is the traditional Downtown of San Dimas. East and west from the historic center recent development has replaced the earlier groves. This newer development is of a different scale, quality, and pattern from that of the traditional historic Downtown. This change of scale east and west of the downtown disturbs the pattern of pedestrian activity and is largely what makes these areas unfriendly for one on foot. Development along the north side of Bonita Avenue, east of San Dimas Avenue, to a large extent follows the traditional pattern, though there are gaps and the development is of a different quality. The Puddingstone Center on the south side of Bonita Avenue does not relate to the pedestrian scale of the historic Downtown. Most buildings in the Puddingstone Center are set back from the street and the pedestrian is confronted with a parking lot.

The continuity of the pedestrian realm is the adhesive that can bind the Downtown of San Dimas together into a cohesive retail community. The lack of pedestrian continuity divides the Downtown into a group of discrete retail centers. Variations in setback distances, parking lots adjacent to the pedestrian footpath, road widening, new landscaping or the lack of it, and variations in street

lighting, sidewalk treatments and street furniture further emphasize the discontinuity along Bonita Avenue and negatively impact the growth of traditional pedestrian environment. New development along Bonita Avenue should respect those precepts set up by the traditional development in the downtown. Public improvements should serve to reinforce those traditional precepts. When considering the overall architectural quality of Bonita Avenue, the key issues are:

- Coherency and continuity of the street frontage within the downtown district.
- Scale and quality of downtown buildings.
- Parking strategy for the downtown shopping area.
- Landscape treatments along Bonita Avenue and the downtown area.
- Infill criteria along Bonita Avenue.
- Pedestrian linkages throughout the downtown shopping district and to nearby development.
- Public amenities in the Town Core.
- Level railroad crossing improvements.



AERIAL VIEW OF BONITA AVENUE LOOKING WEST - 1914

Thresholds

Two thresholds are identifiable as one moves along Bonita Avenue. The A.T. & S.F. rail crossing and the San Dimas Avenue intersection are thresholds because they represent a physical and psychological entry point to the downtown.

The San Dimas Avenue / Bonita Avenue crossroads is the major road intersection in the downtown. Unlike the rail crossing, no geometric disruption occurs to the traditional development pattern. The change of scale and development pattern on either side of San Dimas Avenue is largely what defines this threshold. A psychological barrier to pedestrian flow is established, which limits pedestrian movement west to east. Recent road widening and landscaping reinforce this barrier. A gas station, a car repair garage, and a fast food restaurant further degrade the pedestrian dimension of the intersection.

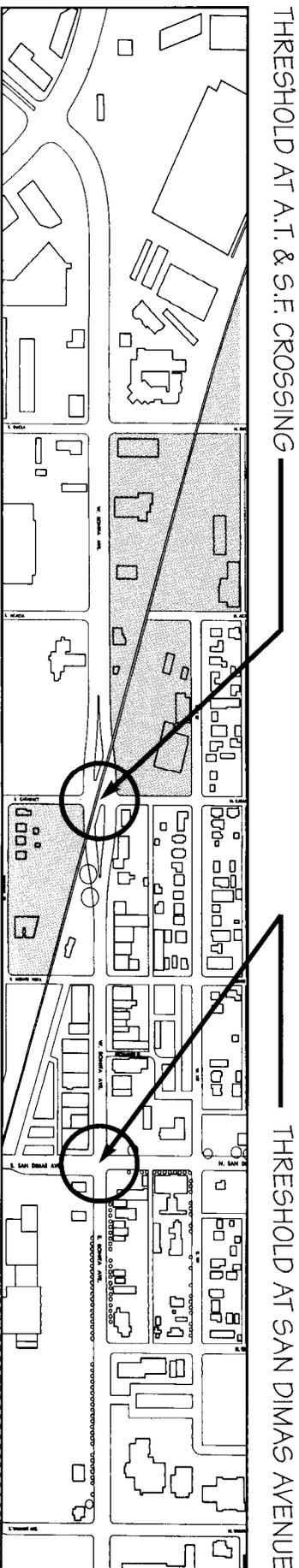
The A.T. & S.F. rail intersection is a level crossing that intersects Bonita at 15 degrees off parallel. This oblique intersection

disrupts the traditional plan of development for a considerable length along Bonita. Sites adjacent to the crossing have limited access and limited development potential as a result of the change in geometry. This threshold is formidable, both geometrically and as a psychological impediment to pedestrian passage.

Sites adjacent to the Bonita Avenue rail crossing are badly shaped. Circulation to these sites is difficult. These sites provide unique opportunities for development if uses can be found that take advantage of the site geometry. San Dimas Lumber, parking, and the recreation area all to the east of the crossing are such uses. In these examples, the geometrical disruption is absorbed and the orthogonal pattern of development is efficiently reestablished. Thus, a minimum number of sites are affected by the disruption. East and south of the rail intersection at Bonita Avenue the disruption of geometry has not been taken advantage of nor is it effectively

absorbed. No clear strategy for development of this area exists. These sites are visually problematic and will remain unattractive to future development until a clear pattern emerges that rationalizes and/or assists in minimizing the effect of the oblique crossing.

Future development along Bonita Avenue should strive to unify all of Bonita Avenue, from Arrow Highway to Walnut Avenue, into a coherent pedestrian oriented environment. In so doing, the threshold effects of the rail crossing and San Dimas Avenue would be reduced. Ultimately, new thresholds should be reestablished at Walnut Avenue and Arrow Highway. These guidelines concentrate on the architectural character of the Frontier Village from which an architectural strategy can be extended to include all of Bonita Avenue. A rigorous land use study should be undertaken to investigate the implementation of pedestrian oriented land use policies and are outside the scope of these guidelines.



SHADED AREAS ARE PROPERTIES AFFECTED BY RAIL LINE WHERE NO RATIONAL PATTERN FOR DEVELOPMENT HAS BEEN ESTABLISHED

Downtown San Dimas

Bonita Avenue, from the rail crossing to the intersection at San Dimas Avenue, is the historic downtown center of San Dimas. The pattern and scale of development along this section of Bonita is oriented to pedestrian usage. Buildings are constructed without front or side yard setbacks. This creates a continuous edge along Bonita Avenue. Parking is provided behind in inner block parking areas, which are not visible from Bonita Avenue. Passages from the parking areas are provided along small streets, through private sites, or through retail stores.

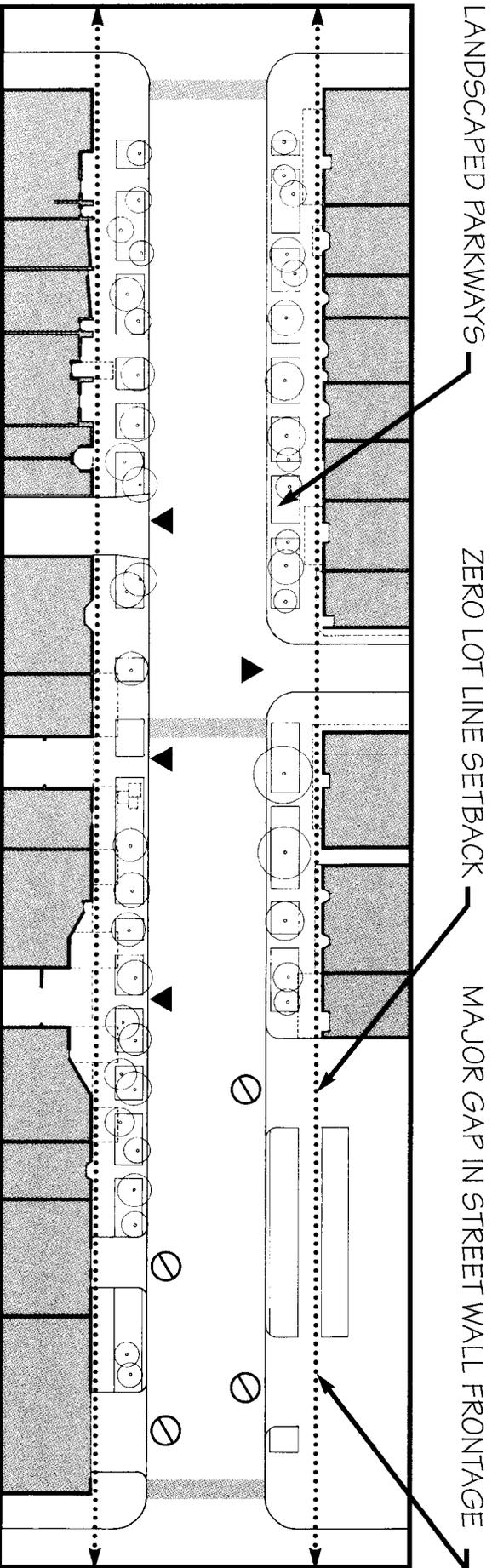
Most of the buildings along Bonita Avenue are of historic importance to the town. Building heights, proportions, and rhythms are coordinated, and the buildings work in concert to form a heterogeneous and pleasing streetscape. Many of the buildings that formed the original, historic downtown of San Dimas still exist. New construction has respected the pattern of development set up by the historic fabric and contributes to the pedestrian qualities of the district. In the 1970s, the historic building fabric was overlaid with elements of the western/frontier theme, including covered wooden sidewalks and western-style storefronts. These elements are now significant contributors to the pedestrian streetscape.

GENERAL RECOMMENDATIONS

- Protect all historic structures and unreinforced masonry structures from demolition in the Downtown Core.
- Encourage the redevelopment of all four corners at San Dimas Avenue and Bonita Avenue.
- Architectural review of new construction should require the applicant to show neighboring buildings for context.
- Encourage second and third floor office uses to increase the daytime population of the downtown.
- Discourage and slow the flow of through motor traffic along Bonita Avenue and encourage pedestrian traffic. More crosswalks with paving similar to that at Exchange Place and Bonita Avenue.
- Discourage the development of other local shopping alternatives in San Dimas, which draw merchants and retailers away from the Bonita Commercial core.
- Seating areas along landscape strip should be developed for use as outdoor dining areas for restaurants and cafes.
- Inner block parking improvement should continue.
- Encourage the upgrading of rear frontages to inner block parking areas with store entrances and uses, which activate these back areas for pedestrian activities (see page 35).
- Discourage parking lots in areas adjacent to the pedestrian footpath.
- Landscaping improvement should continue.
- Discourage any further road widening projects within the core area.
- Building height should be limited to 35 feet except for special features.
- Gaps in the “street wall” should be infilled with new construction. Acceptable gaps are those that provide for pedestrian access to inner block parking.
- New construction and improvements should be designed for pedestrians. First floors should maintain the existing pattern of storefront display windows.
- Storefronts should be built to the property line, except small recessed entryways are encouraged.

- New construction should join or abut adjacent buildings where possible.
- Shop front widths should be between 20 feet and 50 feet wide.
- Clear glass is the only acceptable glazing color.
- Rear entrances to retail and commercial properties from parking areas should be developed. Facades to rear parking areas should be upgraded.
- New construction that is set back from the street should be discouraged.
- New construction that is isolated and does not relate to the buildings around it or to the pedestrian should be discouraged.
- New curb cuts should not be permitted along this section of Bonita Avenue.
- Trash containers at the rear of buildings should be screened.
- New construction with blank facades to the street or rear parking areas should be discouraged.
- New construction or demolition that will create more parking lots or gaps in the street wall of Bonita Avenue should be discouraged.

Please Note: These points are further illustrated in part 2 of these guidelines.



▲ ACCEPTABLE GAPS FOR PEDESTRIANS & VEHICLES

⊘ UNACCEPTABLE CURB CUTS FOR SITE ACCESS

**Bonita Avenue
Architectural
Guidelines**

Bonita Avenue

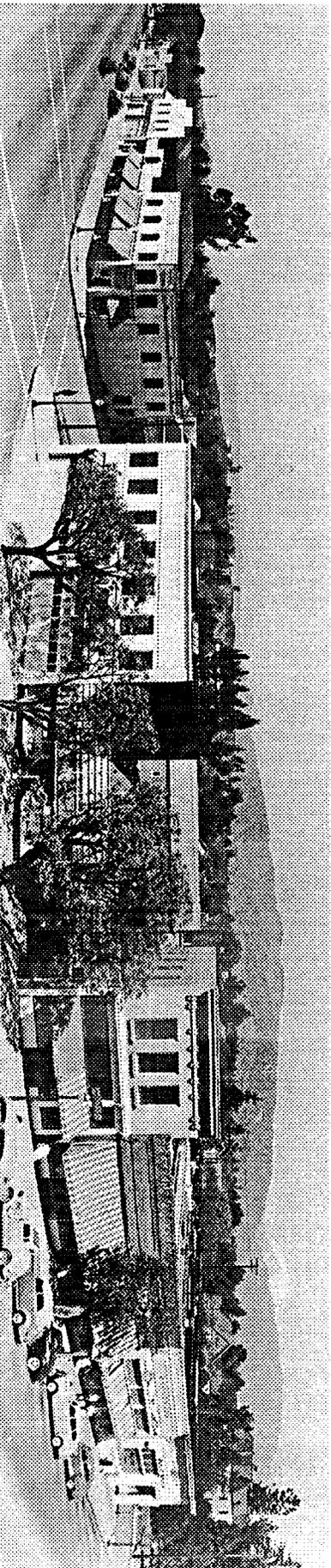
Architectural Guidelines

Frontier Village

When considering the overall appearance of the downtown, one comes away with a very favorable and spirited impression. The Frontier Village aesthetic acts as an adhesive that binds the town together. On closer inspection, it becomes clear that the aesthetic helps to conceal many problems within the actual building fabric. Many of the buildings in the downtown have undergone significant revisions since their construction. Many of these revisions have been carried out with little consideration of quality methods and materials. Facades and

storefronts, especially those that are single story, bear very little resemblance to their earlier appearance, and many of the replacement storefronts are of poor quality. The two-story buildings are less altered, but few have second-story tenants and these vacancies affect the overall appearance of the downtown. Throughout the downtown maintenance has been an issue overlooked. Many of the older buildings are constructed with unreinforced masonry, which is very susceptible to earthquake damage. The State has

recently adopted legislation that requires cities to identify all URM (unreinforced masonry) buildings and plan for their demolition or retrofit. Given the current condition of many of the older buildings in the downtown, it is likely that major work will be required to rehabilitate these structures. In addition to consulting these guidelines, quality building practices should be the ambition of any rehabilitation or new building work in the downtown. This section of the guidelines introduces 14 topics that address the architectural characteristics of downtown San Dimas.



PANORAMIC VIEW OF BONITA AVENUE (NORTH SIDE OF STREET) - LATE 1940s

The 14 topics are as follows:

- Height
- Width
- Setback Distances
- Proportion of Openings
- Horizontal Rhythms
- Roof Forms
- Sidewalk Coverings
- Storefronts
- Materials
- Colors
- Upgrading of Rear Facades
- Facade Improvements to Avoid Signs
- Special Elements

Each topic should be considered when preparing plans for new construction or rehabilitation of existing buildings.

Under each topic is a list of recommended and discouraged improvements which

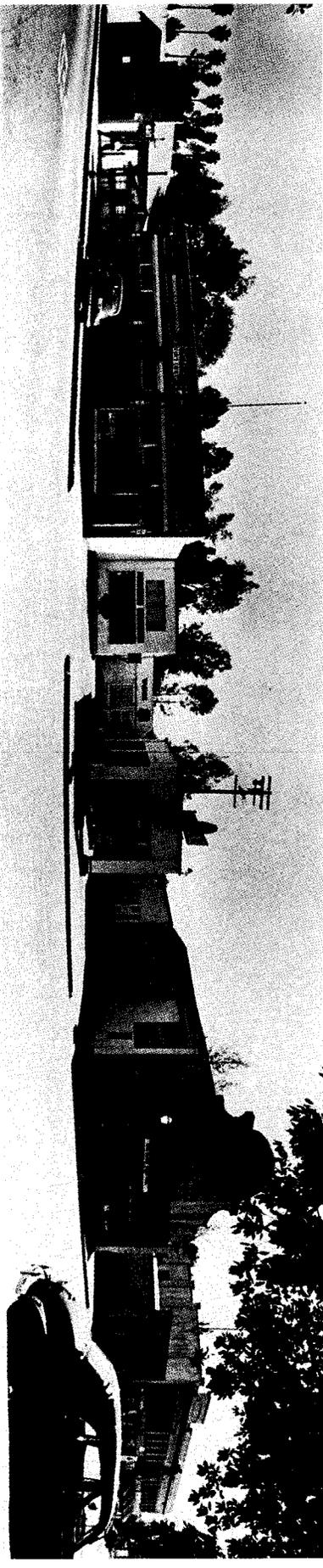
provide a shorthand method of understanding the major points. Within this shorthand format it is not possible to cover all variations of a topic, and the onus is therefore on the designer of any program of construction to meet the stated goals.

For those considering the restoration or rehabilitation of existing structures in the downtown, consult the Analysis of Existing Facades section, which begins on page 41. When reviewing the topics, it will become apparent that two distinct strategies emerge when considering the rehabilitation of existing historic buildings. Should a significant amount of building fabric remain from the original construction, a *restoration* effort should be considered. Should the original facade be significantly altered,

rehabilitation following these guidelines and those qualities suggestive of the Frontier Village aesthetic should be undertaken.

Measured drawings of the elevations along Bonita Avenue are included as a means of explaining the topics. These elevations at large scale, for both sides of Bonita Avenue from the A.T. & S.F. rail crossing to Walnut Avenue, are on file in the planning department and are available to those contemplating building along Bonita Avenue.

The topics discussed within the guidelines, together with the measured drawings, represent the context within which any application for planning consent will be assessed. Drawings of the neighboring buildings should be included on all elevations for planning submission.



SOUTH SIDE OF BONITA AVENUE - LATE 1940s

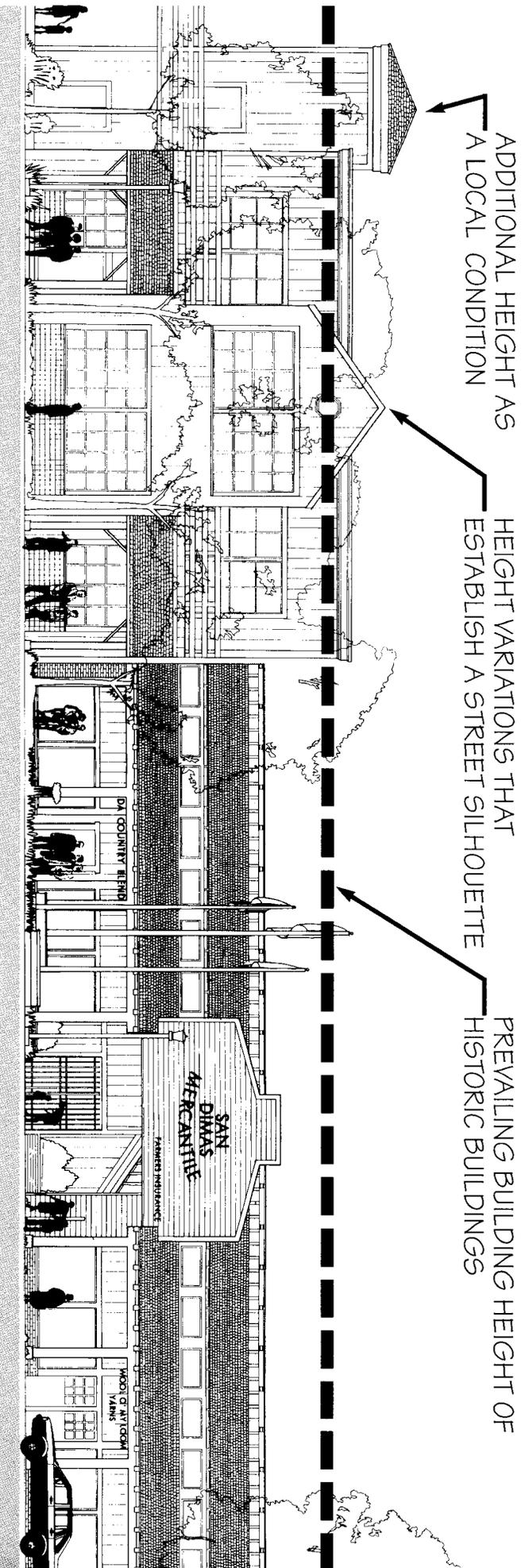
Height

Taller buildings along Bonita Avenue signal the importance of this area to the community. Taller buildings mean greater density and suggest more street-life activity. Half the historic buildings along Bonita Avenue are two stories in height. These are the most visually significant buildings along Bonita Avenue. The loss of any of these two-story buildings would severely damage the visual identity of the Town. More 2-story, 2 1/2-story, or 3-story buildings are preferable to more single story buildings. Two-story buildings add scale and importance to the Town Core area.

Recommend

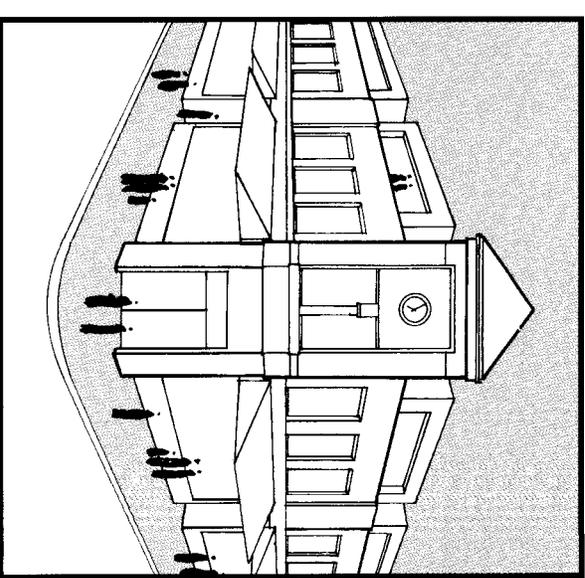
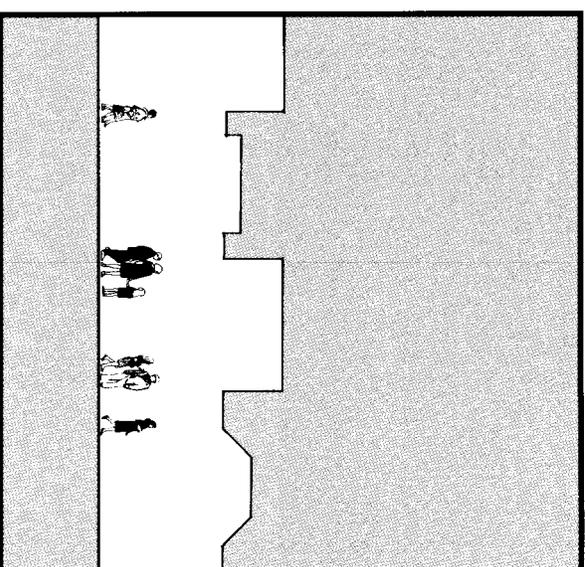
- Two-story buildings within the Town Core should be preserved and restored.
- The construction of additional two or three-story commercial or mixed-use buildings within the Town Core Area should be encouraged.
- A variety of building heights and facade forms should be encouraged to continue the silhouetted appearance suggestive of the frontier theme.
- Corner buildings are special and need to signal the crossing and address both the main and the cross streets. Additional height is acceptable in this context, but the additional height

- should be a local condition at the corner only and not extend over the entire site to form a third story.
- Prevailing building height can be exceeded locally at principal building entrances or pedestrian access points.



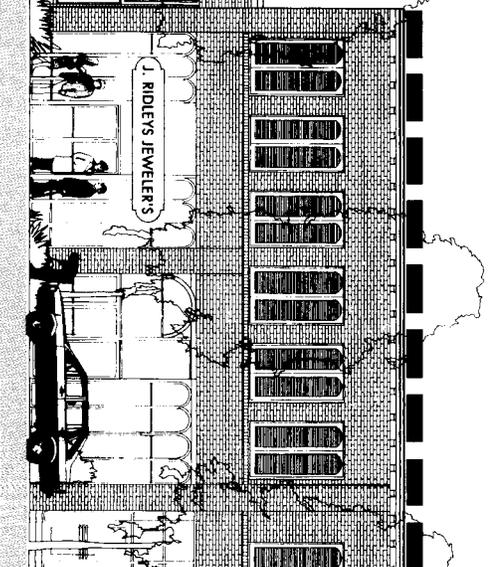
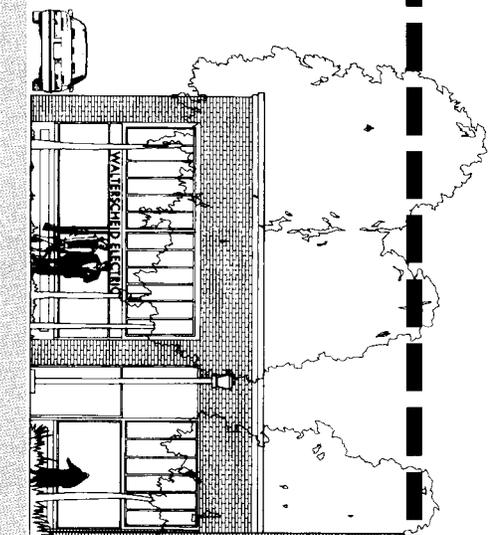
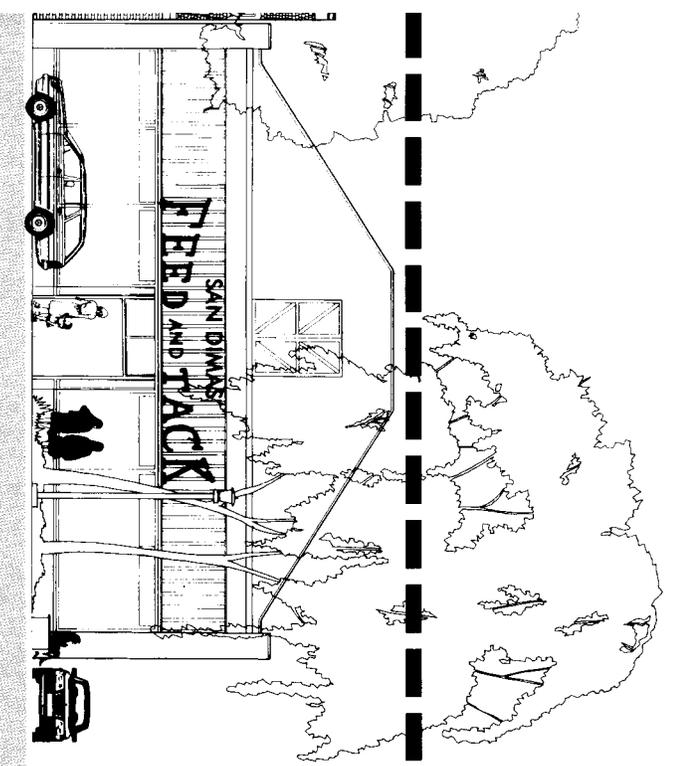
Discourage

- The construction of buildings along Bonita that are predominantly one story.
- Buildings that do not relate to the prevailing building heights set by the historic buildings along Bonita Avenue.



ROOF LINE SILHOUETTE IS TYPICAL OF THE FRONTIER AESTHETIC

A TALLER CORNER ELEMENT TO HELP MAKE THE CORNER SPECIAL



Width

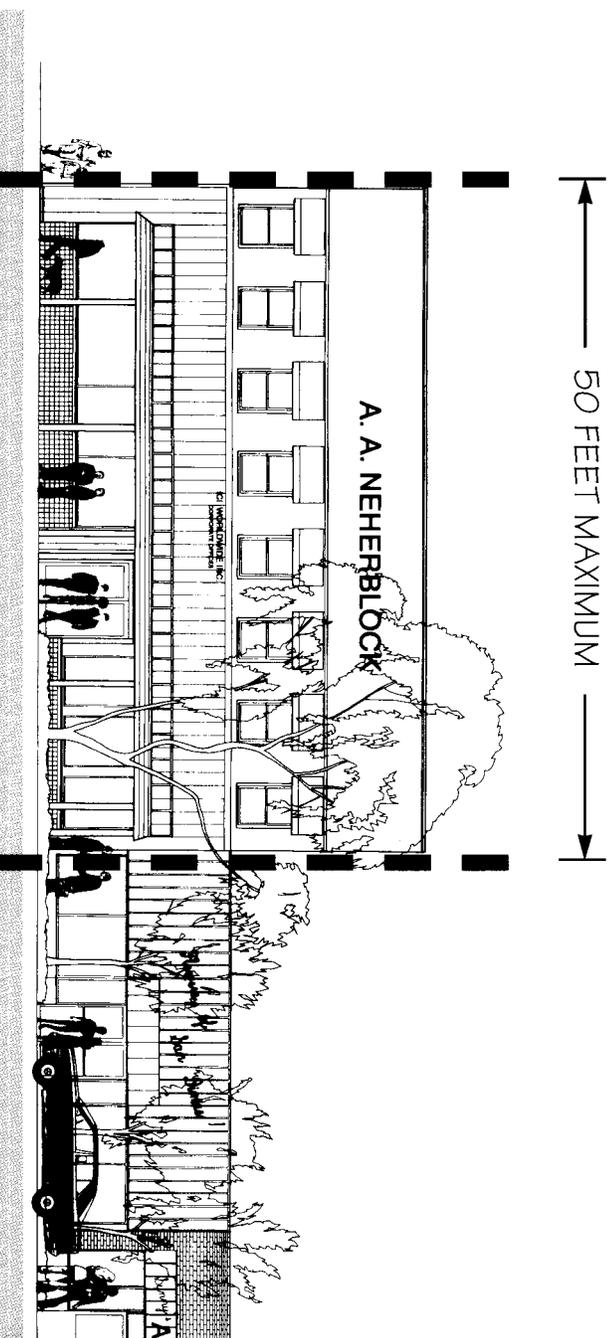
Long with height, building or lot width determine the scale and density of the downtown. Height and width are usually the most predominant qualities that give a downtown its scale. Bonita Avenue was originally subdivided into lots with small frontages. Building frontages along Bonita Avenue in the 1920s were as small as 10 feet and at the most 50 feet. Frontage dimensions have increased in downtown areas, as small neighboring lots have been joined to meet the needs of larger businesses. Frontage widths along Bonita Avenue are now in the 25ft to 50ft range. These widths allow the pedestrian to effectively and comfortably gauge their pace as they move along the street and encourage the pedestrian to explore. Widths that are greater set up an uncomfortable and overscaled rhythm which discourages walking.

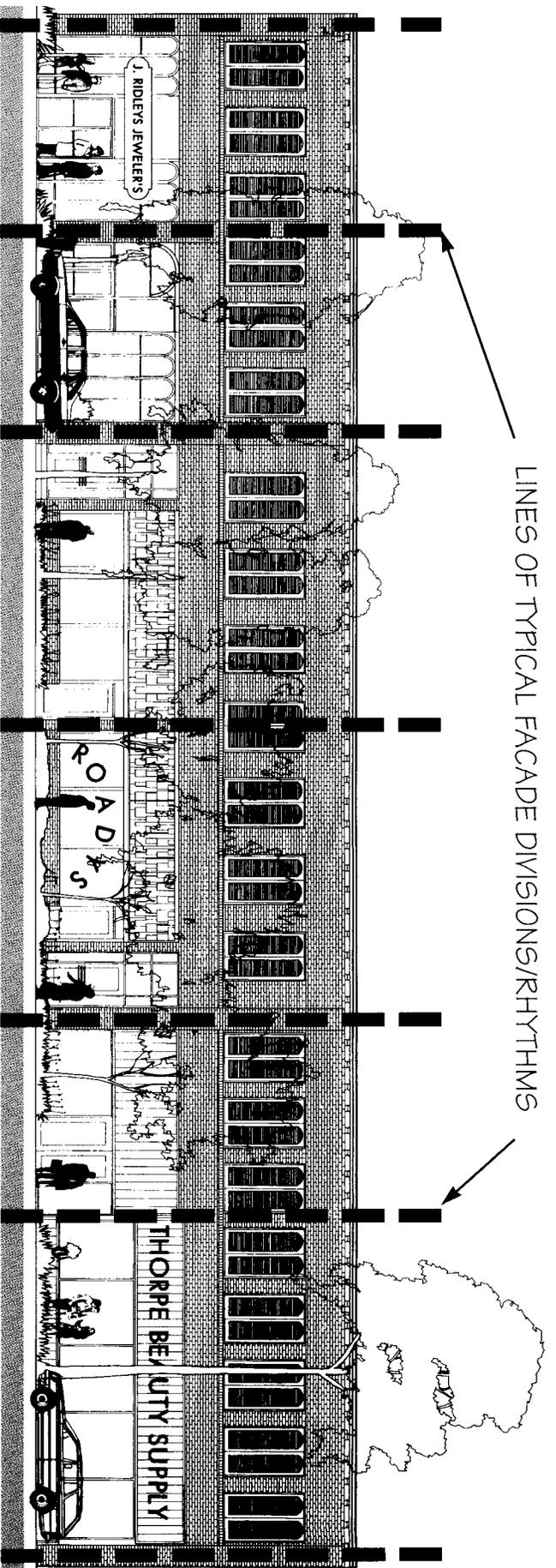
Recommend

- All new buildings should respect the current lot width dimensions. Facades should be designed with divisions to maintain the rhythm established by traditional buildings. (See illustration at top of adjoining page)
- Fifty foot wide facade divisions should be the maximum facade unit. Secondary subdivisions of 1/2 or 1/3 of the primary 50 foot width are also appropriate.
- The existing rhythm and continuity of the street should be maintained by building frontages from side lot line to side lot line.

Discourage

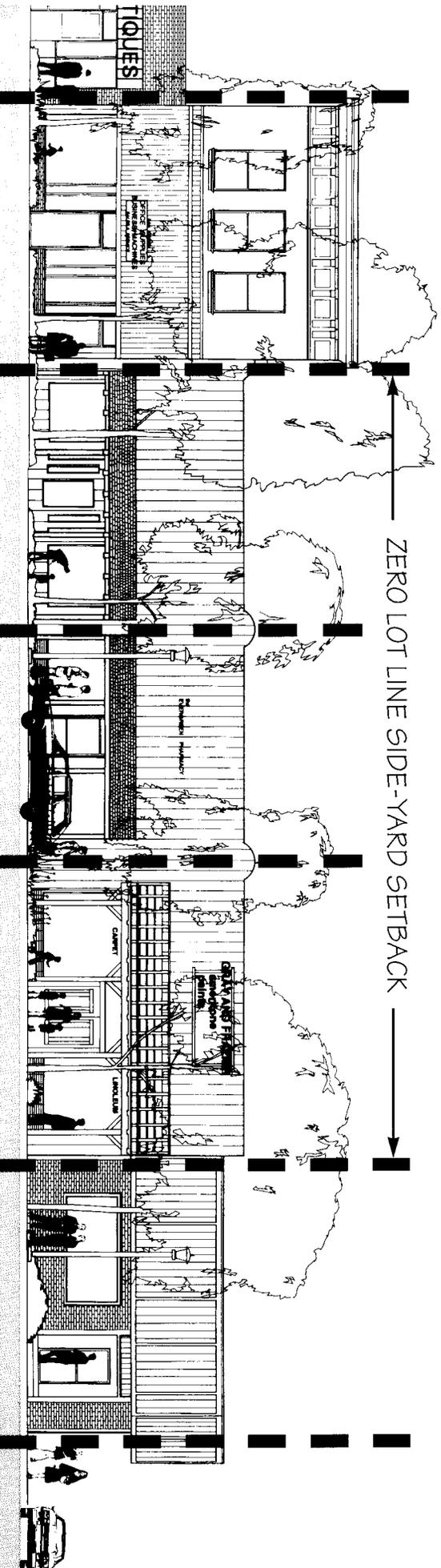
- Merging of lots, which destroys the scale and rhythm of the traditional lot width subdivisions.





LINES OF TYPICAL FACADE DIVISIONS/RHYTHMS

LARGE BUILDING WITH FACADE DIVISIONS, WHICH ESTABLISH A TRADITIONAL STREET RHYTHM.
 JOHNSTONE BUILDING, SOUTH SIDE BONITA AVENUE



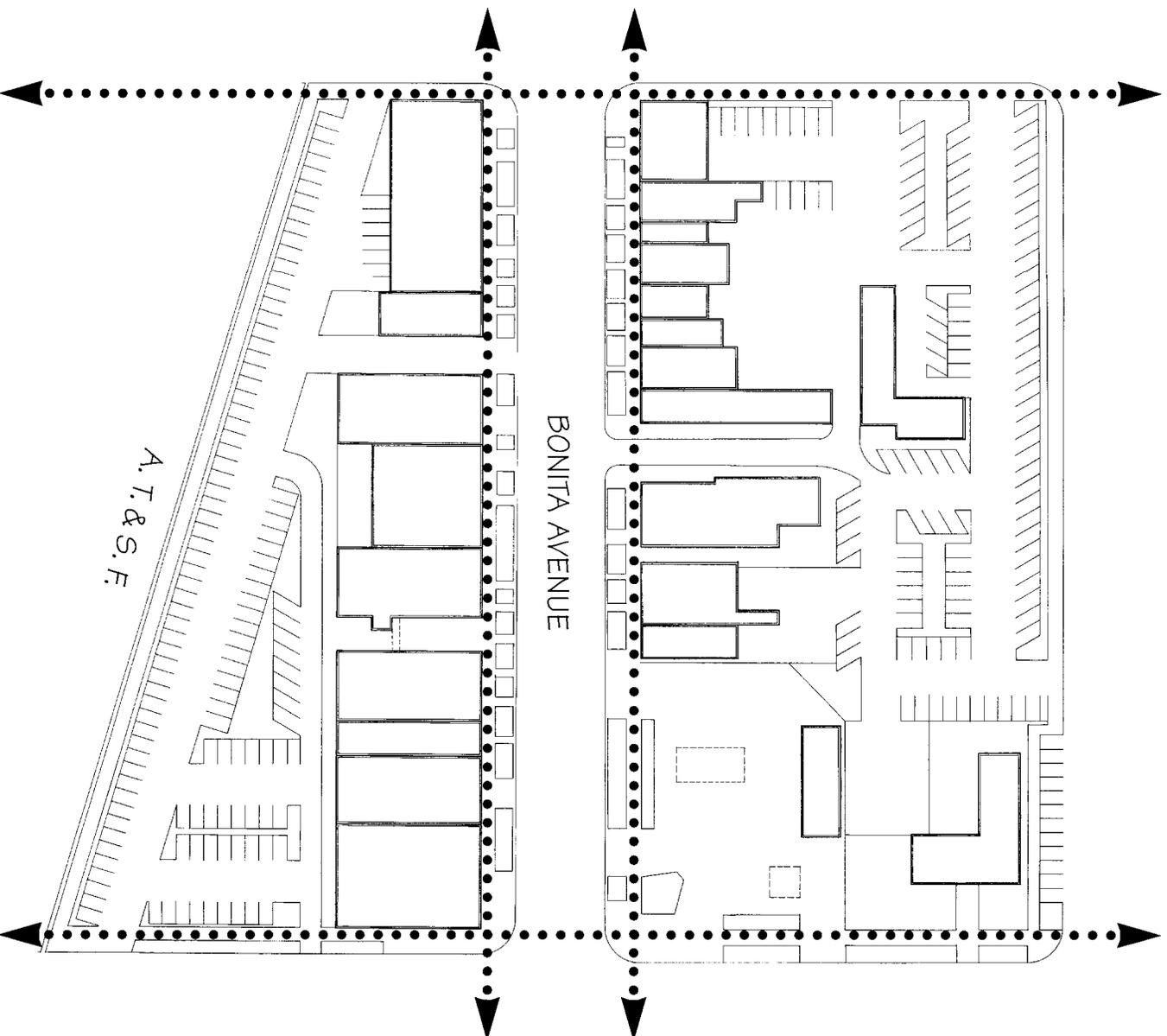
ZERO LOT LINE SIDE-YARD SETBACK

NORTH SIDE OF BONITA AVENUE

Setback Distances

Zero lot-line setbacks distinguish downtown commercial areas from residential areas. Commercial buildings along Bonita Avenue are typically set directly on the front property line creating a continuous edge to the street. Side-yard setbacks are also eliminated, and the edge of the street provides the pedestrian with a continuous, close-up experience of storefronts as they walk along the street. The public and the private realms are clearly delineated. This arrangement is attractive to the merchants and is reassuring for the pedestrian, since there are fewer corners out of view for loitering.

20

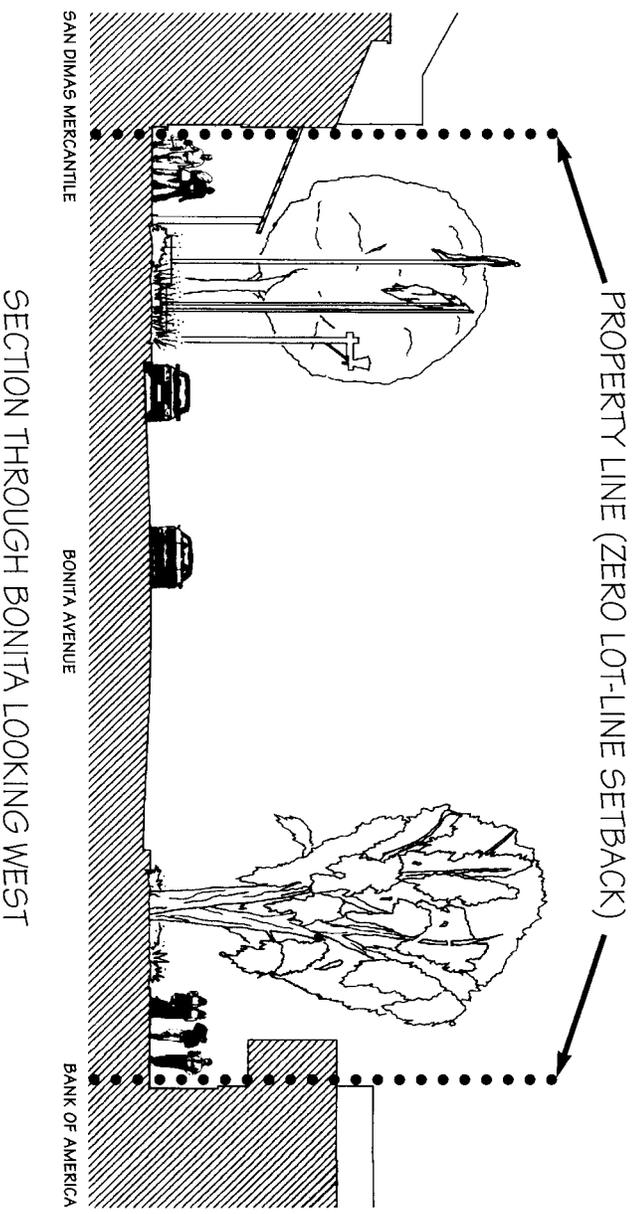


Encourage

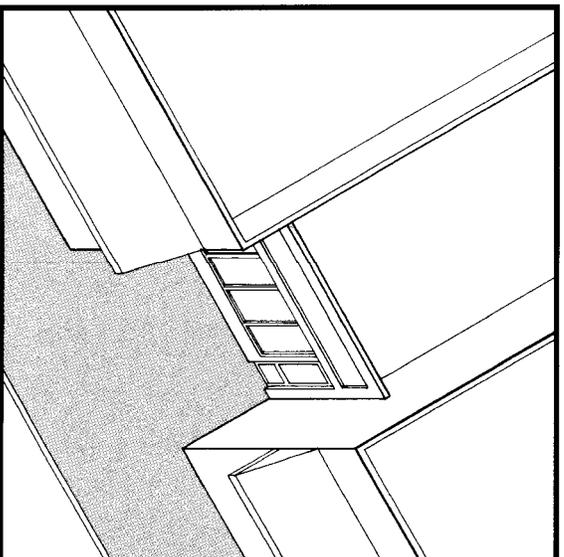
- The zero lot-line setbacks should be maintained for all new buildings.
- Frontages along both front and side property lines should be aligned.
- Setbacks are acceptable as local conditions at points of public access through to inner block parking areas. These areas should be landscaped and should also provide a public amenity, such as a bench or a drinking fountain.

Discourage

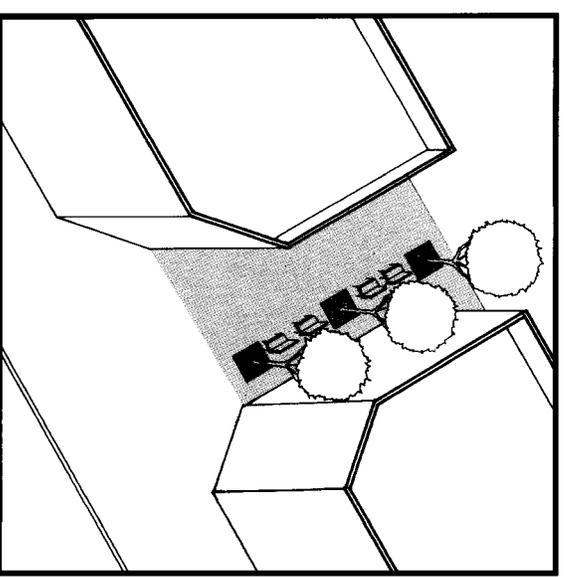
- Front and side-yard setbacks along Bonita Avenue.
- Future developments along Bonita Avenue that have no regard for the traditions of zero-lot line setbacks, such as the Puddingstone Center, the Chevron Station, and the mini-mall center on the northeast corner of San Dimas Avenue and Bonita Avenue.



SECTION THROUGH BONITA LOOKING WEST



SETBACKS LIKE THIS ARE NOT PERMITTED



LOCAL SETBACK IS ACCEPTABLE AT POINTS OF PUBLIC ACCESS TO INNER BLOCK PARKING

Horizontal Rhythms

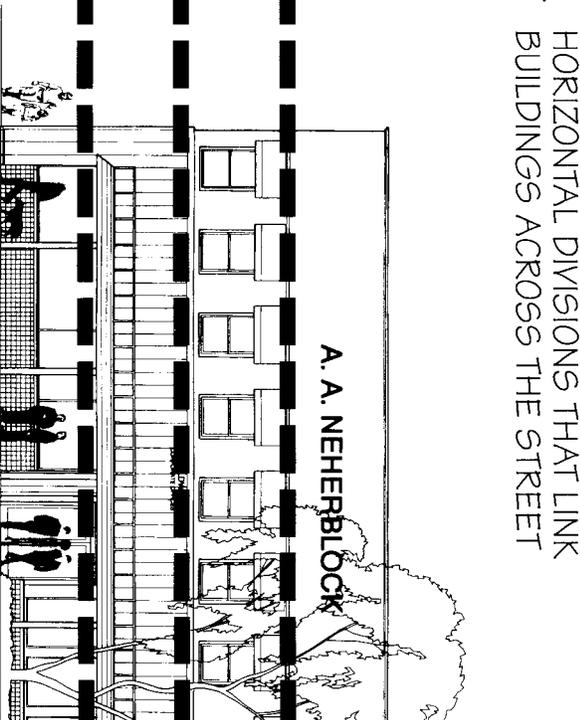
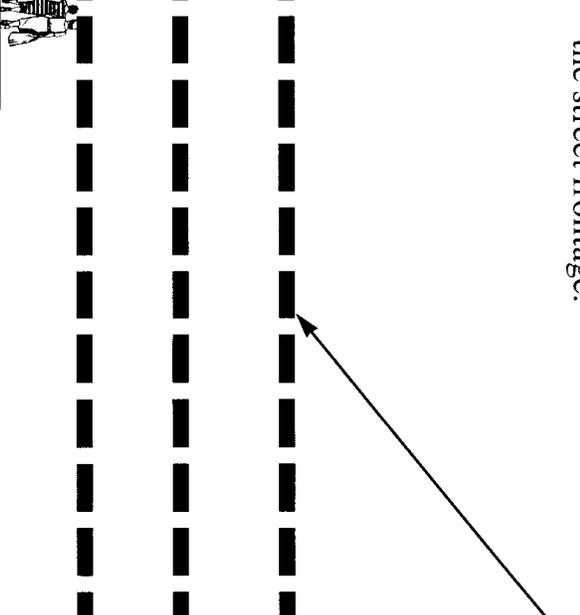
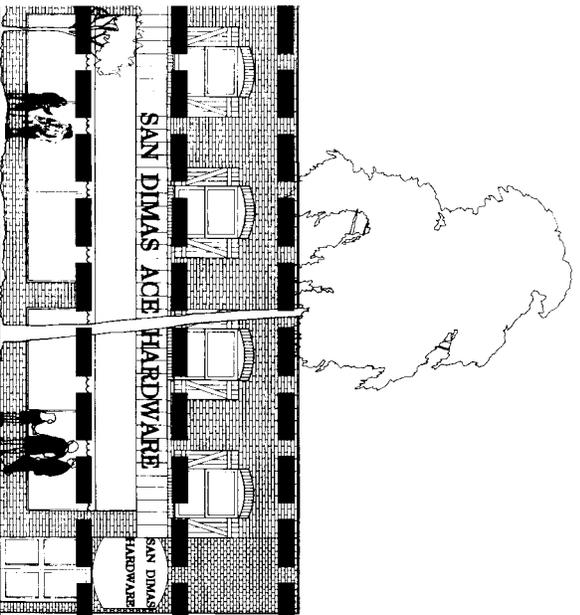
Closely linked to the pattern of openings on a building facade is the rhythm of horizontal elements. Along Bonita Avenue various elements run continuously along the street facades and help to unify the various buildings. Projecting or recessed horizontal features add shadow and interest to an otherwise plain facade and give a building scale. Traditional two-story buildings have pronounced horizontal elements at the top of the building.

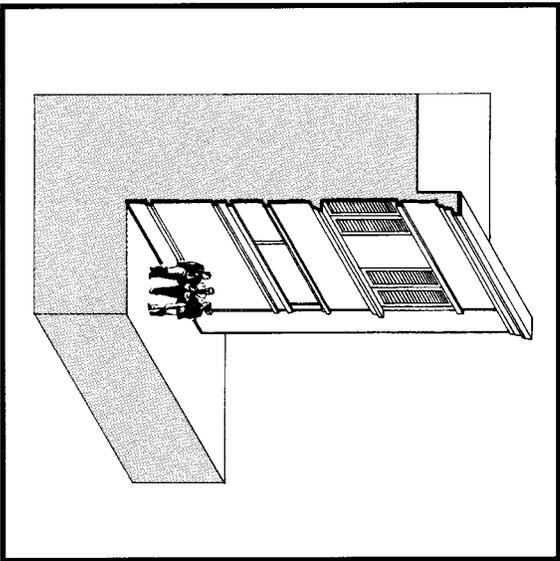
Recommend

- Projecting or recessed horizontal elements that relate to similar elements on existing buildings should be incorporated in the design of new buildings along Bonita Avenue.
- A significant horizontal element should cap the top of building facades.
- A clear horizontal division should be maintained between street-level shopping and upper levels.
- Window openings should be aligned horizontally.
- Sidewalk coverings or porches should maintain horizontal alignment along the street facade.
- Horizontal continuity can be broken at significant entrance points along the street frontage.

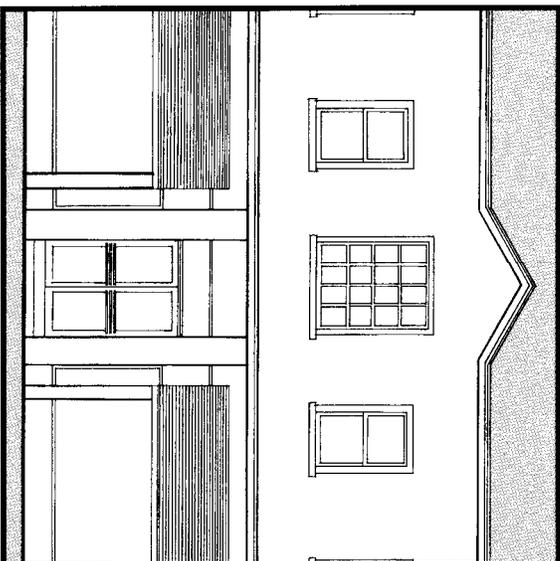
Discourage

- New construction that does not relate to the horizontal rhythms set up by the traditional buildings along Bonita Avenue.
- Significant horizontal elements that are simply a change of color or texture and do not result in shadow relief.

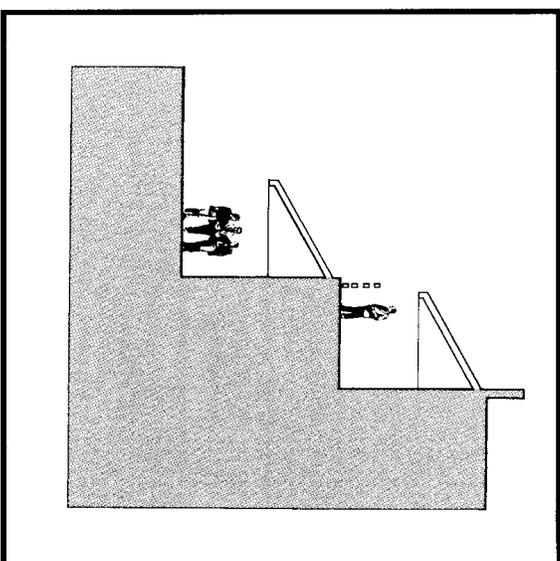




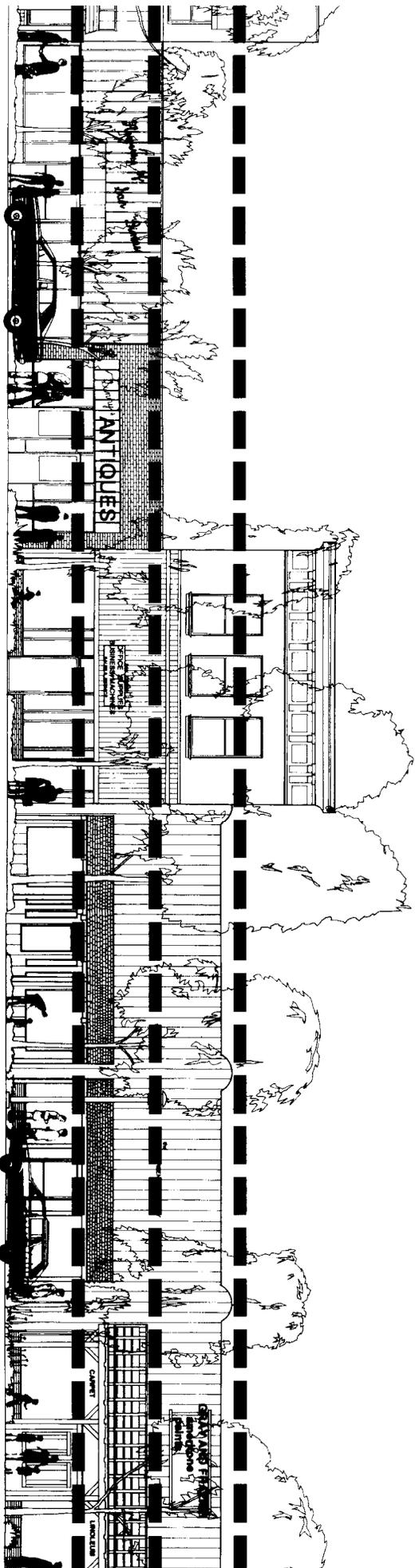
A CORNICE AT THE TOP OF A BUILDING IS ONE ELEMENT THAT EMPHASIZES HORIZONTALITY



A BREAK IN THE HORIZONTAL ELEMENTS IS ACCEPTABLE AT BUILDING ENTRANCES



SECOND-STORY BALCONIES AND COVERINGS ADD HORIZONTAL EMPHASIS AND INTEREST TO THE FACADE



NORTH SIDE OF BONITA AVENUE

Proportion of Openings

The historical facades along Bonita Avenue commonly share window openings of similar size, spacing, and shape. This shared characteristic binds the individual buildings together and contributes to visual harmony.

Repetition of similar openings along a street facade is preferable to many different sizes and styles of openings.

Within the options set up by the historic facades, there is room for individual interpretation and creativity.

Window openings at sidewalk level are wide with little wall space between openings. This is to maximize the storefront window display space for merchants and to provide the pedestrian with an inviting view into the stores. While retailers are able to take full advantage of the storefront opportunity, office tenants may well find the storefront windows a disadvantage to their working environment. Furthermore, retailers provide visual interest to the pedestrian and make for a lively street frontage while other tenants often may not. Thus, retail activities are preferred for ground floor spaces.

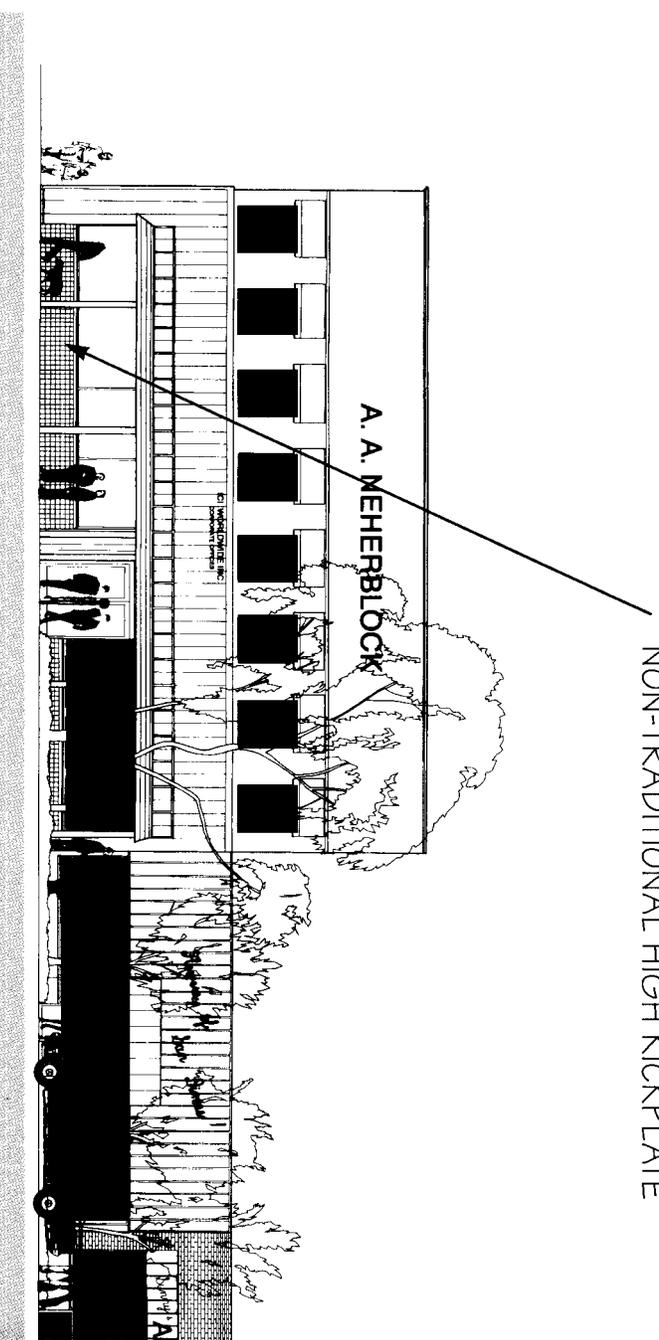
Window openings on upper levels are predominantly narrow with a vertical orientation. They are organized in horizontal bands with the spacing between window openings typically being one window width. The

smaller openings reduce unwanted heat gain to the upper spaces while still providing daylight and natural ventilation. Ideal tenants for these upper spaces are office users. Retailers do not find this upper space attractive because it does not attract the passing pedestrian.

Recommend

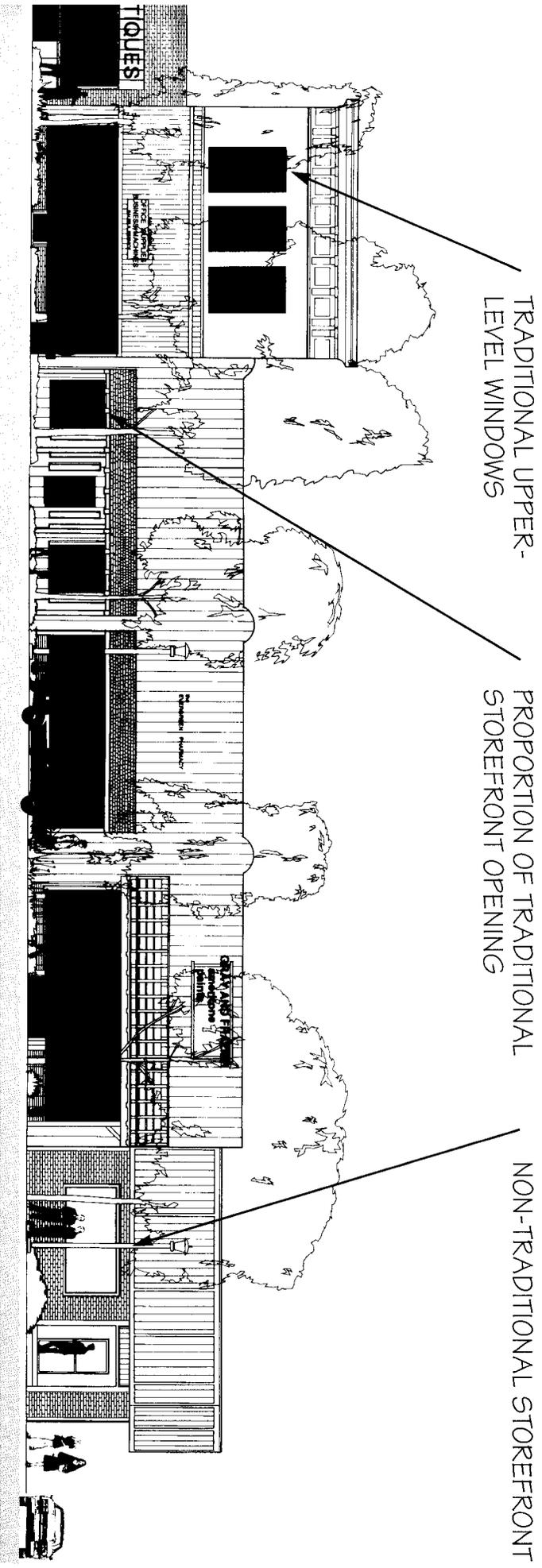
- The proportion and spacing of openings, which is inherent in the historic facades, should be continued in new construction and additions to existing buildings. (See the illustration below which highlights the traditional openings).
- All facades that address a street or pedestrian area should have a consistent pattern of openings.
- Recessed balconies on second stories should be encouraged. Recessed balconies could have permanent coverings or awnings. These balcony coverings are an opportunity for

NON-TRADITIONAL HIGH KICKPLATE



Discourage

- adding color to the building facade while the balconies provide depth and visual interest to the facade.
- Awnings should be added to existing second floor window openings. These awnings help reduce heat gain and are an opportunity to add interest and color to the upper facades.
- Balcony railings should be made of wood.
- All awnings, covering supports, and railings should be designed to reinforce the rhythm set up by the facade openings.
- The new construction of low-mass buildings that do not reflect the proportion of surface and openings found in the historic facades.
- Blank facades on cross streets or fronting pedestrian areas.
- Fake windows that are included simply to animate an elevation are to be avoided. There are many creative and useful design alternatives to fake windows, which can help animate a building facade.
- Aluminum replacement windows should not be used in historic buildings.



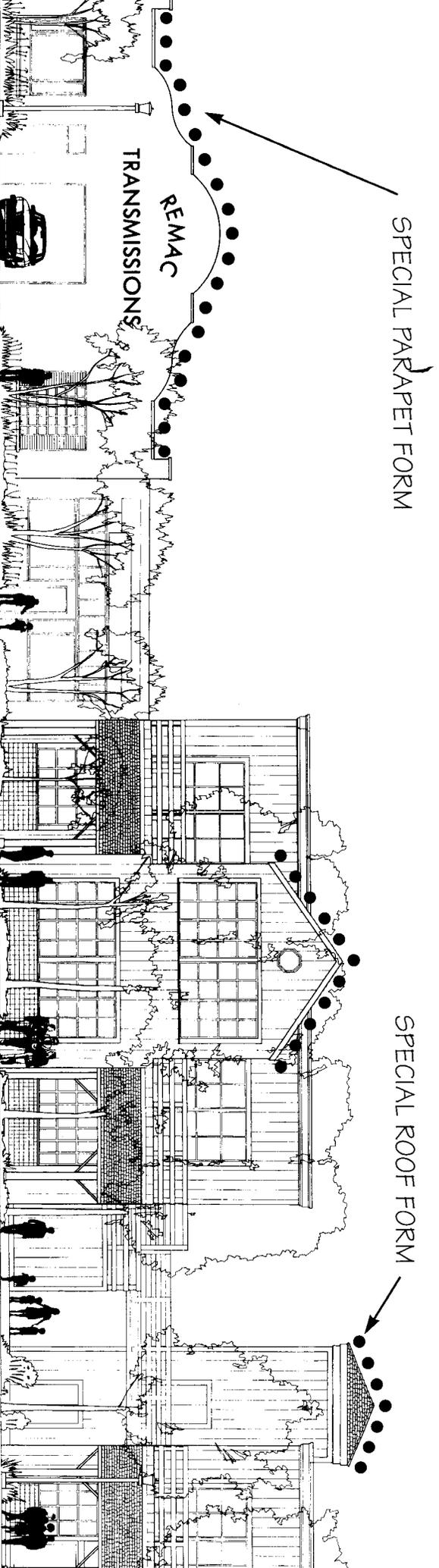
NORTH SIDE OF BONITA AVENUE

Roof Forms

The roof forms along Bonita Avenue are significantly different from the roof forms that are found in the residential areas of the Town Core. Whereas residential buildings have some version of a pitched or sloping roof, commercial buildings are known for their predominantly flat-roofed appearance. Where pitched roofs do exist along Bonita Avenue, these roofs are hidden by the extension of the front wall plane in the form of a parapet or a false front. Special elements, such as spires, towers, or corner elements, occasionally break the horizontal roof plane and become skyline features.

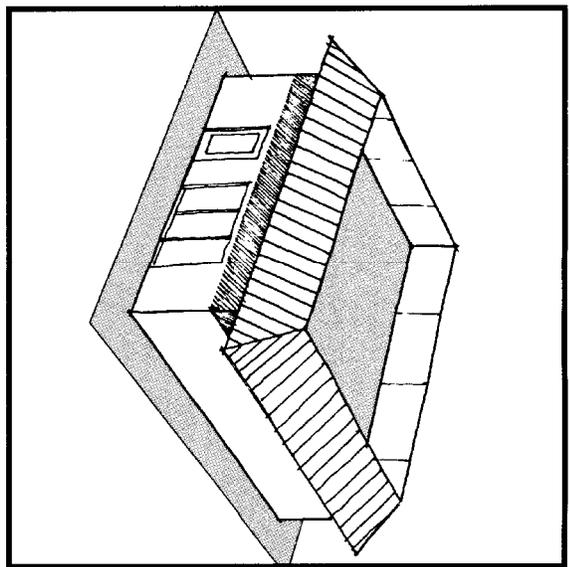
Recommend

- New buildings along Bonita Avenue should continue to retain the flat-roofed appearance found in the historic buildings.
- Sloped or pitched roof planes should be hidden from view by the front facade or a parapet.
- Special parapets forms can be incorporated which give a building an overall identity, as in the case of 108 West Bonita Avenue (Remac Transmission). If such special parapets exist they should not be significantly altered when rehabilitating the building.
- Taller buildings with parapets are preferable to lower buildings with tall false fronts.
- A variety of building heights suggestive of the silhouetted appearance of the frontier theme are recommended. (Also see Building Height section.)
- Significant architectural elements (such as entrances and corners) whose height is greater than the prevailing building height should be designed to incorporate special roof forms.
- Roof equipment should be removed or relocated if visible from the street. If this is impossible, it should be screened from view by a parapet or other architectural element that makes it less noticeable.

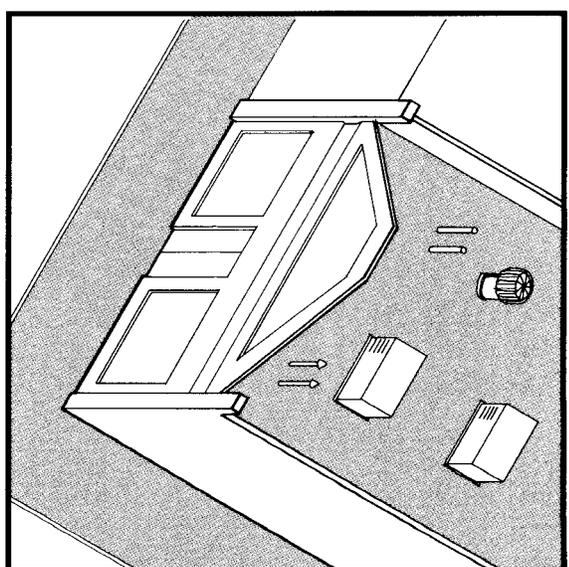


Discourage

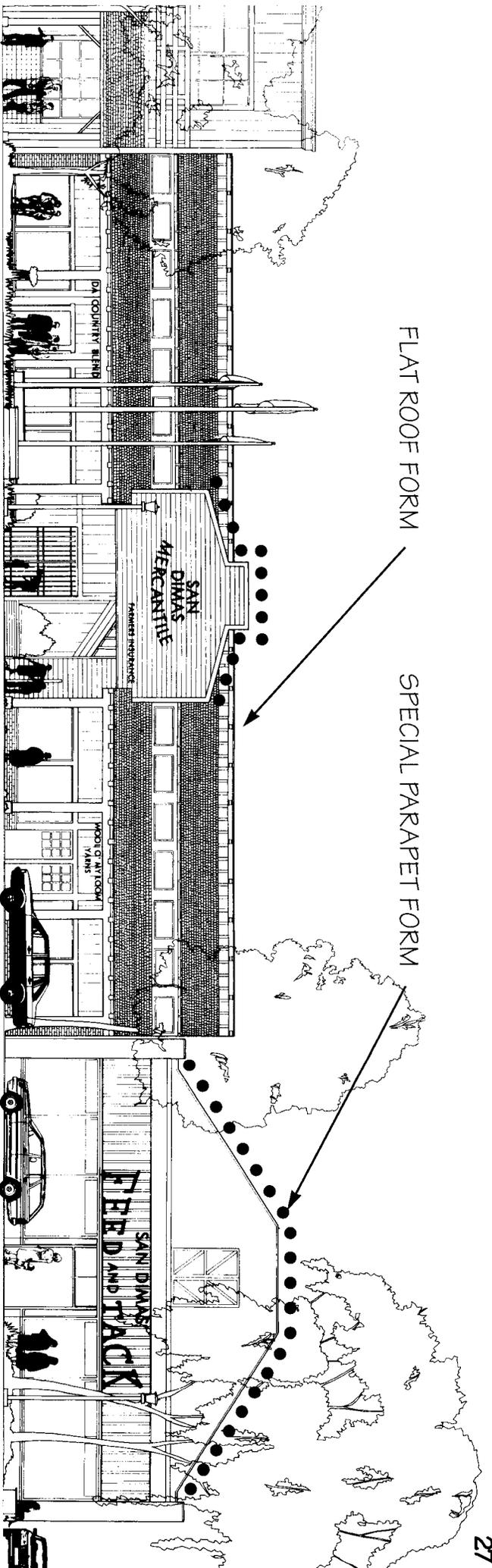
- Sloped or pitched roof forms along Bonita Avenue.
- Architecturally insignificant roof elements that break the prevailing horizontal roof line.
- False fronts that unreasonably increase the scale of the building to which they are attached.
- Unightly roof equipment visible from the street or parking areas.
- Mansard roof forms.



MANSARD ROOFS ARE NOT ACCEPTABLE



EQUIPMENT SHOULD BE SCREENED FROM STREET VIEWS



SOUTH SIDE OF BONITA AVENUE

Sidewalk Coverings

In many cases, sidewalk coverings and porches have replaced the traditional awnings along Bonita Avenue. These sidewalk coverings are usually made of wood with rough detailing, and, together with the wooden sidewalk surfaces, are the primary elements which give San Dimas its western image. Sidewalk coverings and awnings have a significant visual impact on the facade of a building and are one of the primary elements that bind the different storefronts and building facades together. Sidewalk coverings have practical advantages in that they shelter pedestrians from rain and sun, protect display-window merchandise from solar damage. They also help to moderate solar gain and reduce air conditioning costs while reinforcing the identity of the town.

Encourage

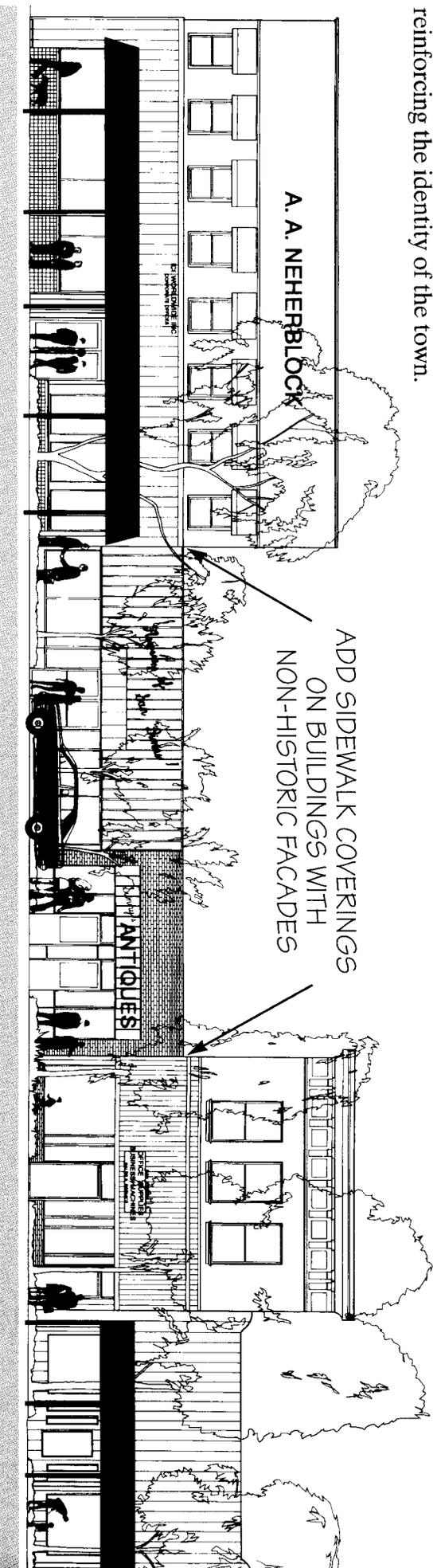
- The continued use of sidewalk coverings or porches should be encouraged on new buildings along Bonita Avenue.
- Historically significant buildings which undergo accurate historical restoration should be required to install cloth awnings.
- South-facing frontages should be required to incorporate sidewalk coverings or awnings.
- All types of sidewalk shading devices should be properly maintained.
- Breaks in the sidewalk covering should occur at significant building entrances or pedestrian pass through areas along the facade.
- In the design of sidewalk coverings

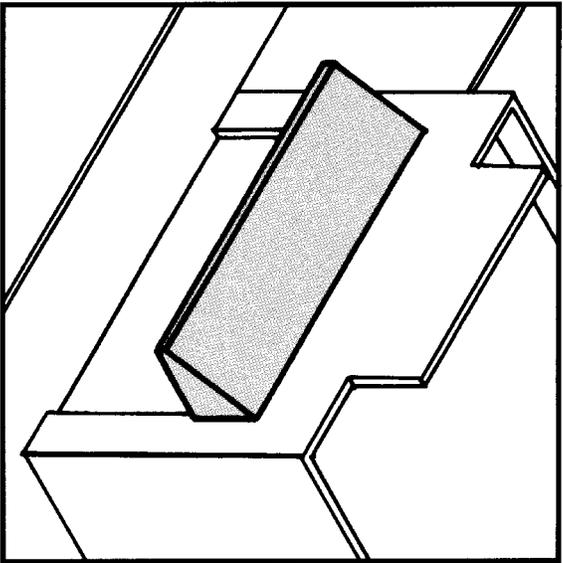
consideration should be given to the cumulative effect of adjacent coverings on neighboring buildings.

- Vertical supports for sidewalk coverings should not be less than 6x6 timbers if single and 4x4 timbers if multiple.
- Details currently used on the existing coverings are simple and new coverings should employ similar details.

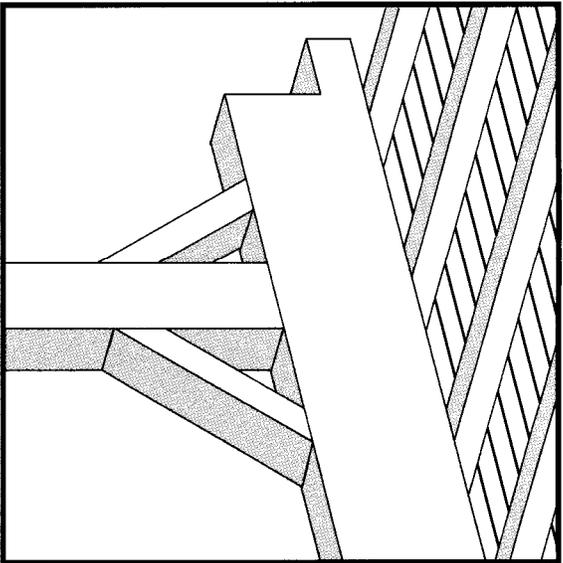
Discourage

- The removal of existing sidewalk coverings except in the case of accurate historical rehabilitation.
- The introduction of sidewalk coverings of different historical styles.

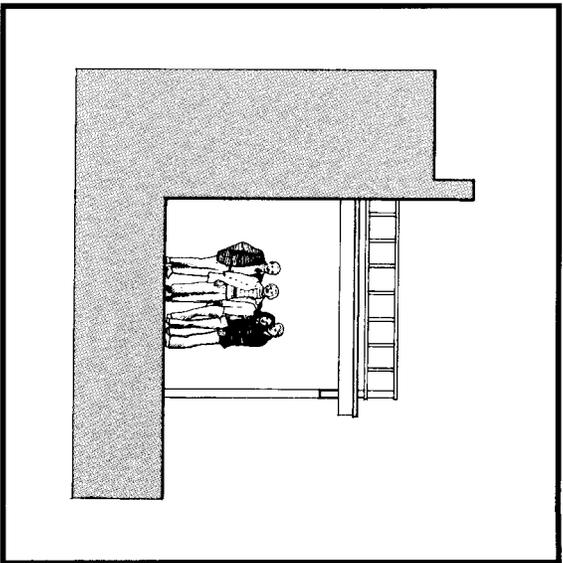




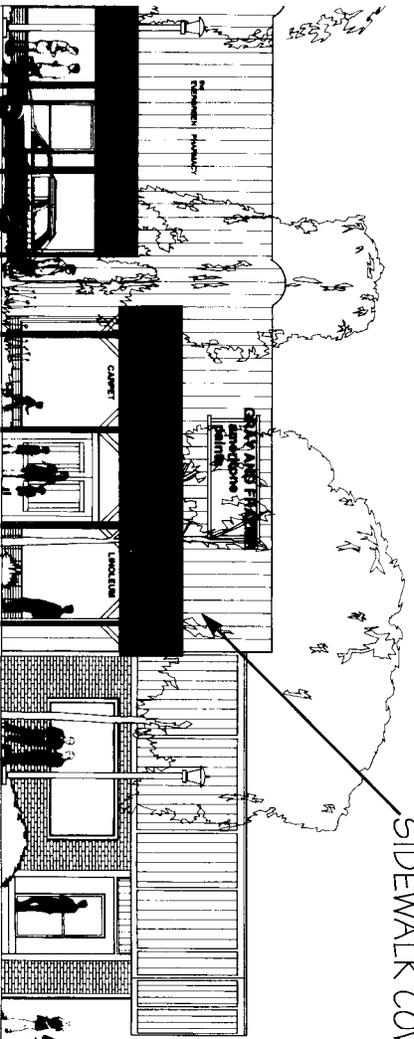
ENCOURAGE TRADITIONAL
AWNINGS AT STOREFRONTS



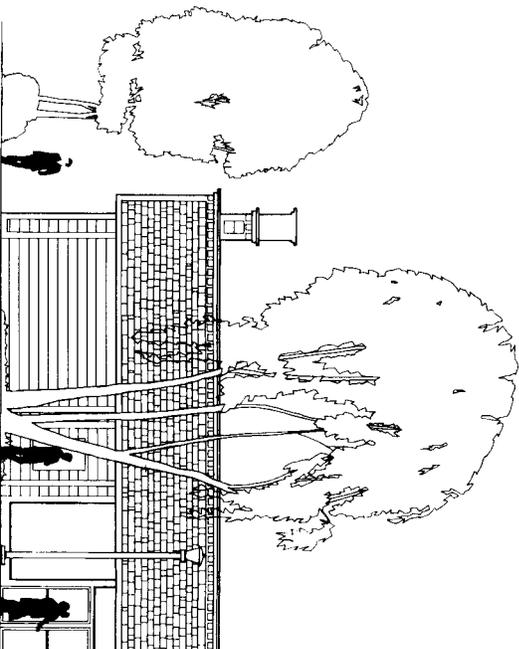
SIDEWALK COVERING DETAILS
SHOULD BE SIMPLE AND ROBUST



SIDEWALK COVERINGS ARE AN
ESSENTIAL ELEMENT IN THE
FRONTIER AESTHETIC



SIDEWALK COVERINGS



NORTH SIDE OF BONITA AVENUE

Storefronts

The storefront is that part of the building street facade which is the most adaptable. It is that part of the front facade framed on the sides by the building walls, and above by the upper facade. A large structural member carries the upper story and facade of the building, and into the framed space the storefront is inserted. The storefront is usually a non-structural element and is therefore relatively easy

Storefront Windows

The display window is the connection between the business inside and the pedestrian outside on the sidewalk. It is the opportunity for the retailer to provide an inviting display. For the pedestrian, these displays and windows animate the experience of walking along the street. The frequency of windows and doors gives a measure to one's walking pace. The more there is to see, the slower the pace; the less to see, the quicker. To retain a pedestrian oriented streetscape, storefront windows and entries must occur frequently. On historic buildings, the storefront window is one component of a traditional storefront (see opposite page). The storefront should relate to the architecture of the building of which it is a part.

to change. On otherwise historic buildings, storefronts have often been significantly altered or removed and replaced with inappropriate storefronts in modern materials. The appropriateness, quality, and condition of the existing storefront must be a primary consideration when undertaking a building renovation. If the original storefront remains, all efforts should be undertaken to retain

Windows Recommend

- The size and shape of the original storefront and window opening should be retained in order to maintain the proportions of the building facade.
- The scale, size, and divisions of the windows in new construction should be similar to those found in historic downtown buildings.
- Architectural features which are part of the storefront should relate to the architecture of the building.
- Clear glass is the only acceptable glazing material for storefront windows.
- For restaurants and other uses requiring restricted street views, blinds or louvers can be used for privacy.
- If window replacement is necessary, materials selected should resemble those originally used on the historic buildings in the downtown.

it. If a new storefront is planned the shape and relative dimensions of the original storefront opening should be retained, or the overall proportion of the building facade will be compromised. When planning a building renovation project consider the condition and style of the storefront as it relates to the architecture of the building. The style of the storefront should complement the architecture of the building.

Windows Discourage

- On historic buildings and storefronts, renovations should not alter the window openings in a manner inconsistent with the architecture of the original storefront.
- Filling in of existing storefront windows is not acceptable.
- The use of glazing materials other than clear glazing is unacceptable. (e.g. mirror glass, solar tinted glass, etc.)
- Do not paint glazing to obscure vision through storefront windows.
- Do not install air conditioning units on the front facade or storefront of any building.
- Do not install security grills over storefront windows.
- Box section aluminum window systems should not be used as replacement windows on historic buildings.

Storefront Kickplates and Transom Windows

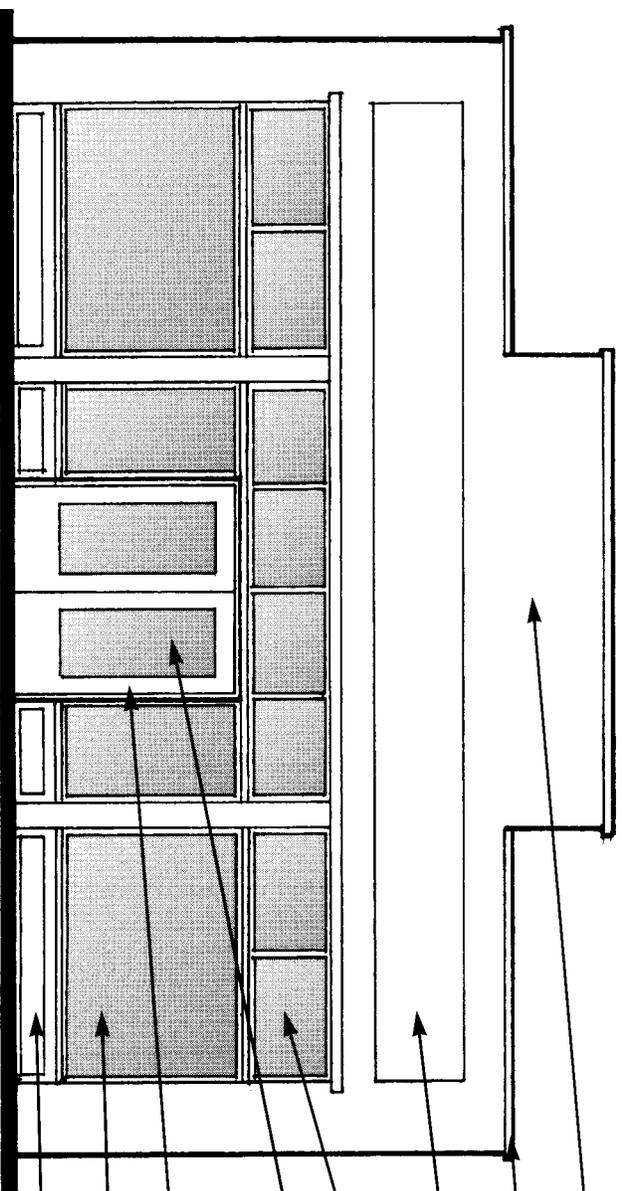
On traditional storefronts the display window is raised up on a bulkhead. This bulkhead is faced with tile or other material—this area of the storefront is known as the kickplate. The kickplate area effectively lifts the window display to a convenient height for pedestrians. The transom windows are the smaller divided windows above the display windows. Transom windows allow light to penetrate deeply into the store plan over the front display and entry, and traditionally were operable to promote natural ventilation.

Storefront Kickplates and Transom Windows Recommend

- Where possible, original kickplates and transom windows should be uncovered, retained, and restored.
- New buildings should be designed with kickplates and transom windows that relate to the historic frontages along Bonita Avenue.
- If new suspended ceilings are installed they should be designed to slope upward at the storefront to incorporate transom windows.

Storefront Kickplates and Transom Windows Discourage

- Destruction, covering up, or removal of existing historic kickplates and transom windows.
- The construction of new building storefronts that do not include kickplates and transom windows.
- Glass storefronts which extend close to the floor level of the store and do not incorporate traditional storefront elements and proportions.



- Silhouetted Parapet
- Wall Cap or Cornice
- Recessed Sign Area
- Transom Windows
- Simple Wood Doors With Single Glass Lights
- Recessed Entry
- Showcase Window
- Kickplate/Bulkhead

TYPICAL DOWNTOWN STOREFRONT

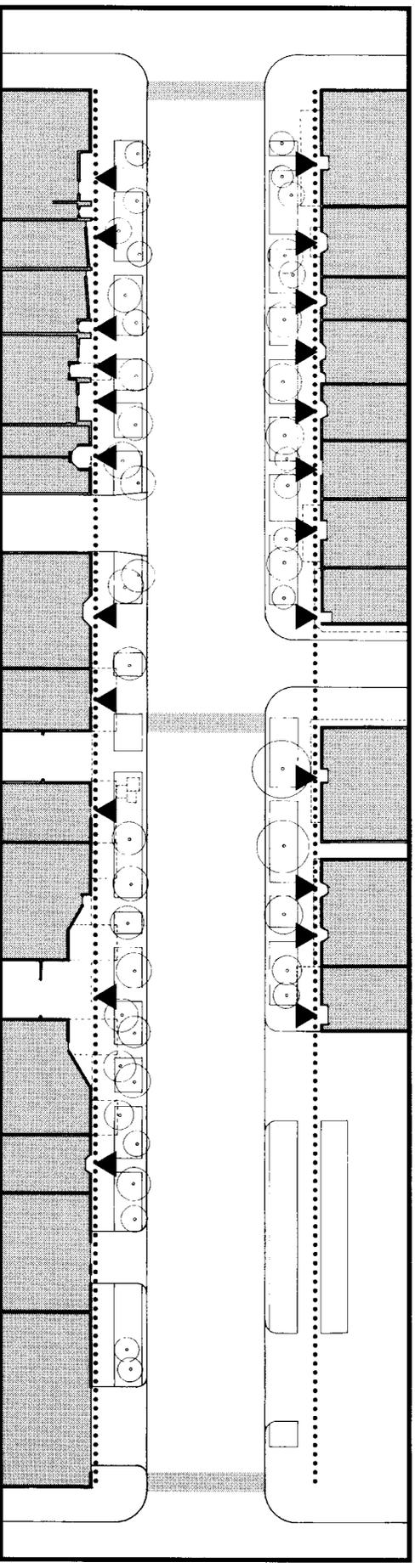
Storefront Entries

Entry Recommend

Entry Discourage

Many of the historic storefront entries along Bonita Avenue have been removed or have undergone significant changes. While architecturally changed, the number and location of most entries have remained the same. The frequency of entries is important. Multiple and frequent entry opportunities offer many choices and add richness to the pedestrian shopping experience. Commercial storefront entries along Bonita Avenue are typically recessed. This provides a larger glass area for window display and incorporates a sheltered transition area to the interior of the store. The recess also emphasizes the entry and makes it more appealing.

- Recessed entries should be retained and encouraged in new storefront construction or remodeling.
- Maintain the number and frequency of storefront entries along the street. The number of entries reduces the perceived building scale and offers variety, both of which help to encourage walking and other pedestrian oriented activities.
- Commercial entry doors should be made principally of glass with vertical proportions which help convey a sense of invitation and openness.
- Openings with double entry doors should be retained.
- Do not cover up original details and entry features.
- Do not replace original entry and glazing materials with inappropriate modern materials or storefront glazing systems. (e.g. box section aluminum)
- On historic buildings, do not alter the original location or type of entry.
- Avoid using metal security grills which drop down over doors and windows. Use internal electronic security systems instead.
- The choice of solid or residential type doors with small glass areas must not be used as storefront doors.



▲ STOREFRONT ENTRANCES ALONG BONITA AVENUE

Building Materials

The original architectural details, construction techniques, and materials provide us with insight into the history of the town and its buildings. Many examples of early original construction are in evidence in the historic Town Core of San Dimas. Building techniques and technologies have changed over the years and it is important to preserve examples of earlier building efforts if the building is of architectural merit.

In rehabilitating an historic building, it is important to retain as much of the original building fabric as possible. When designing new buildings it is important to consider the materials and techniques employed on the historic buildings in light of current practice. Techniques, building codes, and materials are different today than they were when the historic Town Core was constructed. However, it is possible to devise techniques that employ the efficiency of current practice, yet are sensitive to the detail concerns that the historic fabric reveals.

Building Materials Recommend

- Original building facades should be repaired with materials that match the original materials used.
- On historic buildings where inappropriate materials have been used in remodeling, such as modern metals and plastics, these materials should be removed and the building restored as described in the point above.
- On historic buildings, retain as much of the original building fabric as possible.
- If historic buildings require cleaning, use non-abrasive methods which do not deteriorate the building surface.
- New materials used on facades should be limited to those materials employed on the original facade. If additional materials are added they should be limited in number so as not to detract and contrast with the original facade.
- Hardware on historic buildings should be selected to relate to the original facade.
- Hardware that appears to be of a different period or architectural style from the building being renovated should be removed.

Building Materials Discourage

- On historic buildings, all means must be taken so as not to remove or destroy materials when they can be incorporated into the plan for building renovation.
- Do not use highly destructive or abrasive cleaning techniques such as sandblasting on historic buildings. These techniques badly affect the underlying building elements and lead to future deterioration of the building fabric.
- On historic buildings, original facades and features should not be covered or obscured by newer facades.
- Do not use obviously modern materials, finishes, and hardware on historic buildings.

Color

Recommend

Discourage

The coordinated and tasteful use of color is one of the most distinguishing characteristics of a building or a grouping of buildings. It remains in the memory when many other features are forgotten. In the case of Bonita Avenue, brown is the prevailing color. Brown lends itself to many of the wood frontages, as the wood appears to be somewhat unfinished, and adds to the western theme. Other brighter colors should be considered for non-wood elements.

These accent or highlight colors can add significantly to the overall impact of the Bonita townscape, and add interest and excitement to the commercial district. Colors should be selected carefully so that the results of repainting appear coordinated and tasteful.

- Paint colors should relate to the natural material colors on the facade of the building.
- To accent details, entrances, and awnings, choose coordinated contrasting colors.
- Consider the color schemes on neighboring buildings when deciding on a color scheme for your project then choose colors which relate.
- The number of colors on any one facade should not exceed four.
- Large buildings and expansive flat building facades should be painted with subtle colors.
- Detailed buildings can be painted with brighter and contrasting coordinated colors.
- Consider the orientation of the building facades when selecting colors. Colors used on north facing facades will appear warmer when used on south and west facing facades.

- Historic buildings often have detailed cornices and intricate architectural elements which should not be painted with many contrasting paint colors.
- Avoid painting the main body of a building facade different colors when the building surface forms a continuous plane.
- Do not select a highlight color from outside the color palette used on the main building and storefront. (e.g. on a building which is primarily a brown wood tone, choose forest green as a highlight color not a bright orange or pink)
- Do not use colors which obviously conflict with the colors used on neighboring buildings.

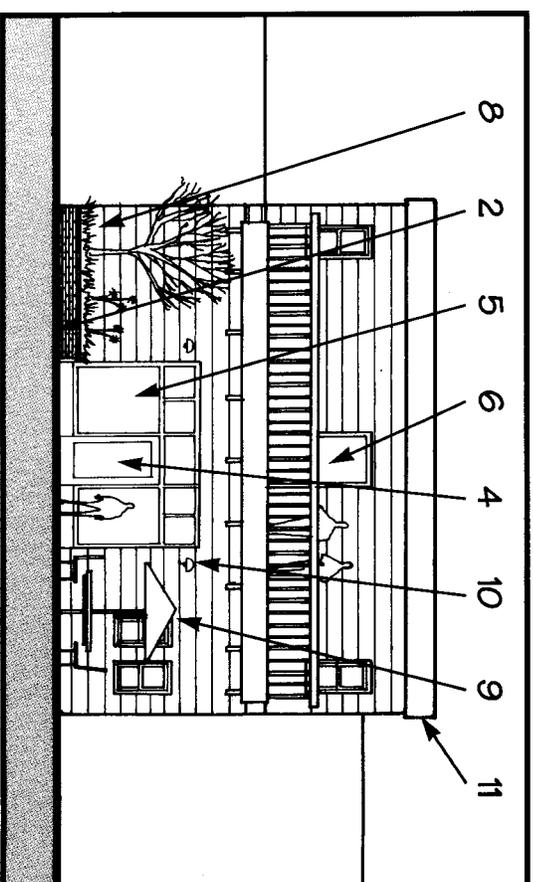
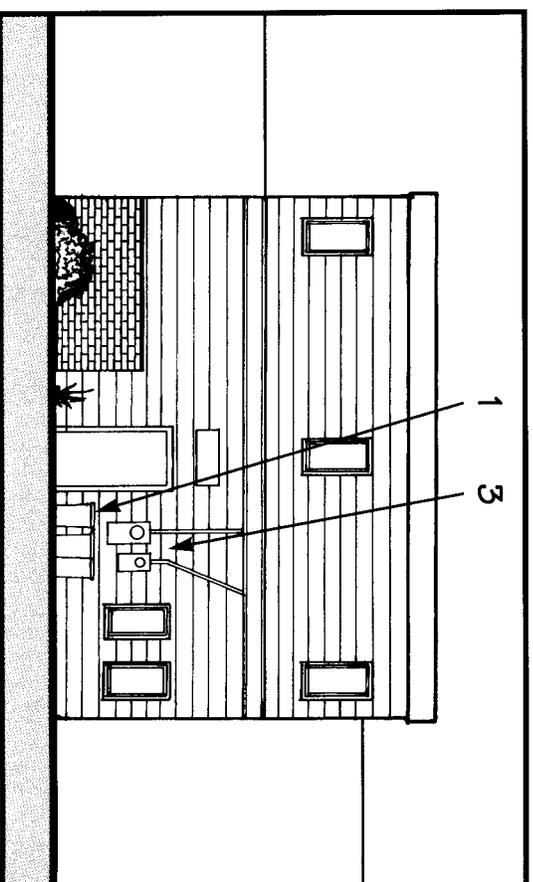
Upgrading of Rear Facades

Recommend

Rear building facades, especially those fronting on inner block parking, have a potential for attractive upgrading for retail and commercial uses. The rear of the building should be considered as a second frontage and not an unsightly back area. With the development of inner block parking areas, these rear entrances can be an attractive, alternate pedestrian access to retail stores and 2nd floor offices.

Typical improvements include the screening or relocation of trash bins, signage, screening or relocating utility meters, lighting, painting, and landscaping. These and other improvements are illustrated here.

1. Relocate or screen trash bins
2. New paving and walks.
3. Relocate service meters, pipes, wires, etc. that are exposed.
4. Introduction of new entrances or the upgrading of existing entrances.
5. Repair or replacement of windows.
6. Introduction of second-story access stairs and balconies.
7. New signs based on the recommendations outlined in the signage section of these guidelines.
8. Planters and landscaped areas.
9. Outdoor seating areas.
10. Outdoor lighting improvements.
11. Cleaning or repainting of rear facades.



EXISTING REAR FACADE

UPGRADED REAR FACADE

Facade Improvements

General maintenance and improvement are an ongoing process in any downtown area.

Buildings need regular maintenance to keep them weather tight and looking good. Often it is cheaper to cover up an older building with new materials than it is to repair the original building fabric. Previously, little value was placed on the original appearance and construction integrity of many historic buildings. “Improvements” were generally welcome as indicators of commercial vitality. Many fine old buildings have been transformed beyond all recognition by ill conceived and insensitive improvement plans.

Most of the larger buildings in Downtown San Dimas have been retained in more or less their original form. The smaller buildings, on the other hand, were transformed by the Frontier Village Program of the 1970s. These smaller buildings now significantly contribute to the image and character of the Town Core and the “frontier aesthetic” is an integrated reality within the community and a source of some pride.

Future improvements to the existing Downtown building fabric must be considered in light of both the historic identity of the Town Core as well as the

“frontier aesthetic.” Buildings that have been little affected or unaffected by latter improvements are candidates for historic restoration. These buildings, conscientiously restored, will integrate well with the Frontier Village aesthetic. Buildings that have been significantly transformed and contribute to the Frontier Village aesthetic should be improved with deference to the adopted aesthetic.

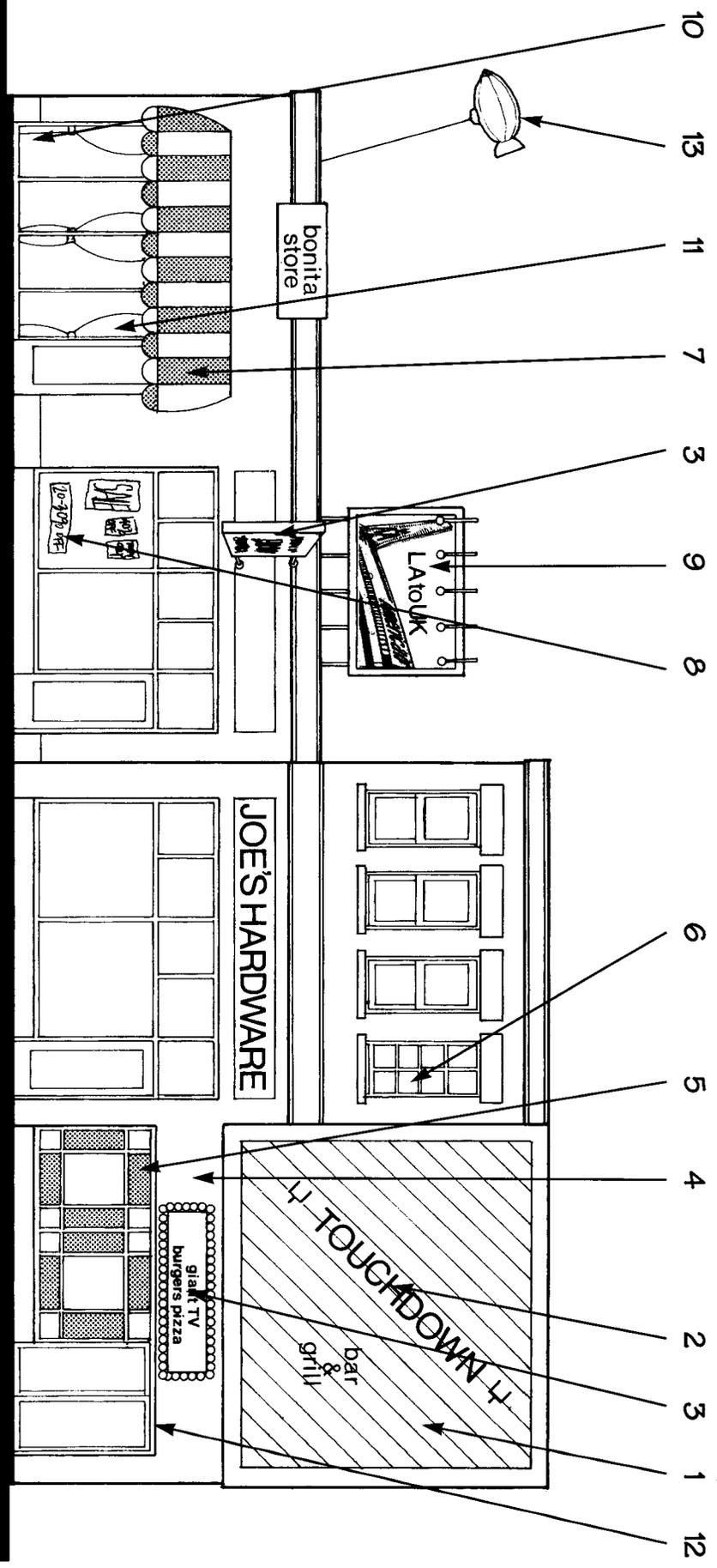
Variety in the Downtown is a positive contributor to the vitality of the town. Storefronts and elevations need not be replicas of each other but should take clues from their neighbors. Materials should be selected from a limited palette and be used in a manner sympathetic with those techniques currently in use within the Town Core.

A program of building improvements must undoubtedly have a commercial value that the building owner or occupant should realize. The other beneficiary of an improvement program should be the historic buildings fabric and the community as a whole.

Discourage

1. Covering over of second-floor windows or other architectural elements.
2. Oversized and poorly placed signs.
3. Internally illuminated signs.
4. Covering over of transom windows.
5. Replacement theme storefronts and windows.
6. Aluminum or plastic replacement windows in historic buildings.
7. Rounded awnings.
8. Oversized signs in display storefronts.
9. Roof mounted signs and billboards.
10. Removal or covering up of kickplates.
11. Window curtains, drapes, or tinted glass that obscure storefront display windows.
12. Frameless or thin-style storefront entrance doors.
13. Temporary advertisement signs or large advertising balloons.
14. Garish or insensitive paint jobs.

Storefront Elements To Avoid



Signs

Signs are significant contributors to the downtown streetscape. They can enhance or detract from the ambience of the street. Signs must be effective for downtown merchants, announcing their business locations to residents and passersby. The role of the sign in the historic Town Core context should be to identify a business and not for advertising.

The following sign types should be considered when designing signs for the downtown.

Flush mounted signs are signboards or individual letters placed on the facade of a building. On historic buildings, these signs are often placed within a recess that is intended as a sign area.

Hanging signs are signboards hung from the building facade or the sidewalk covering. Signs can be hung either parallel or perpendicular to the building facade.

Monument signs stand in the parkways along Bonita Avenue. These are signboards that are self supporting and generally stand perpendicular to the street.

Window signs appear in store windows and are either illuminated or painted.

Icon or graphic signs are some of the oldest, most imaginative and charming signs. The shape of the signs indicates the nature of the business and therefore are very easy to read. These signs best

suit the frontier village aesthetic, and their use is strongly encouraged.

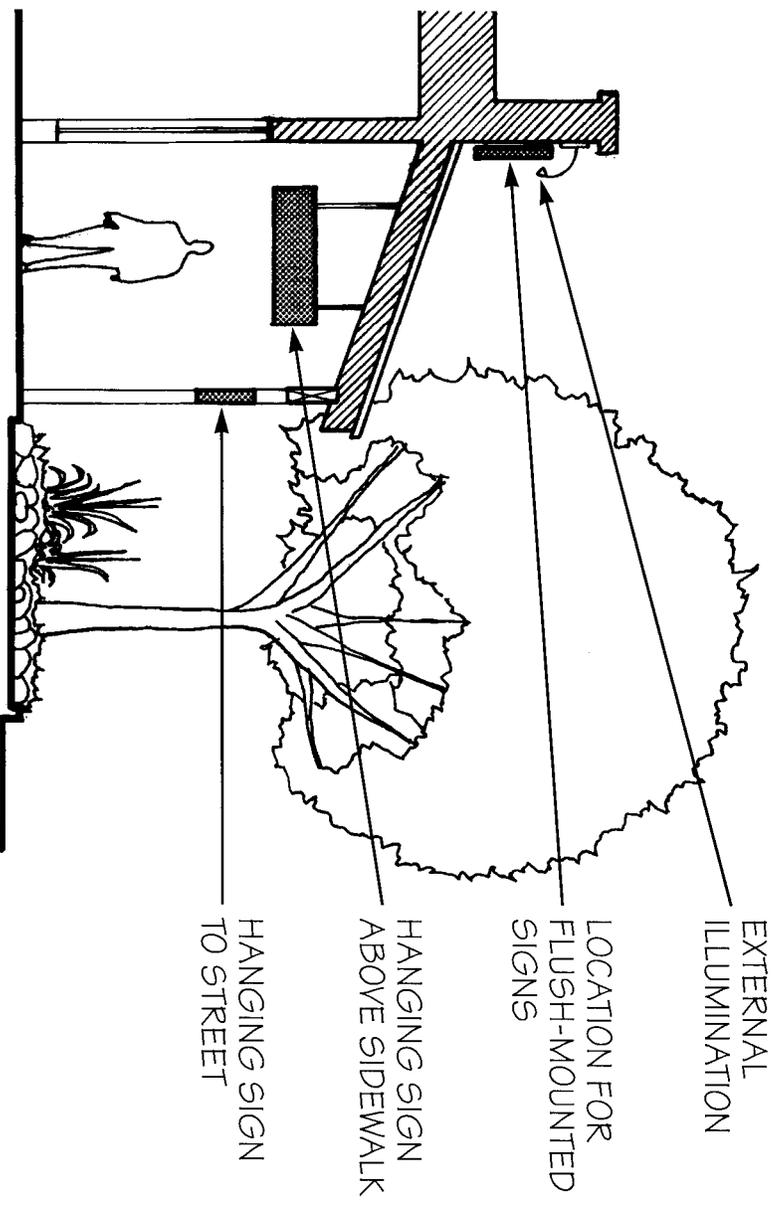
Lighted signs are internally or externally illuminated. Signs that are internally illuminated are inappropriate to the Town Core. Signs that are externally illuminated are more appropriate.

Most of the above signs are acceptable in the Town Core context, but certain signs are more appropriate than others in a particular location.

Recommend

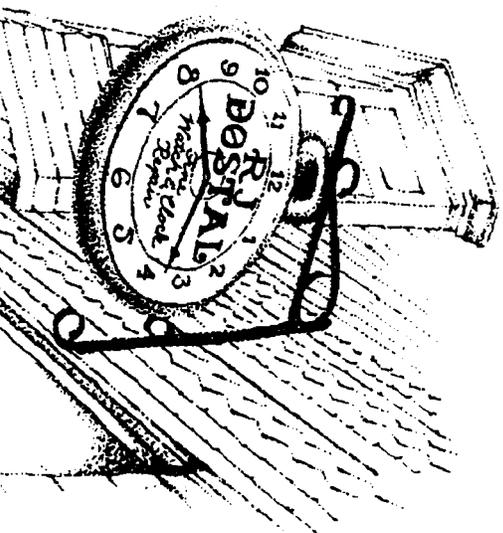
The size of the sign area should be calculated as a factor of the storefront size. One square foot of sign area is allowed for each linear foot of the storefront. A minimum of 15 square feet is allowed. No sign should exceed a maximum of 30 square feet.

- The total size of the signage area can be divided between two signs.
- Signs will be allowed for upgraded rear facades following the same area criteria.
- Signs should be designed to relate in size, character, and placement to the other building elements.

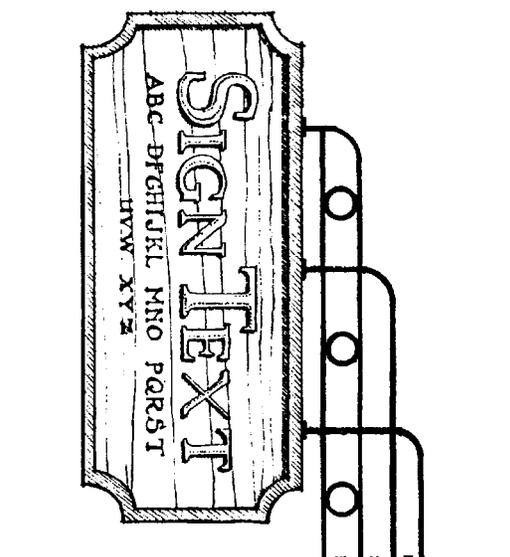


Discourage

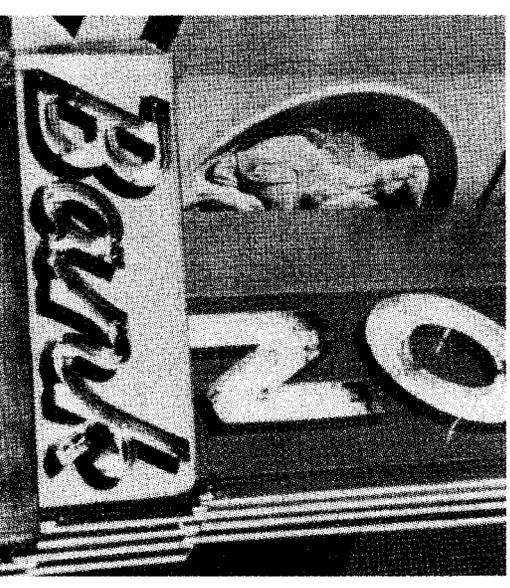
- Signs should not obscure architectural elements such as windows, cornices, or decorative elements.
- Sign materials, style, and color should compliment the building facade.
- Individual shop signs in a single storefront should relate to each other in design, color, placement, and lettering style.
- Franchises and chain stores should adapt their graphics to meet the guidelines and ordinances.
- Icon or graphic signs that are externally illuminated are the preferred sign type.
- Lettering styles should be selected from those styles appropriate to the western aesthetic.
- Buildings with sidewalk coverings should use hanging signs from the sidewalk covering structure. Signs can hang from the edge beam facing the street or perpendicular to the facade above the sidewalk or both.
- Monument signs should be limited in size regardless of the size of the business.
- Sign colors should be selected from a limited palette appropriate to the colors of the building.
- Lighting for externally illuminated signs should be sensitively placed. Spillover lighting on the building surfaces should be minimized. Lighting hardware should relate to the building facade.
- Large or garish advertising painted or displayed in storefront windows should be discouraged.
- Internally illuminated signage is not appropriate to the downtown area.
- Oversized monument signs should be discouraged.
- Colors inappropriate to the western aesthetic should be discouraged.
- Signs that obscure or cut across architectural elements, as in the example below, will not be allowed.



ICON SIGN



HANGING SIGN



AVOID OBSTRUCTING ARCHITECTURAL ELEMENTS WITH SIGNAGE

Special Elements

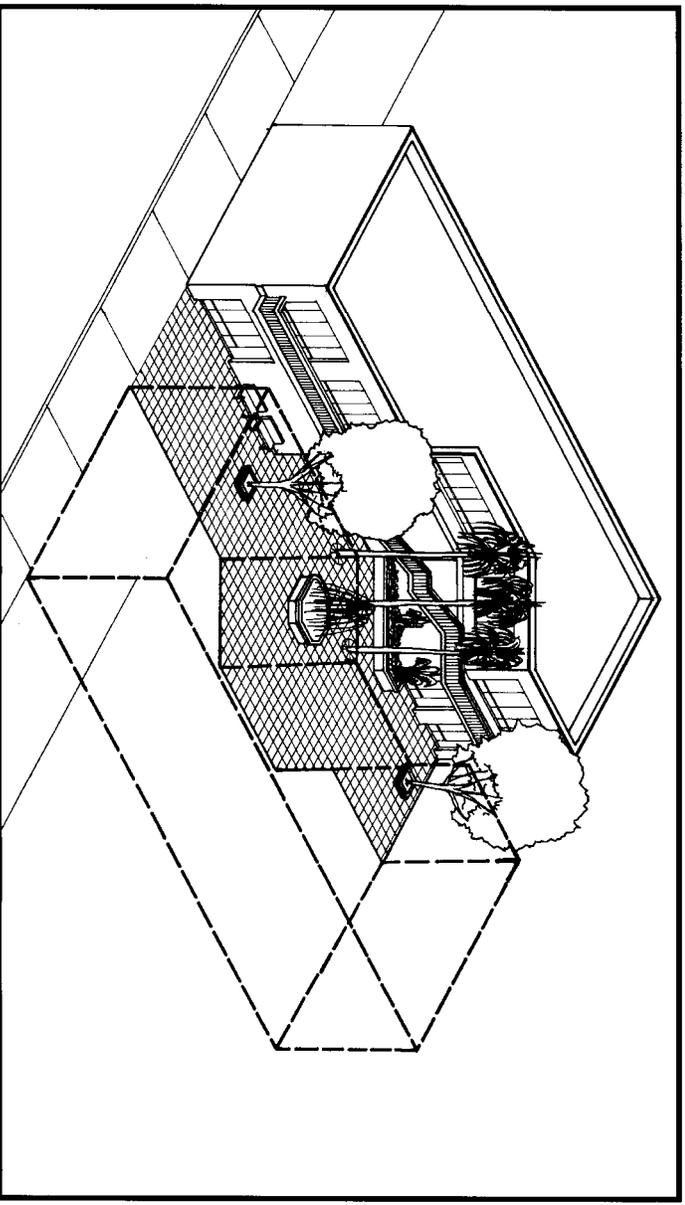
EXTERNAL STAIRS AND ACCESS BALCONIES

External staircases and access balconies were not part of the historic building fabric of the downtown along Bonita Avenue. Primary staircases were internal elements entered from a door at street level. Occasionally, external staircases were used as secondary access elements at the rear of buildings. In recent projects, however, external primary access and escape staircases have been used successfully as visually dynamic elements. The external, open tread and open-rail wooden staircase and open-access balconies are elements that lend themselves to the Western theme. Should accommodation requirements allow, new project designers should consider incorporating external staircases and open-access balconies, within external public spaces, at the rear of buildings or along pass-through areas to parking. It would be inappropriate to use external staircases or access balconies along the main frontages of Bonita Avenue.

PASS-THROUGH AREAS TO INNER BLOCK PARKING

Areas that link the street to inner block parking lots are potentially some of the most interesting spaces that can be incorporated in new buildings. Recent projects have successfully incorporated such spaces, both covered and open, which provide public links to parking areas. These spaces allow for more shopfront areas

and create visual links to second-level spaces. Should the program and site constraints facilitate, designers should consider the incorporation of such a space. A pass-through area can be covered or uncovered and can accommodate shopping at ground level. Opportunities along the pass-through for public amenities, external staircases, external balconies, and landscaping should be considered.



Analysis of Existing Building Facades: Frontier Village

Buildings in the Frontier Village have been constructed over the past 100 years. Many of the older buildings have undergone change, and many of the original details have been lost. Many of the original buildings were 'westernized' in the 1970s and have taken on a new identity and make a significant contribution to the Frontier Village ambience of the Downtown. Firstly, this analysis places the building in a type category that suggests the most appropriate course of action given the current architectural status of the building. Following the type classification, three specific areas are considered in this analysis: the storefront, the parapet, and the sidewalk coverings. Specific areas are identified, and reference is made back to particular details in a chart format. Consult the definition of terms following this paragraph, as well as the section of this documents that deals with that specific area for further explanation. General comments may make reference to any building elements. Notes are included when they help to clarify a particular issue.

BUILDING TYPE- This refers to the current status of the building facade and refers to the facade only.

ALTERED- An early building facade that has been significantly altered since its original construction. In many cases, the alterations have been undertaken as a means of westernizing the building.

UNALTERED- A building facade that remains largely unchanged since it was originally constructed.

NEW- A building constructed after 1970.

RESTORATION- An original building whose facade has many historic qualities remaining. Efforts should be made to restore the facade to its original appearance.

STOREFRONT- Includes most elements that commonly make up a buildings street facade at the First-floor level. See the storefront section of these guidelines for a more detailed description of the storefront elements.

DISPLAY- Refers to an unsatisfactory arrangement, proportions, or

placement of the display windows in plan, section, or both.

DOOR- A residential door or non-traditional door is currently being used and should be replaced with a more traditional door.

TRANSOM- A transom usually exists but has been painted over or boarded over and should be restored to its original state. This will often require an adjustment to a dropped ceiling if one has been installed.

KICKPLATE- Indicates that the proportion or finish of the kickplate may have been built or altered in a non-traditional manner. Some kickplates that have been raised should be lowered. The finish of a kickplate should be hard and durable with a surface different from that of the main facade. It also can be decorative; ceramic tile is often used.

FINISH- The non-glass and kickplate area have deteriorated and should be repaired.

SIGNAGE- The current sign is inappropriate due to its size, location, or style and should be replaced.

PARAPET- In this case, the portion of a facade that begins above the transom or second-story windows and ends at the top of the facade wall.

REPAIR- Exterior finish has deteriorated and needs repair.

DETAIL- When the portion of the parapet that extends above the roof level is thin (not a normal wall thickness) or lacks detail and relief.

The parapet should be redesigned and rebuilt to make it a more integral part of the facade.

SILHOUETTE- The roof silhouette is poorly designed or the original silhouette has been significantly altered. Attention should be paid to the design and rebuilding of the building facade to restore its original silhouette or configure a silhouette that reflects the frontier aesthetic. See the Height and Roof Forms sections in these guidelines for a more detailed discussion of silhouette.

COPING- A metal coping or parapet cap is missing and should be added to prevent wall deterioration and add a visual top to the wall.

COVERING- Is concerned with sidewalk coverings and awnings.

EXTEND- An existing sidewalk covering or awning does not extend outward toward the street to cover the majority of the sidewalk. The covering or awning should be constructed to extend further out from the building facade.

ADD- An awning should be added to an unaltered building or a sidewalk covering should be added to a frontier-themed building.

LACKS DETAIL- The current covering or awning lacks detail, and should be redesigned and reconstructed.

GENERAL- These are general comments that can refer to any building element.

REPAIR- The item identified should be repaired.

REPLACE- The item identified should be replaced.

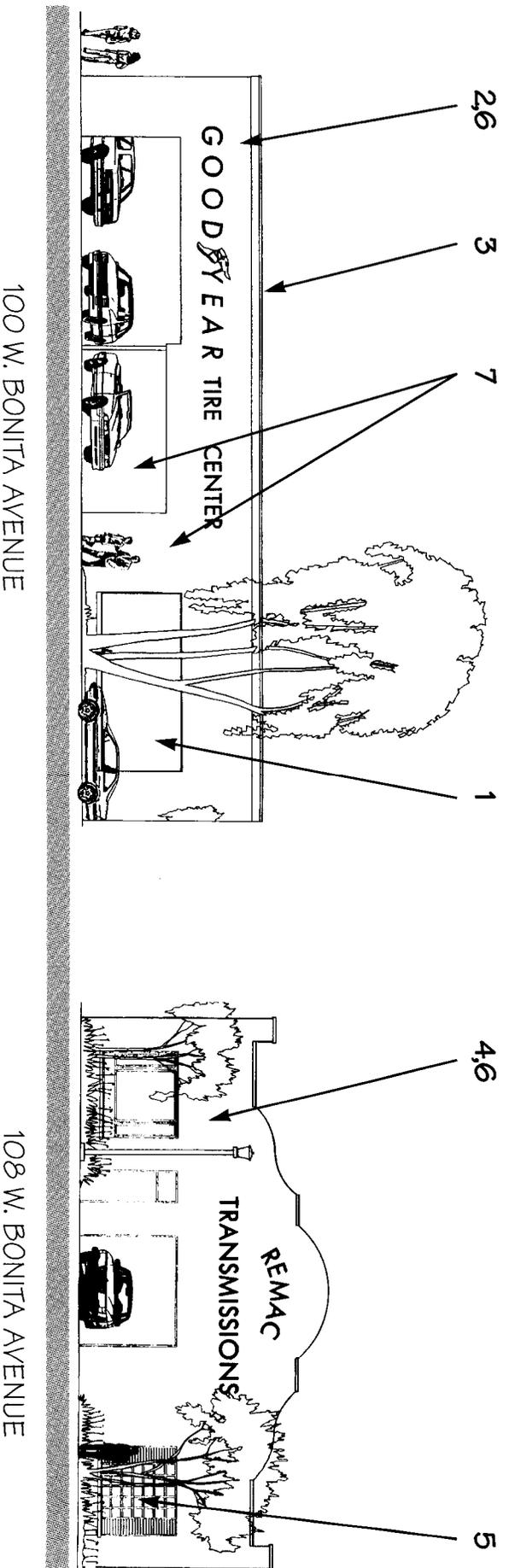
REMOVE- The item identified should be removed.

NOTES- These refer to special features or treatments that should be considered when carrying out work on a specific building.

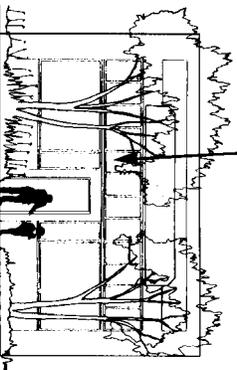
ADDRESS	TYPE			STOREFRONT							PARAPET				SIDEWALK COVERINGS AND AWNINGS				GENERAL				
	ALTERED	UNALTERED	NEW	RESTORE	DISPLAY	ENTRY DOOR	TRANSOM	KICKPLATE	FINISH	SIGNAGE	REPAIR	LACKS DETAIL	SILHOUETTE	COPING	EXTEND	AWNING	COVERING	LACKS DETAIL	REDESIGN	REPAIR	REPLACE	REMOVE	NOTES*
100 W. BONITA AVENUE					1				2			3											6/7
108 W. BONITA AVENUE					5				4														6

*6 BOTH BUILDINGS HAVE A ROUGH STUCCO FINISH, WHICH IS MORE COMMON IN RESIDENTIAL APPLICATIONS AND IS NOT APPROPRIATE FOR COMMERCIAL BUILDINGS.

*7 GARAGE DOORS AND UNSCREENED SERVICE BAYS ARE INAPPROPRIATE ON THE FRONTIER VILLAGE STREETFRONT. NO ENTRY DOOR EXISTS ON THE PRINCIPAL FACADE OF THE BUILDING. THIS BUILDING LACKS HUMAN SCALE AND DETAIL, AND DOES NOT CONTRIBUTE TO THE PEDESTRIAN ENVIRONMENT OF THE FRONTIER VILLAGE.



ADDRESS	TYPE				STOREFRONT				PARAPET			SIDEWALK COVERINGS AND AWNINGS			GENERAL									
	ALTERED	UNALTERED	NEW	RESTORE	DISPLAY	ENTRY DOOR	TRANSOM	KICKPLATE	FINISH	SIGNAGE	REPAIR	LACKS DETAIL	SILHOUETTE	COPING	EXTEND	AWNING	COVERING	LACKS DETAIL	REDESIGN	REPAIR	REPLACE	REMOVE	NOTES	
114 W. BONITA AVENUE																								
120 W. BONITA AVENUE					1			2							3	3								



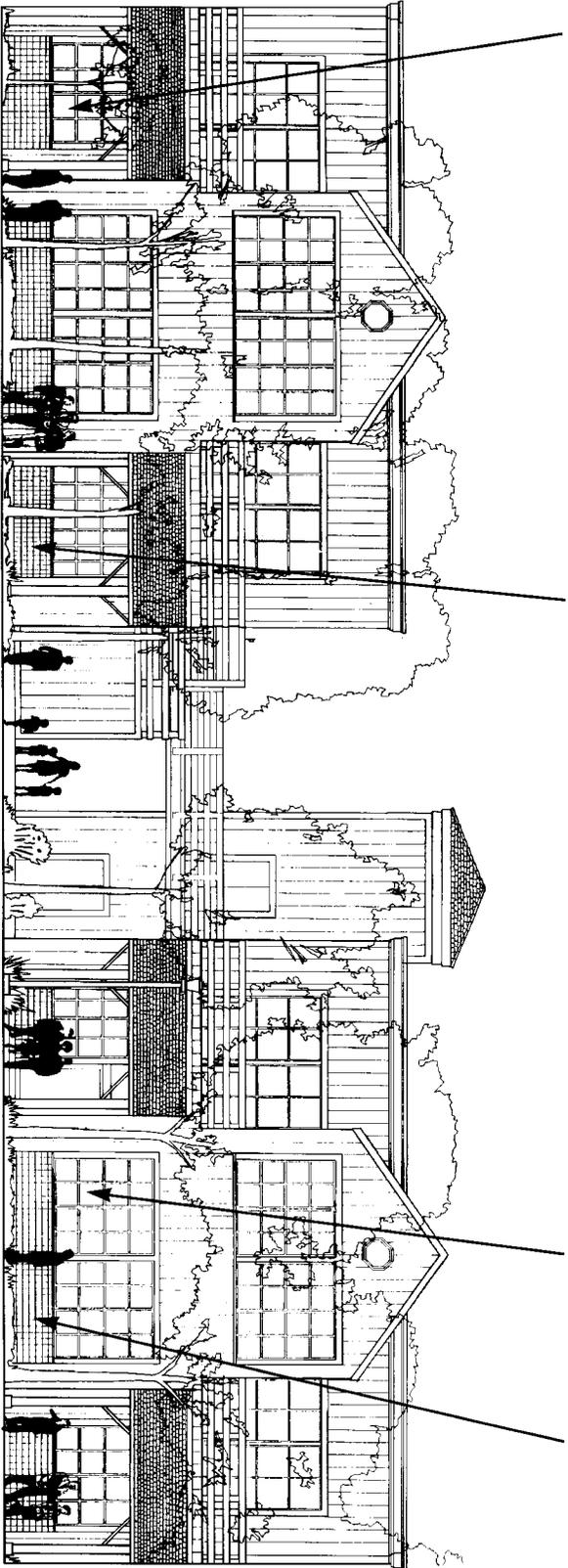
3

1

2

1

2



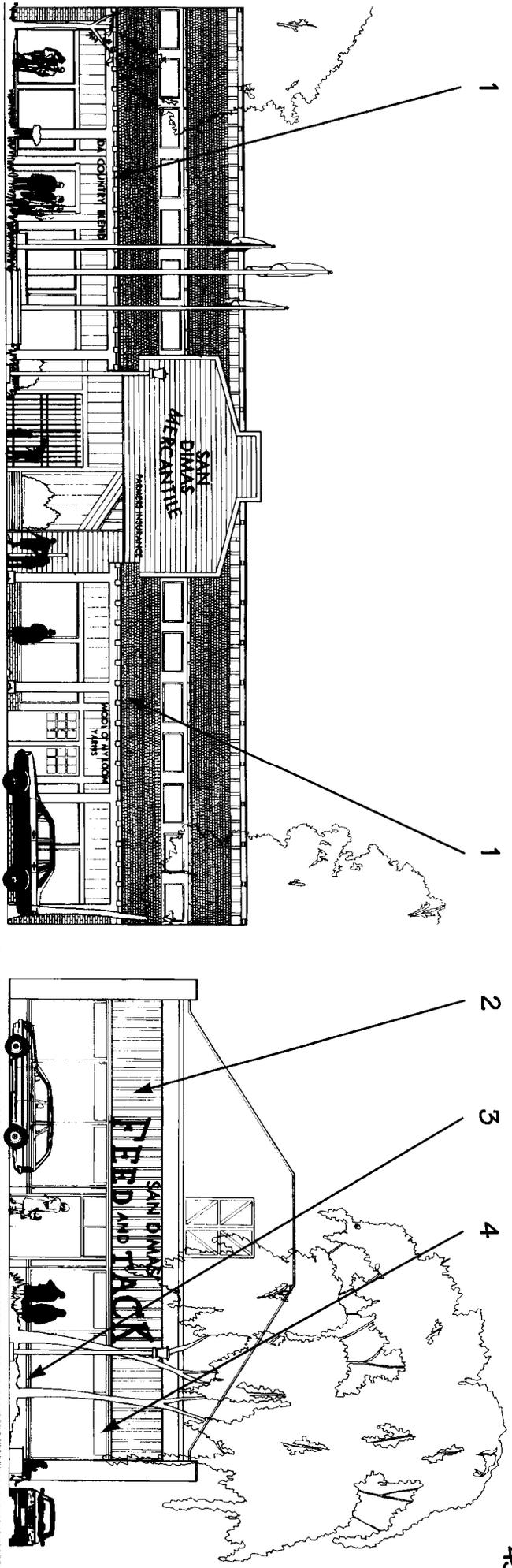
44

114 W. BONITA AVENUE

120 W. BONITA AVENUE

ADDRESS	TYPE			STOREFRONT					PARAPET				SIDEWALK COVERINGS AND AWNINGS			GENERAL								
	ALTERED	UNALTERED	NEW	RESTORE	DISPLAY	ENTRY DOOR	TRANSOM	KICKPLATE	FINISH	SIGNAGE	REPAIR	LACKS DETAIL	SILHOUETTE	COPING	EXTEND	AWNING	COVERING	LACKS DETAIL	REDESIGN	REPAIR	REPLACE	REMOVE	NOTES*	
138 W. BONITA AVENUE							2	3																1
142 W. BONITA AVENUE																4								

*1 A GOOD EXAMPLE OF INCORPORATING SIDEWALK COVERING INTO DESIGN.



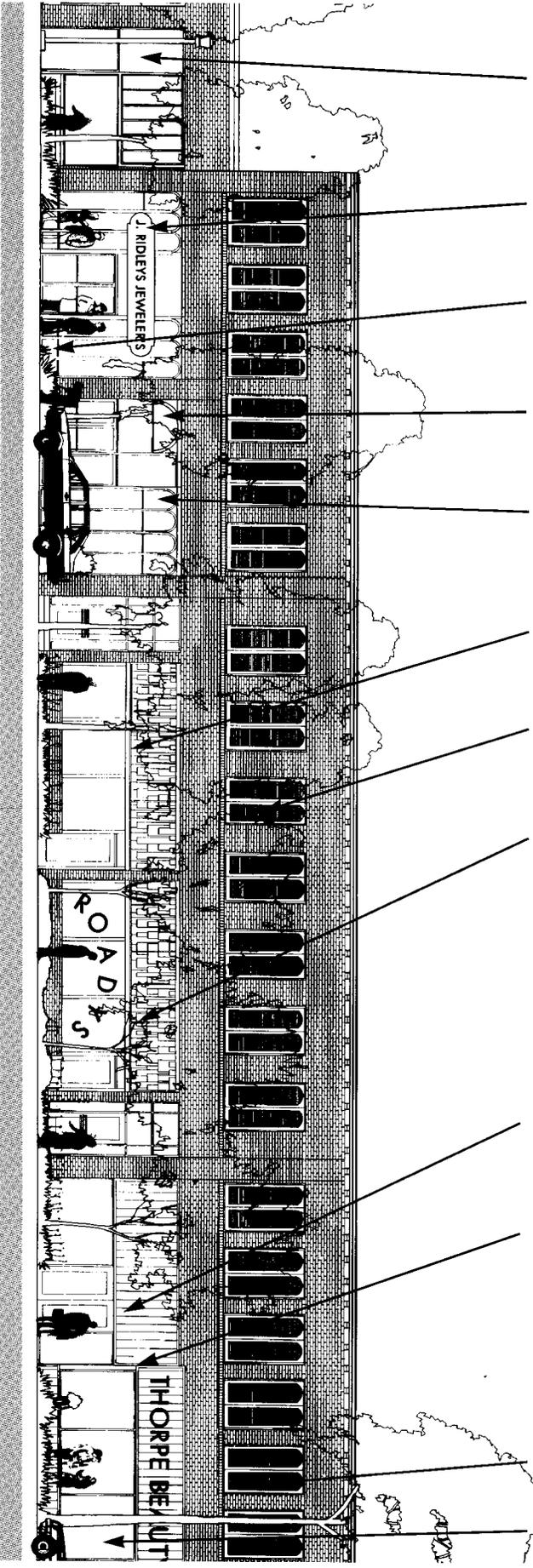
138 W. BONITA AVENUE

142 W. BONITA AVENUE

ADDRESS	TYPE			STOREFRONT					PARAPET			SIDEWALK COVERINGS AND AWNINGS			GENERAL								
	ALTERED	UNALTERED	NEW	RESTORE	DISPLAY	ENTRY DOOR	TRANSOM	KICKPLATE	FINISH	SIGNAGE	REPAIR	LACKS DETAIL	SILHOUETTE	COPING	EXTEND	AWNING	COVERING	LACKS DETAIL	REDESIGN	REPAIR	REPLACE	REMOVE	NOTES*
150 W. BONITA AVENUE							1																
152-168 W. BONITA AVE.					2		3	4	5												6	7	8/9

*8 RECESS THE STOREFRONT TO ALIGN WITH OTHER FRONTS.
 *9 RECONSTRUCT THE BRICK PIER AT THIS LOCATION TO MATCH OTHER PIERS ALONG FACADE.

- 1
- 2
- 4
- 7
- 2
- 3
- 6
- 3
- 3
- 9
- 6
- 8

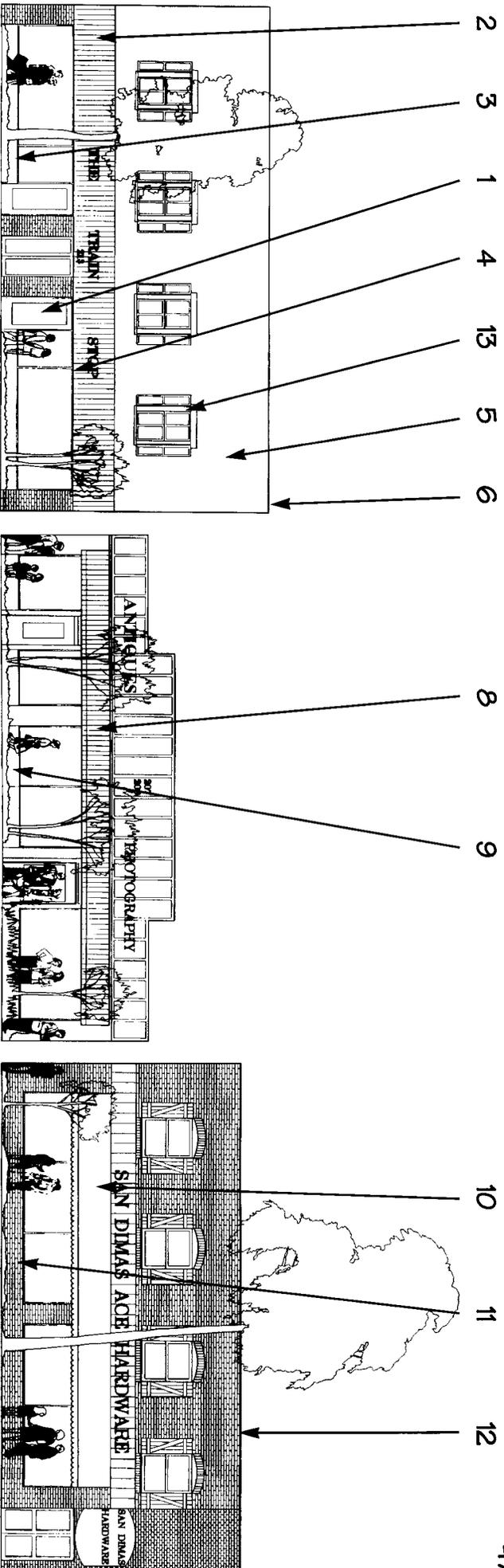


150 W. BONITA AVENUE

152-168 W. BONITA AVENUE

ADDRESS	TYPE			STOREFRONT							PARAPET			SIDEWALK COVERINGS AND AWNINGS				GENERAL					
	ALTERED	UNALTERED	NEW	RESTORE	DISPLAY	ENTRY DOOR	TRANSOM	KICKPLATE	FINISH	SIGNAGE	REPAIR	LACKS DETAIL	SILHOUETTE	COPING	EXTEND	AWNING	COVERING	LACKS DETAIL	REDESIGN	REPAIR	REPLACE	REMOVE	NOTES*
213 W. BONITA AVENUE	/			/		1	2	3	4		5			6		7							13
209-207 W. BONITA AVE							8	9															
201 W. BONITA AVENUE							10	11						12									

*13 THE UPPER-FLOOR WINDOW FRAMES ARE IN DISREPAIR. SHUTTERS ARE UNDERSCALED, AND SIMPLE DETAILS, SUCH AS ATTIC VENTS, HAVE DETERIORATED.



213 W. BONITA AVENUE

209-207 W. BONITA AVENUE

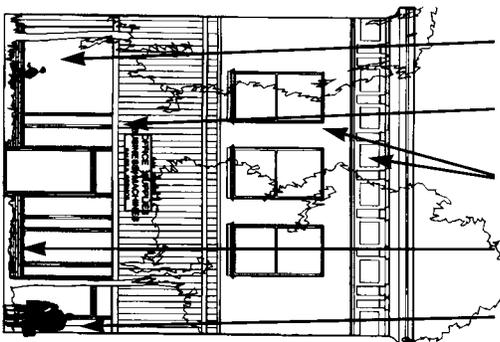
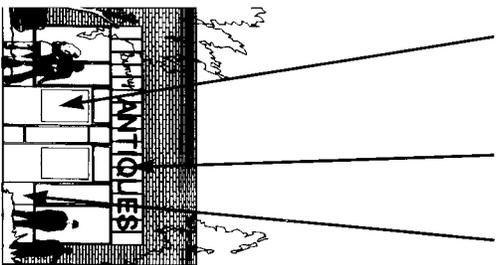
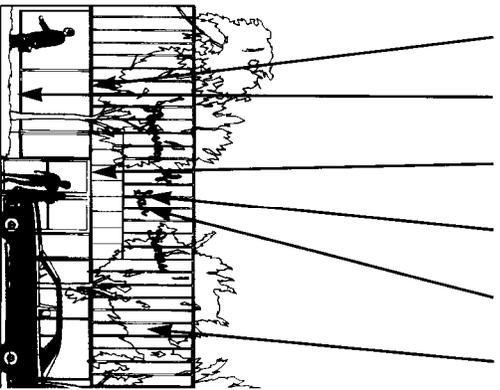
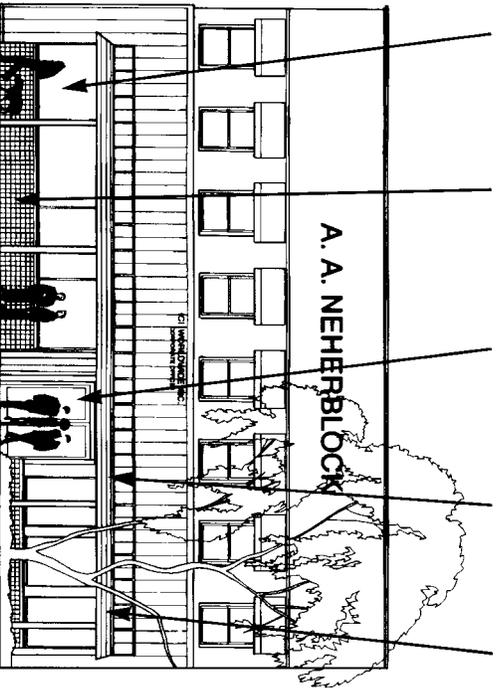
201 W. BONITA AVENUE

ADDRESS	TYPE			STOREFRONT								PARAPET			SIDEWALK COVERINGS AND AWNINGS		GENERAL							
	ALTERED	UNALTERED	NEW	RESTORE	DISPLAY	ENTRY DOOR	TRANSOM	KICKPLATE	FINISH	SIGNAGE	REPAIR	LACKS DETAIL	SILHOUETTE	COPING	EXTEND	AWNING	COVERING	LACKS DETAIL	REDESIGN	REPAIR	REPLACE	REMOVE	NOTES*	
175 W. BONITA AVENUE	/			/	1	2	3	4											5					
169 W. BONITA AVENUE	/						6	7		8		9						10						11
165 W. BONITA AVENUE						12	13	14																
163 W. BONITA AVENUE				/	15		16	17	18															19

48

**11 THE FACADE HAS INAPPROPRIATE LIGHTING DEVICES, WHICH SHOULD BE REMOVED.
 *19 AT THE SECOND-STORY CORNICE, MOLDING AND BRICK ARE IN EXCELLENT CONDITION.

1 4 2 3 5 6 7 10 11 8 9 12 13 14 15 16 19 17 18



175 W. BONITA AVE.

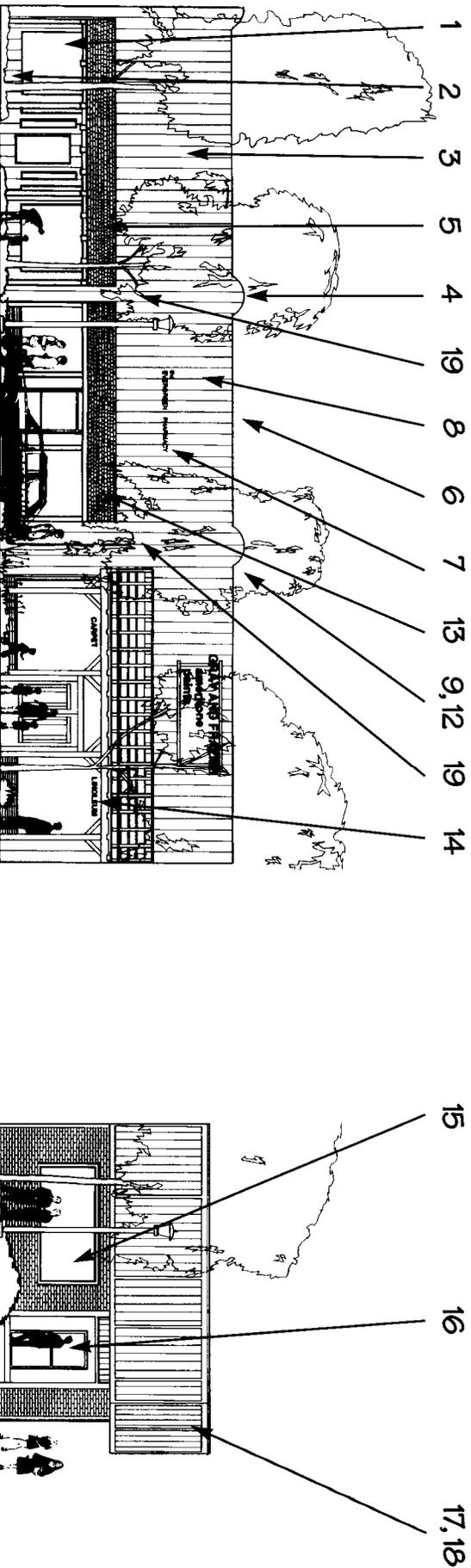
169 W. BONITA AVE.

165 W. BONITA AVE.

163 W. BONITA AVE.

ADDRESS	TYPE				STOREFRONT				PARAPET				SIDEWALK COVERINGS AND AWNINGS				GENERAL		NOTES*					
	ALTERED	UNALTERED	NEW	RESTORE	DISPLAY	ENTRY DOOR	TRANSOM	KICKPLATE	FINISH	SIGNAGE	REPAIR	LACKS DETAIL	SILHOUETTE	COPING	EXTEND	AWNING	COVERING	LACKS DETAIL		REDESIGN	REPAIR	REPLACE	REMOVE	
161 W. BONITA AVENUE	/						1	2				3	4	5									19	
157 W. BONITA AVENUE										6	7	8	9		13									19
155 W. BONITA AVENUE							10					11	12	14										19
151 W. BONITA AVENUE					15	16						17	18											20

**19 DOWNSPOUTS ARE EXPOSED AT TWO LOCATIONS AND SHOULD BE REMOVED OR CONCEALED.
*20

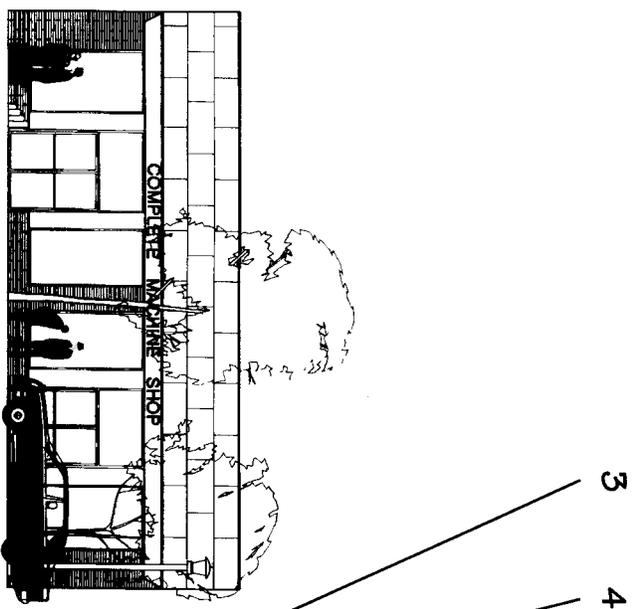
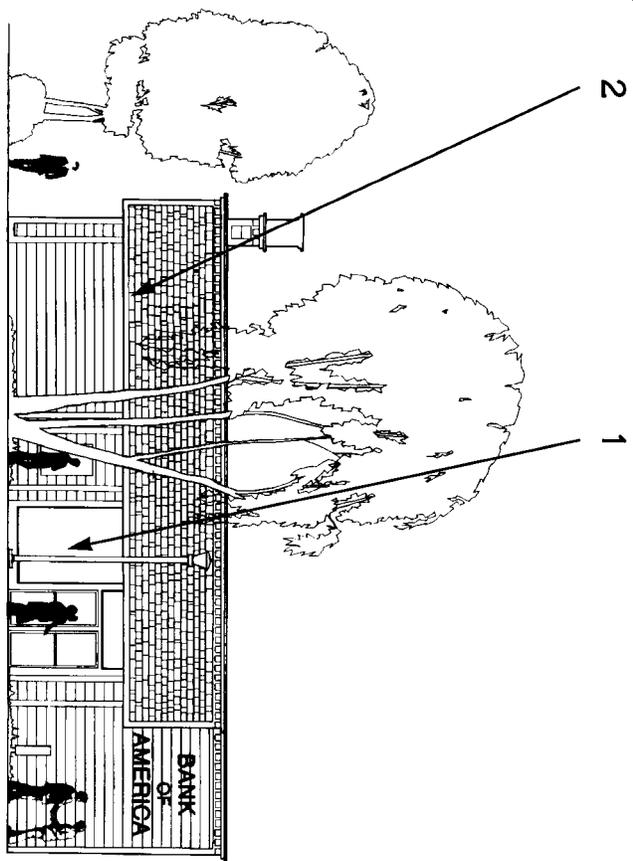


161 W. BONITA AVE. 157 W. BONITA AVE. 155 W. BONITA AVE.

151 W. BONITA AVENUE

ADDRESS	TYPE				STOREFRONT					PARAPET			SIDEWALK COVERINGS AND AWNINGS			GENERAL									
	ALTERED	UNALTERED	NEW	RESTORE	DISPLAY	ENTRY DOOR	TRANSOM	KICKPLATE	FINISH	SIGNAGE	REPAIR	LACKS DETAIL	SILHOUETTE	COPING	EXTEND	AWNING	COVERING	LACKS DETAIL	REDESIGN	REPAIR	REPLACE	REMOVE	NOTES		
135 W. BONITA AVENUE					1																				
131-129 W. BONITA AVE																									
125 W. BONITA AVENUE																									

50



135 W. BONITA AVENUE

131-129 W. BONITA AVENUE

125 W. BONITA AVENUE

**Town Core
Residential
Guidelines**

Town Core Residential

The many small residential streets bounded by Arrow Highway on the south, Gladstone Street on the north, Walnut Avenue on the east, and the 210 freeway on the west form the majority of the historic building stock of San Dimas. This underlying structure (morphology) of the town core was laid down in 1887 with the coming of the Santa Fe Railway. Development in these areas began late in the 19th century and continued until the Second World War.

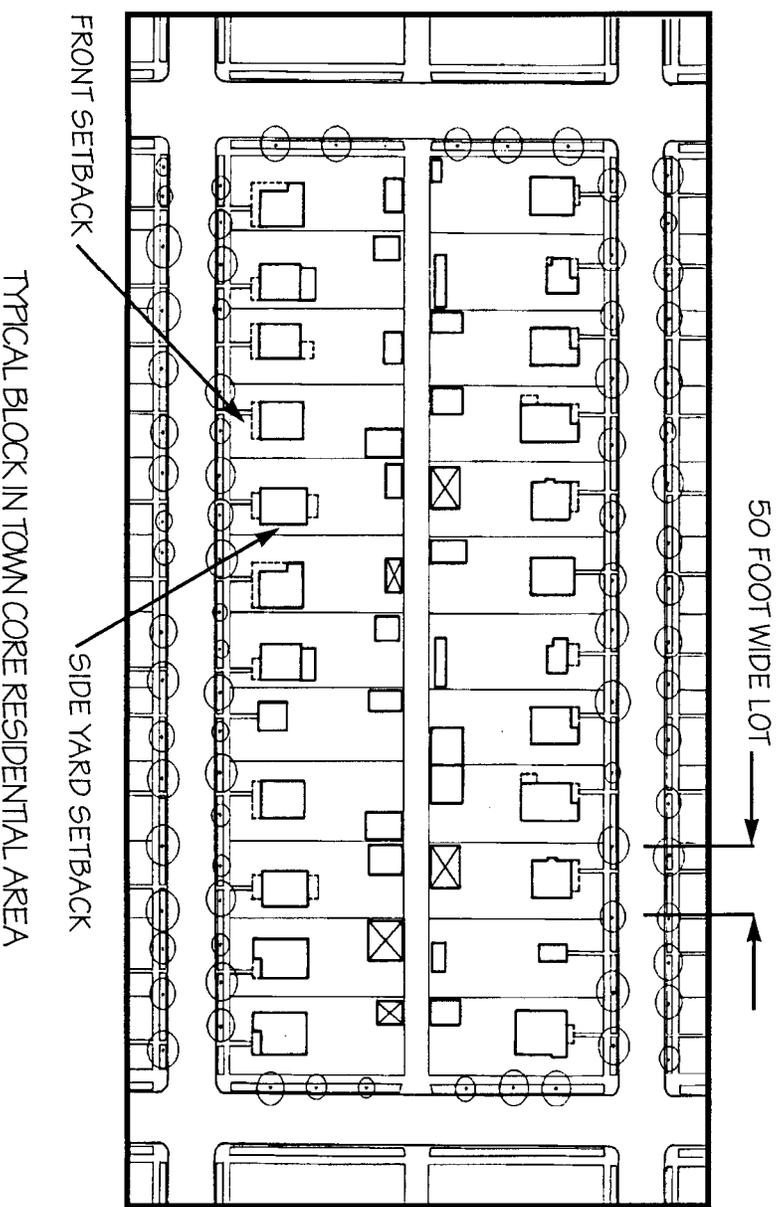
Most blocks within the Town Core are 600 feet long in the east-west direction and 300 feet long in the north-south direction. These blocks are bisected in the east-west direction by a service lane or alley. Lot sizes are typically 50 feet wide and 140 feet deep. Nearly all lots front an east-west street and are accessible from the rear via the alleys. To facilitate surface drainage, the east-west streets are severely cambered. Landscaped parkways line the sidewalks of most streets. The traditional development of the 50-foot-wide lot is to build to the 20-foot front-yard setback and to the five feet side-yard setbacks. Vehicular access is taken from the back alley; with such narrow lots, vehicular access from the street is undesirable because the resultant streetscape is of garage doors and paving with very little

landscaping. The severe road camber makes curb cuts for vehicular access technically difficult. Where curb cuts and garages have been allowed in recent years, the results are visually unsatisfactory.

Currently, the alleys throughout the Town Core are not well maintained or visually pleasing. Various planning requirements help to control development along the street fronts and the results are homogeneous and successful. The requirements along the lanes are not as clear, and the results are

less desirable. An organized strategy of public and private improvements for the alleys will result in a greater willingness on the part of residents to use them for access to parking.

Parkways along most streets present difficult maintenance problems both for residents and the city. These parkways and their landscapes are significant contributors to the streetscape and should be maintained. The city could initiate an incentive program to encourage residents to maintain the parkways in front of their houses.



Town Core Residential

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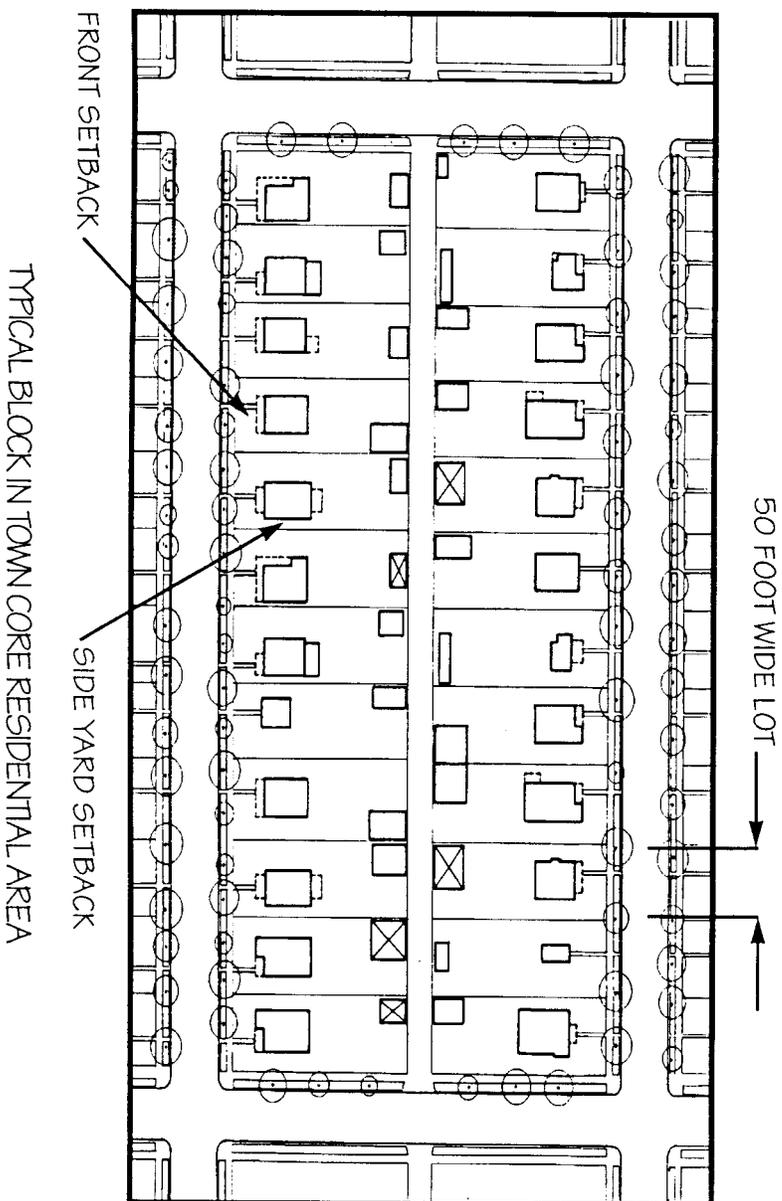
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Town Core Residential

KEY ISSUES

- Maintenance and enhancement of qualities inherent in the original planning of this district.
- Protection of existing historic buildings.
- Enhancement of the streetscape with public improvement projects.
- Protection of existing mature landscape.
- Consider providing park or recreational facilities within the district east of San Dimas Avenue and north of Bonita Avenue.

GENERAL RECOMMENDATIONS

- Large mature trees should be protected.
- North-south streets should meet similar planning standards as east-west streets (e.g. setback landscaping, sidewalks, etc.).
- A consistent setback policy should be established for the alleys.
- Develop an incentive program for alley cleanup by residents.
- Parkways should be retained between sidewalks and streets.

RECOMMENDED PUBLIC IMPROVEMENTS

- Parkways that have been replaced with concrete should be returned to landscape.
- A street lighting program should be introduced.
- Overhead power and telephone lines along streets should be placed underground or along the alleys.
- Pave alleys and add street lights with low level lighting (max. 12 feet high), so that they are an attractive alternative to on-street parking.

RECOMMENDED PRIVATE IMPROVEMENTS

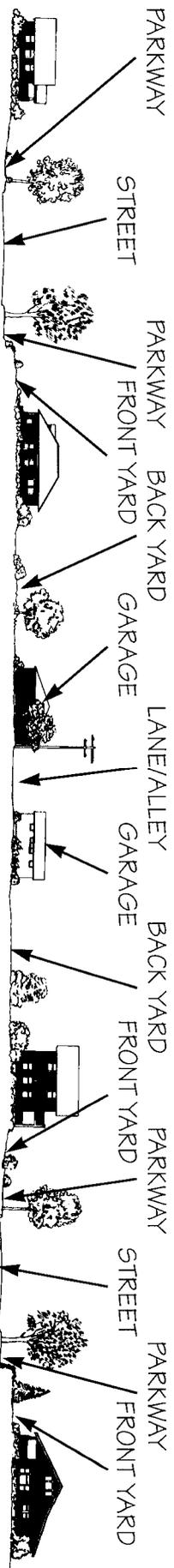
- Limit building height to 30 feet for residential buildings.
- Existing setback requirements should be maintained. Front setbacks should not be less than those for adjoining properties.
- Landscaped front yards should be maintained and never paved for parking or vehicular access.
- Fences should be made of wood.

DISCOURAGED PRIVATE IMPROVEMENTS

- Additions to historic buildings should harmonize with the architecture of the building. (Note: For specific guidelines for additions to existing buildings, see page 77)
- New building slabs should be 2 feet above the existing grade of front yard to relate to the historic building morphology.
- Roof pitches for all structures should not be less than 3 in 12.
- Parking should be entered only off back alleys, and parking should be provided in garages.
- Walls, fences or doors along lanes should be included in plan, for new construction or rehabilitation.

DISCOURAGED PRIVATE IMPROVEMENTS

- Infilling or transforming existing front porches should be discouraged.
- Additional curb cuts.
- Multi-family apartment buildings and buildings out of character with the area.
- Garages and parking entered from streets should be discouraged.



TYPICAL SECTION THROUGH TOWN CORE RESIDENTIAL AREA

Along San Dimas Avenue



Along San Dimas Avenue between Bonita Avenue and Gladstone Street are many of the finest, older buildings in the Town Core. Along either side of the roadway are narrow parkways planted with mature oak trees. This combination of mature oak and large, older houses is, along with the Bonita Avenue Frontier Village, responsible for the townscape character that gives San Dimas its identity. Appropriate measures should be taken to protect both the historic houses and the mature native trees along San Dimas Avenue.

San Dimas Avenue is wider than the other roads within the Town Core area. It is the major connection north to Foothill Boulevard and south to Via Verde. Many people who use the downtown area arrive by travelling along San Dimas Avenue.

The older houses along San Dimas Avenue are often larger and grander than most houses in the remainder of the Town Core. Setback distances are for the most part consistent, but the scale and quality of buildings change from smaller and less grand to larger and more grand from Bonita Avenue toward Gladstone Street.

In recent years, commercial and office professional development has augmented, and in some cases, replaced

residential development along San Dimas Avenue between Bonita Avenue and Fourth Street. These newer, office professional, and commercial projects are in many cases insensitive to the pattern and quality of development established by the historic building fabric. Though commercial development along this section of San Dimas Avenue is regrettable, certain less intensive professional and commercial uses are more desirable in this traditionally residential district. Only uses that do not generate a high parking demand should be considered as appropriate.

Many of the larger, older houses along San Dimas Avenue could be successfully converted to uses such as professional offices without affecting their visual appearance. This change of use is undoubtedly the preferred option if the alternative is demolition and redevelopment. Should office professional and commercial development continue along San Dimas Avenue, this is the approach that is recommended. In any case, office professional and commercial development above Fourth Street should be discouraged.

Any additional parking that may be required should be incorporated so that curb cuts are minimized and parking areas are not visible from the street.

KEY ISSUES

- Maintenance of existing character.
- Protect existing buildings.
- Protect existing trees.
- Facilitate use of some residential buildings as commercial premises.
- Enhance streetscape with public improvement projects.

GENERAL RECOMMENDATIONS

- Architectural review of new construction should require the applicant to show the project in neighboring context.
- The development of inner block parking should be encouraged to support new, office professional uses in existing historic residential buildings.
- Large trees should be protected.
- Any further road widening should be discouraged.

RECOMMENDED

PUBLIC IMPROVEMENTS

- Parkways should be retained or widened between the sidewalk and street. Parkways should be landscaped to include new elements, in addition to existing trees.
- A street lighting program should be

introduced that is sensitive to historic context.

- Introduce boundary/gateway markers at San Dimas Avenue and Gladstone Street, if within a historic district.
- Introduce paving stone or brick crosswalks at significant crossing points.

RECOMMENDED

PRIVATE IMPROVEMENTS

- Limit building height to 30 feet except for special features.
- Existing setbacks should be maintained.
- Landscaped front yards should be maintained if buildings are converted for office professional uses.
- Existing residential buildings should be preserved and used as residences, or carefully rehabilitated and adapted for office professional uses below Fourth Street only.
- Existing parking that is visible from the street should be screened with landscaping or new construction.
- Signs for office professional and commercial properties along San Dimas Avenue should be designed to be compatible with the residential character of the street. Small unilluminated signs designed to be hung or placed on a building facade are acceptable.

DISCOURAGED

PRIVATE IMPROVEMENTS

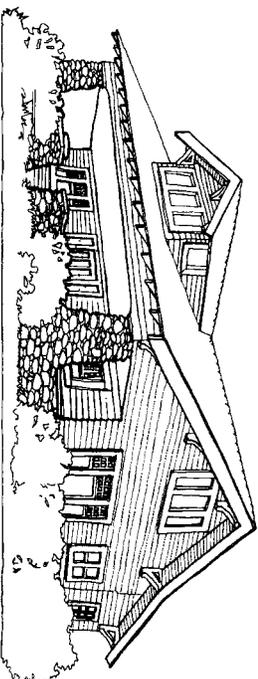
- Conversion of landscaped front yards into paved areas.
- Setbacks should not be less than those existing on either side of the project site.
- Existing residential buildings should not be demolished.
- Mature landscape should not be destroyed.
- Additional curb cuts should be discouraged.
- Commercial development or the conversion of residential properties for office professional and commercial uses should be discouraged along San Dimas Avenue above Fourth Street.
- Freestanding, monument or illuminated signs along San Dimas Avenue should be discouraged except in the case of churches and community buildings.

BUNGALOWS

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Perfect Gems of Home Com-
fort and Attractiveness

My designs have been selected from the very best types of bungalows in Southern California, which have become so popular throughout America. They are practical in any part of the country. Special specifications are prepared by an expert familiar with all the details of eastern and northern localities.

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Take Advantage of My Special Offer

I will send my book containing exterior and interior views of typical one and a half and two-story California residences—also 24 California Bungalows—prepaid in one package for one dollar—post office or express money order. These houses range in price from \$1,500 to \$10,000, and are the very best examples of Southern California Architecture.

To all who order plans this dollar will be rebated.

My experience of over ten years in the East enables me to prepare specifications and make structural details suitable for building these houses in cold as well as in warm climates

My terms, for making plans, etc., are stamped on the back of each photograph.

These designs are entirely different from anything that has been published along these lines.

F. G. Brown Architect

624-5 Security Bldg.

LOS ANGELES, CAL.

Town Core Houses

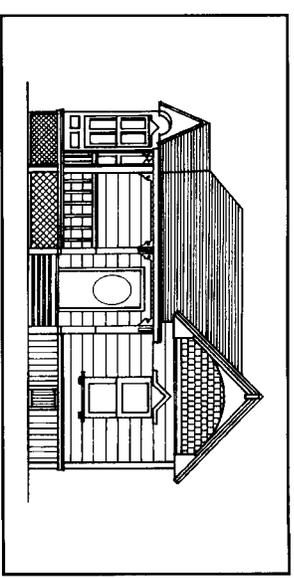
This section introduces four groups of historic styles of prewar residential architecture that frequently occur throughout the Town Core area. Each of the four groups is illustrated with measured elevations. A short history of each style is also presented. Both the background history and illustrations are shown here to assist the home owner in identifying and understanding the important, special characteristics of the buildings discussed. This guide should be a reference for any rehabilitation or new construction within the Town Core area.

Many older homes have gone through minor or significant alterations and adaptations over the years, and some features explained may have been removed. When undertaking further work, the home owner should consult the information within the guidelines and formulate a design strategy that does not sacrifice the significant architectural qualities of the building. Furthermore, it may be possible to reinstate or restore significant architectural details.

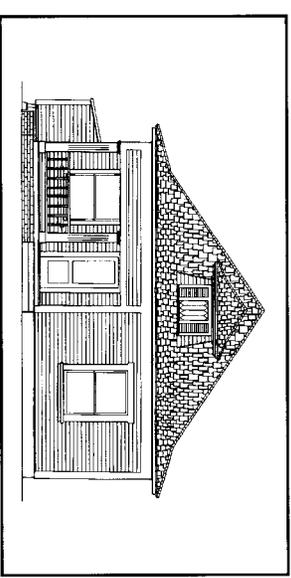
It should be pointed out that the plan of a building is more than just a layout of rooms; the plan is a two-dimensional representation of the way spaces interrelate and ultimately the

way the spaces are used. Embodied within the plan is the spirit and character of the building and its architecture. Changes or additions to the plan of a building should be carried out in the spirit of the original design.

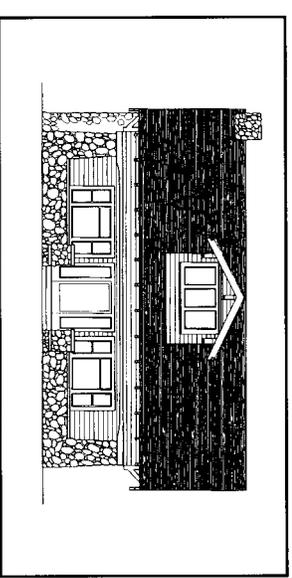
There are certain fine, historic homes in San Dimas that may not appear to be covered by the styles described in these guidelines. This is not an oversight nor should it suggest that these houses are not significant to the historic townscape of San Dimas. It would be impossible in these guidelines to cover all the variations of a particular style or architectural theme. Therefore we are limited to discussing those styles that are most representative and, consequently, most useful to the largest number of homeowners.



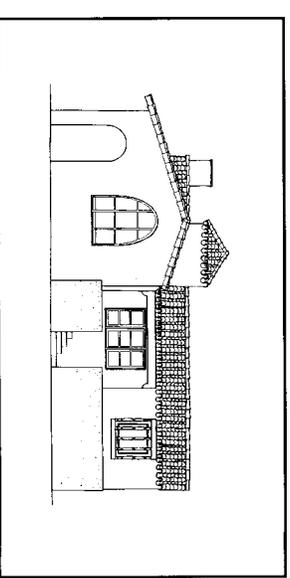
QUEEN ANNE



COLONIAL REVIVAL



CRAFTSMAN BUNGALOW



SPANISH COLONIAL REVIVAL

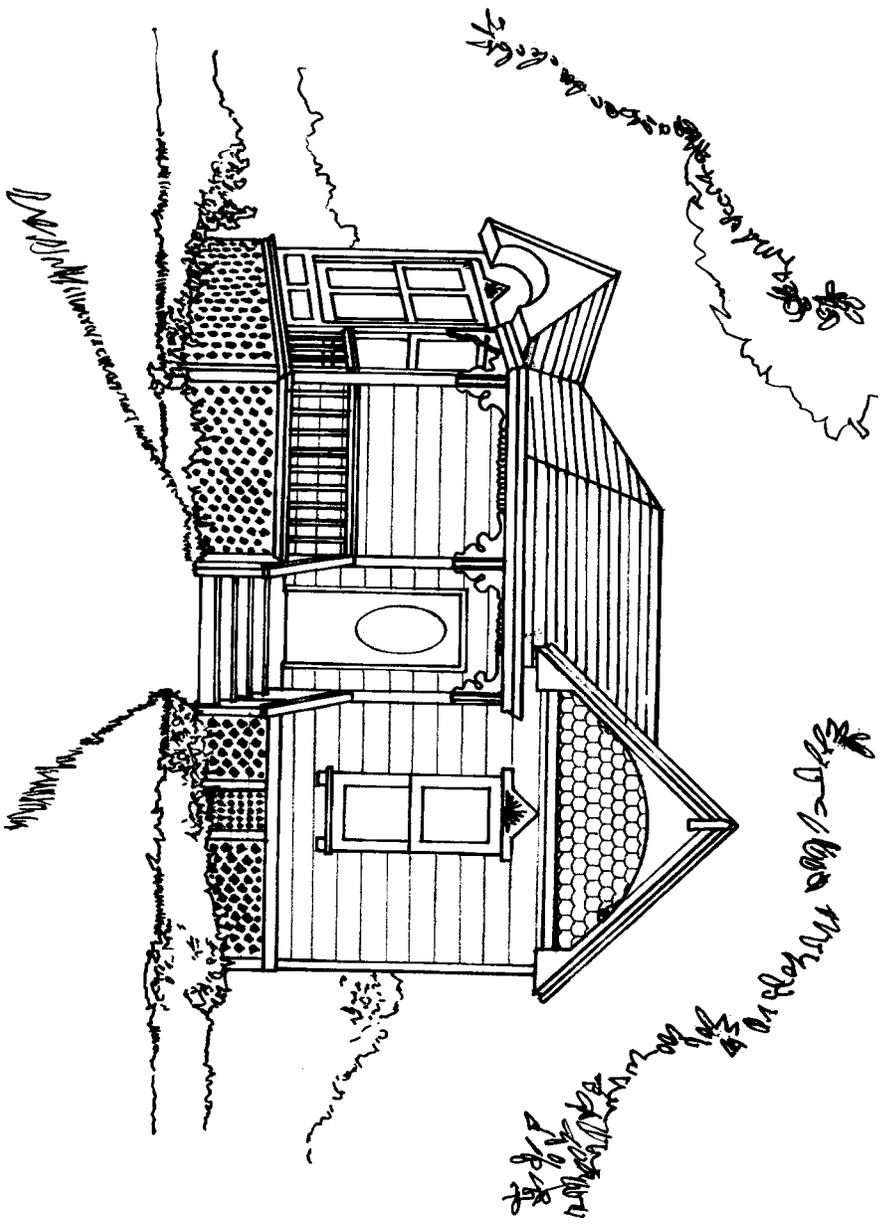
Queen Anne

Queen Anne architecture is based on the manor houses of the British architect Norman Shaw. The style was commonly referred to as 'picturesque,' in which the pieces of the building were collected together to form a picturesque composition.

The Queen Anne house is a mixture of different volumes and textures. The picturesque quality of the typical Queen Anne house is emphasized by the use of these different materials and by an asymmetrical composition. The merging of different roof shapes, such as round-corner towers with peaked caps intersecting pitched gables, emphasizes the asymmetry of the plan. Details are classical in nature. Columns, dentils, scrolls, and sunbursts are used.

The picturesque assembly results in an irregular floor plan and an irregular structural arrangement. Despite this irregular arrangement, spaces flow easily from one to another around a large central hall. The rooms themselves are full of interesting angles and corners, and are further elaborated by verandahs, towers, single and double-bay windows, and projecting gables. The San Dimas Mansion, located at 121 North San Dimas Avenue, is an outstanding example of the Queen Anne style.

The Queen Anne Cottage is also well represented in the Town Core of San



Dimas. The floor plan is a smaller-scale version of the Queen Anne House floor plan. Rooms are connected through archways, and the central space is more of a central vestibule than a hall. The appearance of the one or two-story cottage is overwhelmed by a large gable, which is usually decorated with shingles cut in different patterns. Typically the Queen Anne Cottage has a bay window that, together with a cut-away corner, forms an entrance porch under the gable.

Plan

- The plan is irregular.
- Rooms radiate around a central hall or vestibule.
- Spaces flow from one to another, although the rooms remain well-defined as individual entities.
- Rooms are irregular in shape and size.
- Rooms are connected together through archways.

Roof

- The main roof is steeply pitched.
- A gable roof is presented to the street with overhanging eaves.
- At the corner, spindled brackets support the overhang and a pendant.
- An attic dormer window functions as a vent or light source and adds to the irregular image of the style.
- Typical roofing materials are wood or composition shingles.

Porch

- Typically, the front porch is wide with a wraparound verandah.
- Alternatively, a cutaway corner together with a front bay window form an entrance porch under an oversized gable.
- Decorative columns support the gable or porch roof.
- Porch details include cutout stickwork or carved balustrades.
- Balconies are sometimes recessed into the second floor.

Walls

- Exterior walls are covered with horizontal clapboards or drop siding, which often extend over the foundation to the ground.
- The gables are ornate with decorative shingles cut in diagonal and half-round patterns.
- The gable might also be framed with intricate bargeboard, stamped with a sunburst, and topped with a finial.
- A less elaborate gable may only have scalloped shingles and a perimeter of dentils.

Windows

- Windows are always divided into smaller panes.
- With double-hung windows the upper part is typically surrounded by small squares of flashed glass.
- Glass is often patterned or colored for use in windows and doors. Sometimes two pieces of glass would be installed to create a third hue.
- Windows in the main front rooms are likely to be extra large and are often paired or have sidelights.
- Leaded, stained-glass windows are common, especially for the stair-landing window.
- Windows have broad wooden surrounds.

Columns and Railings

- The Queen Anne-style column represents no single motif, but it is a mixture of styles; the column has a beaded base, truncated shaft, and a hood capital.
- Detailing of the columns is not strictly classical but is derived from classical designs.
- Wooden railings around the porch usually have cut out stickwork or carved 'table leg' balusters.

Colors

- Queen Anne houses were originally painted several different dark colors to highlight all the intricate detailing.

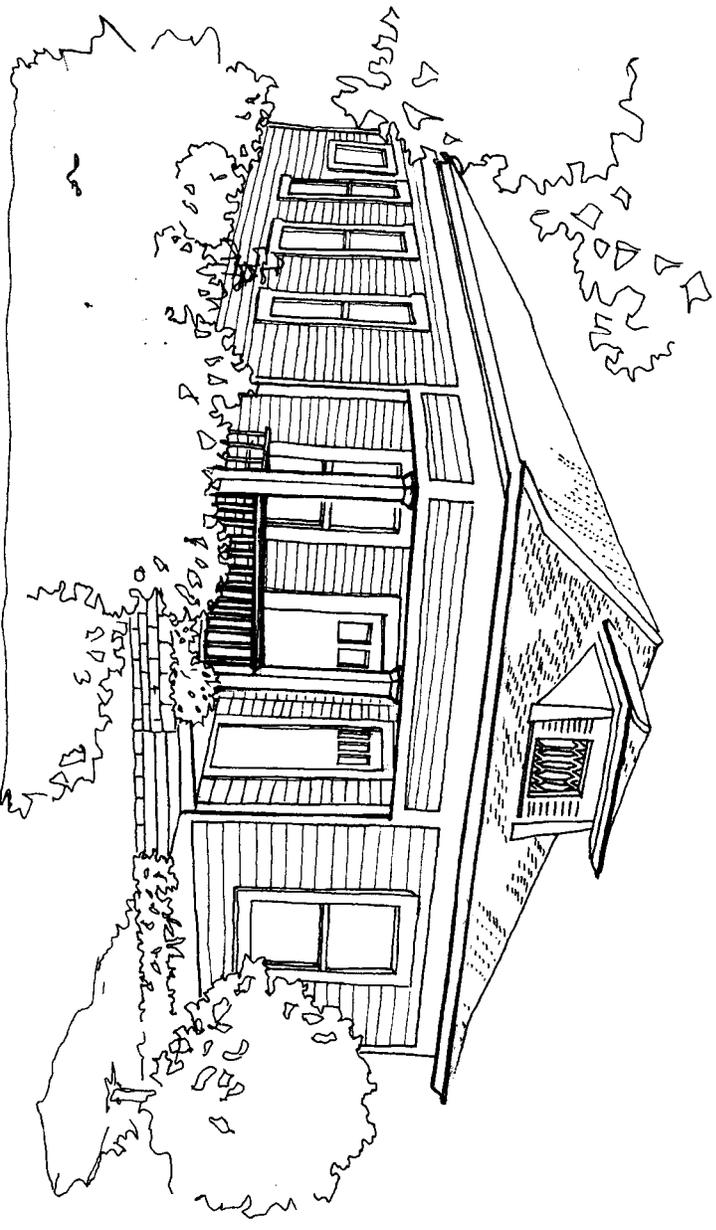
Foundations

- Foundations are always raised, and the building often has a partial basement. The raising of the Queen Anne Cottage on a high foundation gives the diminutive building a grander presence.
- Foundations are usually covered with horizontal or vertical siding to form a skirt around the base of the building. The building appears larger than its floor plan would indicate.

Colonial Revival

The picturesque architectural styles of the Victorian era were followed by the Colonial Revival in the last years of the 19th century. A return to a more symmetrical style was a result of the nostalgia generated by the 1876 Philadelphia Centennial and the 1893 Columbian Exposition in Chicago, which favored the neoclassical style. Houses took on straighter lines and flattened ornamentation. San Dimas has a number of such houses in the Town Core area.

Typically, the houses of the Colonial Revival are one-story houses on raised foundations. A dormer window protrudes from the center of a hipped roof, which often has bell-cast ends. The design is very compact, with an emphasis on strict geometrical forms and classically inspired decorations. The floor plan is rectangular with the short side oriented to the street. The living room is the room closest to the street and is entered from the porch.



Plan

- The plan is rectangular.
- The porch is recessed at the front under the hipped roof.
- Sometimes a sleeping porch is built at the rear.
- The living-room on the street often has a slanted or square bay window.
- There are often modest bay projections (slanted or square) at the sides of the house.
- Unlike the later Craftsman house the Colonial Revival house has no built in furniture elements.
- The planning is more formal than either the planning of the Craftsman house or the Queen Anne house.

Roof

- The roof is hipped, of moderate steepness, and often has a bell-cast shape.
- The roof has a centrally placed dormer window to light and ventilate the attic. The dormer breaks up the mass of the large roof.
- The attic was not designed and is rarely converted to living space.
- The large, hipped roof reaches out over the recessed porch and rests on classical columns.

Porch

- The porch is generally recessed under the hipped roof.
- In the recessed configuration, the porch appears as a quadrant of the plan, a kind of outdoor room.
- As the plan has no entry hall, you enter the house directly from the recessed porch. Thus the porch acts as a foyer.
- An attached porch was also designed for the Colonial Revival house, but this version is less common in San Dimas.
- The attached porch has a small, hipped roof that attached to the main roof.
- In both cases, the porch has neoclassically inspired columns supporting the roof.
- A terraced stoop often flanks the front porch steps.

Colors

- Originally, the Colonial Revival house was painted white or cream or subdued tones of gray.
- Trim was usually white with black window sash.

Windows

- Windows are small-paned and made of wood.
- Windows are usually double hung.
- Due to the long deep lots, light is admitted mainly through the front and rear, and the largest windows appear at these locations.
- Side windows are often square with angled bay windows, which also admit light into the house from the front and rear directions.
- Typically, the living room has a square or angled bay window facing the street.
- Wide and flat wooden trim frame the windows.
- Windows are sometimes shuttered.

Walls

- The walls are typically covered with narrow clapboards.
- The detailing of the walls is classically inspired with cornice and entablatures running along the eave.

Columns and Railings

- Columns are often abbreviated and rest on a short wall that encloses the porch.
- Character of the columns varies from house to house. They can be square and chunky with Doric features or turned and slender with simplified Ionic capitals.
- A railing design sensitive to the colonial motif is integrated into the column rhythm.
- Stairs to the raised porch did not originally have railings. If the foundation is high, railings might have been added later for safety.

Foundations

- The foundation of the Colonial Revival house is always raised. The height of the foundation gives the building a grander scale and sets it above the street.
- The foundation is usually covered with drop siding.

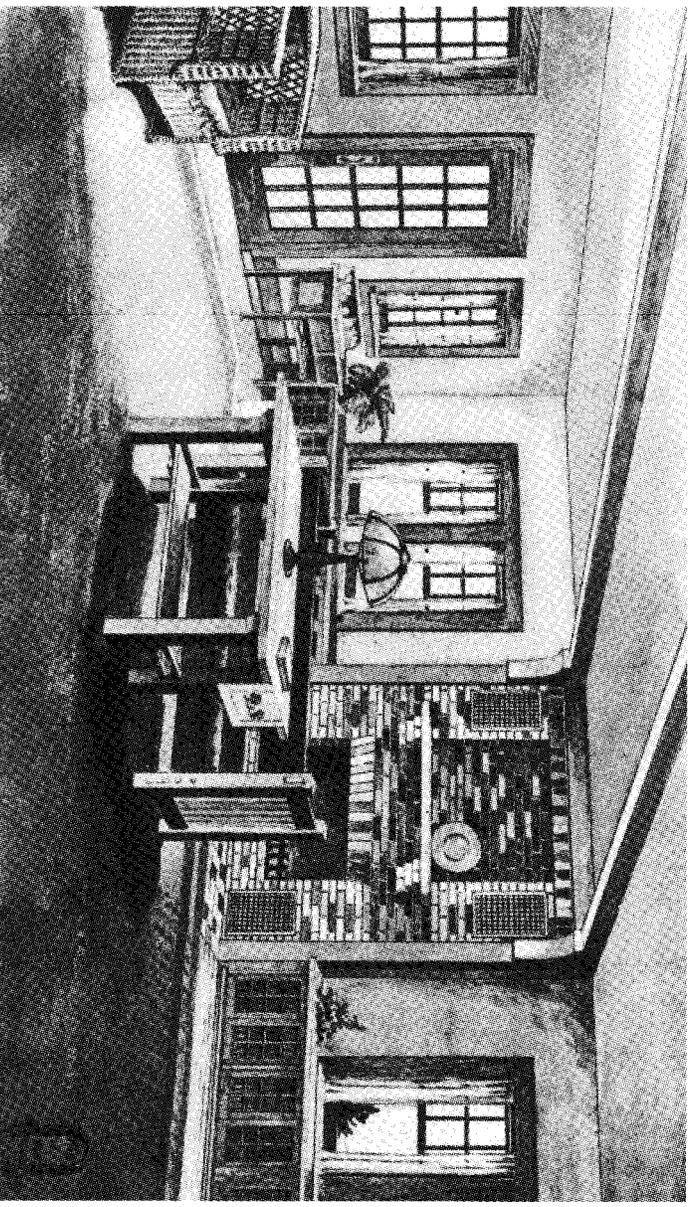
Craftsman

INTRODUCTION

The Craftsman style was derived from the traditions of the Arts and Crafts movement (1876-1916), which originated in England through the efforts of William Morris. In America, the foremost proponent of this movement was writer and designer Gustav Stickley.

The Craftsman period was a reaction to the machine age and mass-produced detail of the Victorian era. Part of the philosophy of Morris and Stickley was “to teach that beauty does not imply elaboration or ornament.” The Craftsman style, centered in Southern California, reflected simplicity of form and “natural” materials, with an emphasis on wood, native stone, and earth-toned colors. As the Craftsman movement encouraged interaction between indoors and nature, verandahs and porches act as transitory spaces.

The Craftsman houses found in San Dimas are typically Craftsman bungalows. The term “bungalow” was derived from the Hindustani word meaning “belonging to Bengal.” The British Anglicized the term to “bungalow” and used it to describe resthouses along the main road. The houses were low in profile with



TYPICAL INTERIOR OF A CRAFTSMAN HOUSE

verandahs. A broad gable roof creates the aesthetic character of the bungalow by making sharp contrasts in line and shade. Overall proportions are low to blend with the site.

The floor plan of the bungalow is an expression of the Craftsman ethic. The front door opens directly into the living room, which itself spills directly into the dining room. The space is free flowing without corridors. Key design factors were comfort and convenience.

The interior of the Craftsman Bungalow uses wood for nearly all

elements. The walls, floors, beams, built-in cabinets, and benches provide a wealth of wood grain texture and pattern. Wood is usually stained and not painted.

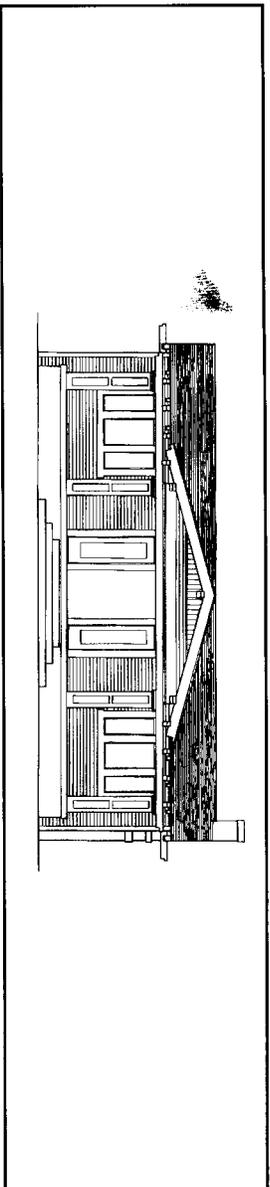
Bungalow houses became extremely popular in California from 1900 to 1923. People liked the informal plans, and builders had a variety of bungalow plan books from which to build something everyone could afford. The new attitude toward comfort and convenience marked the introduction of the 20th century California way of life.

Versions

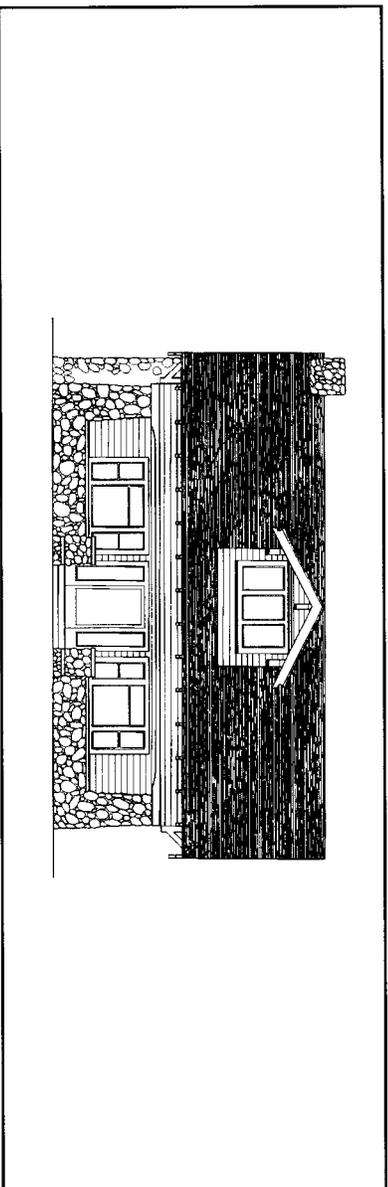
A majority of the old houses in the San Dimas Town Core area are different versions of the Craftsman Bungalows. They are one, one and a half, and two-story houses that can be recognized by the use of natural materials, their emphasis on structural forms, and their demand for fine craftsmanship. The word “bungalow” refers to the casual and informal way of life that the style promotes, rather than to the height of the building.

The exterior images of a one-story Craftsman Bungalow and 1 1/2-story Craftsman Bungalow differ chiefly in the orientation of their broadly pitched gable roofs. The latter version usually has its roof facing broadside to the street. With a dormer window, it maintains the visual image of having a gable over the porch. The dormer window brings light to the second-floor living quarters.

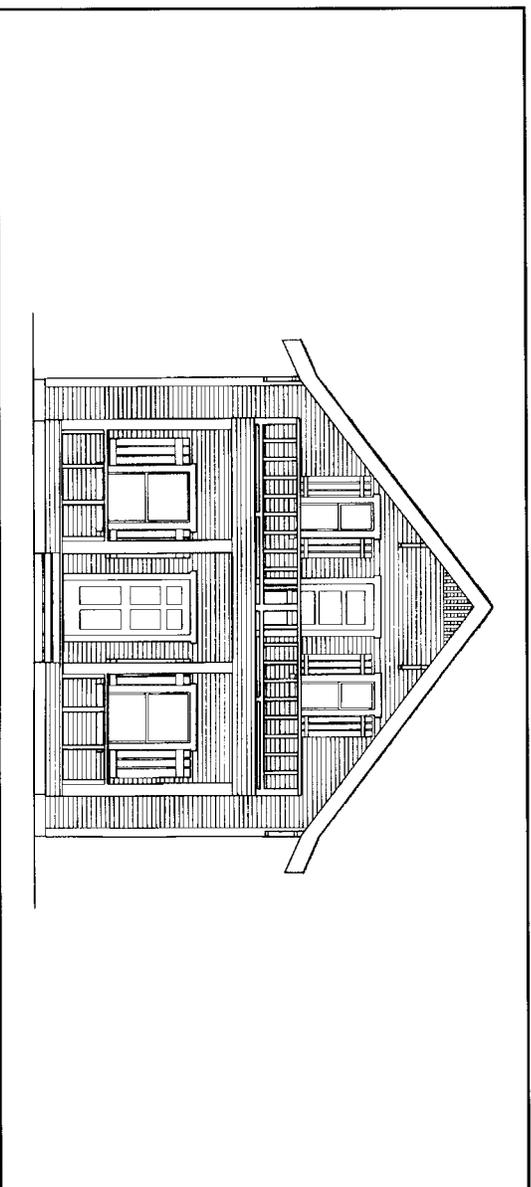
The two-story Craftsman Bungalow is a larger version of the above-mentioned houses. It typically has spacious second-floor balconies and sleeping porches to reinforce the Craftsman idea of the interaction between indoors and nature.



ONE STORY

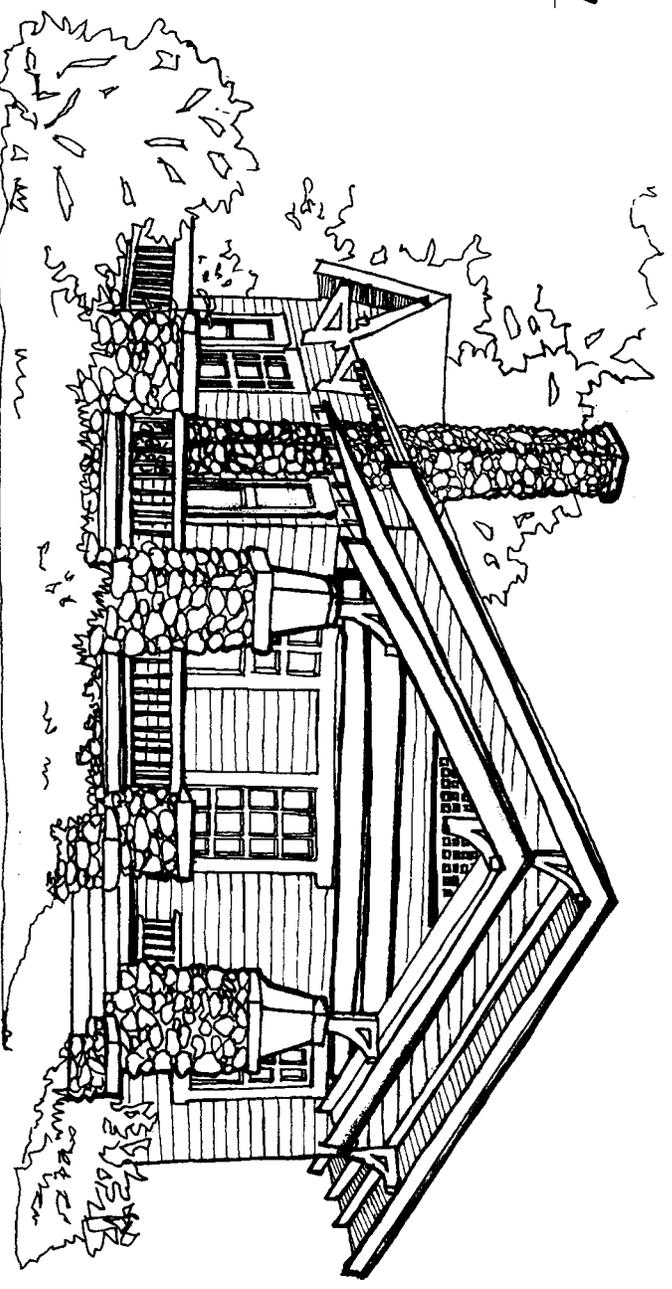


ONE-AND-A-HALF STORY



TWO STORY

One-story Craftsman Bungalow



Roof

- A large, low-pitched gable roof with the gable end fronting the street is characteristic.
- A small gable caps the entry porch with a large gable behind.
- Open eaves overhang and are supported by projecting brackets, which are typically fine and craftsman-detailed.
- The roof space is usually not habitable, and no dormer windows appear on the roof.
- Roof materials are either wood or asphalt shingles.

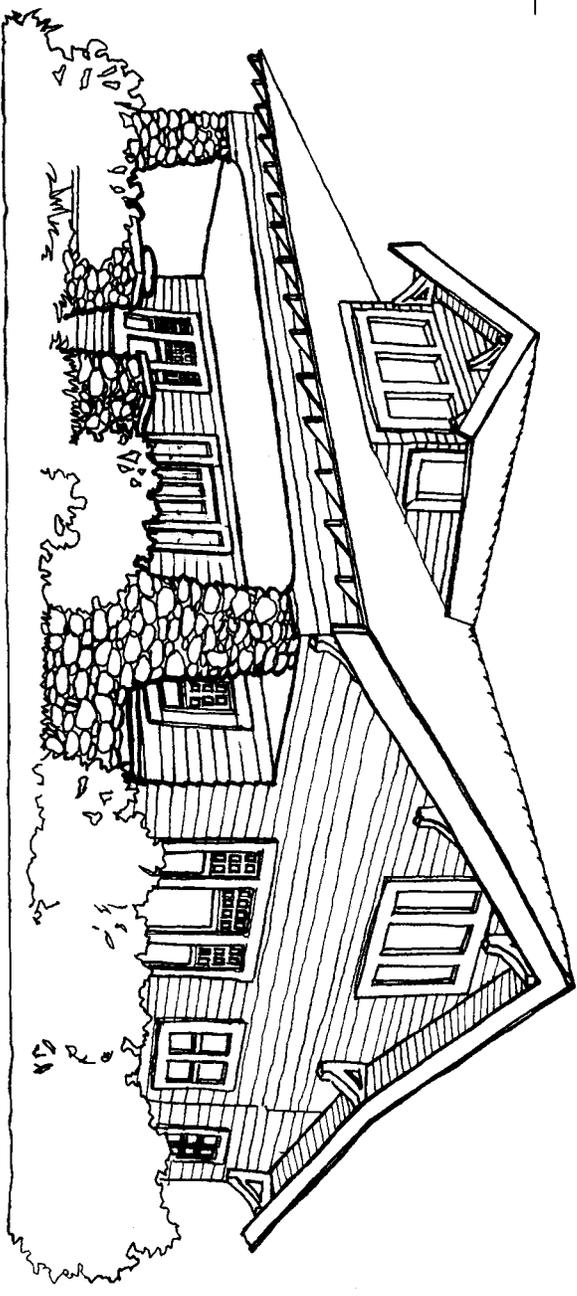
Porch

- The porch is the most important feature of a one-story Craftsman bungalow.
- The porch is usually attached and appears as a raised pavilion to the street frontage.
- The porch acts as an element of street “furniture” as well as an entry “hall” to the house.
- From the porch, one enters the living room directly without intermediate foyer. In this configuration, the porch acts as an entry hall.
- The porch roof is supported by heavy columns or piers.

Plan

- The form of the plan is either rectangular or square.
- The scale suggests an intimate and informal atmosphere.
- Entry from the porch is directly into the living room.
- Spaces merge together informally without corridors—from living room to dining room to kitchen and bedrooms.
- The kitchen is usually large enough to allow some of the meals to be taken there.

One-and-a-half-story Craftsman Bungalow



Roof

- A large, medium-pitched gable roof has its broadside to the street.
- The roof reads as a single umbrella.
- A dormer window with a gable or shed roof oriented to the street admits light to the second floor.
- The open eaves overhang with exposed beams and rafters.
- The roof overhang is supported by projecting knee brackets.
- Exposed elements, rafters, beams, and brackets are carefully detailed with fine craftsmanship.
- Roof materials are either wood or asphalt shingles.

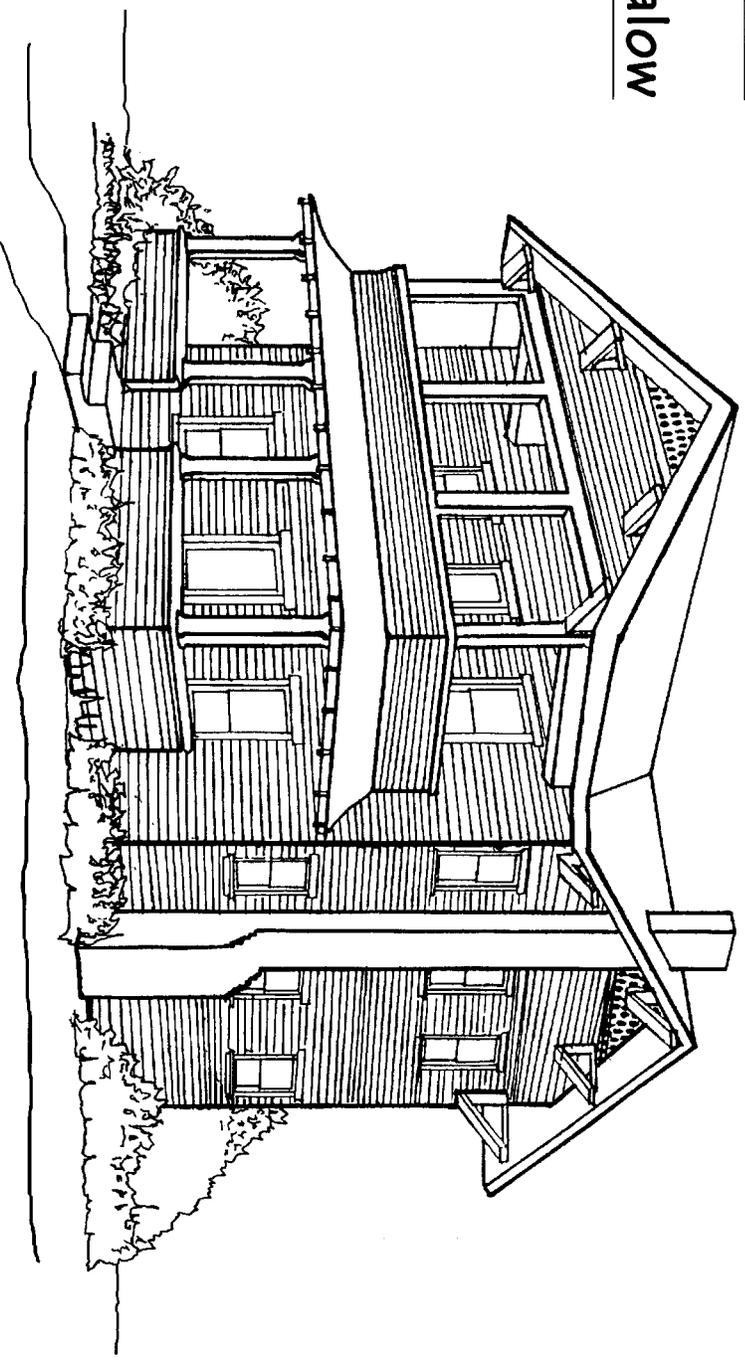
Porch

- The entry porch is recessed under the main-roof structure.
- The roof over the porch is supported by large pillars in either stone or wood.
- The porch is typically raised above the sidewalk by two to four steps.

Plan

- An informal floor plan with no halls or corridors is typical.
- The living room is entered directly from the front porch.
- Bedrooms are upstairs, where lighting and ventilation is through side windows and the dormer window.

Two-story Craftsman Bungalow



Roof

- A two-story Craftsman bungalow has typically one or more medium-high, broadly pitched gable roofs; The effect is of a unified umbrella.
- Usually, the main gable fronts the street.
- A decorative lattice of wooden vents is placed in the top of gable peaks.
- The various facades are usually non-symmetrical.

Porch

- A recessed or attached entry porch typically holds the second-floor balcony under the front gable.
- The porch is sometimes enclosed to form a glass or screened entrance verandah.
- Porches and verandahs are transitory spaces between the outdoors and indoors.
- Screened sleeping porches are common in the larger houses.

Plan

- The interior is divided into three zones: parts used during the day, such as halls, living rooms, studios, porches, and balconies; bedrooms and bathrooms; and the kitchen and service portion.
- Porches, verandahs, balconies and screened, sleeping porches are very characteristic of the style.
- Interior living spaces merge together and the space flows from one room to another.
- The division between rooms is achieved with half walls with or without posts.
- The plan has no corridors.

Windows, Doors, & Vents

- The windows of the Craftsman bungalow should be considered more as frames for attractive vistas than merely as openings for light.
- The front window is typically a casement window and usually has special detailing with square-shaped panes, leaded diamond shapes and so forth.
- Front windows are divided into three parts, but, beyond that, no two windows are exactly alike.
- Mullions can have an irregular geometric pattern.
- The central window is always the largest of the three panels.
- Often the front door arrangement is handled in the same way as the window, with two narrow panels of glass flanking either side of the entry called sidelights.
- Double-hung windows are often used at the sides and rear.
- Craftsman windows are outlined with wood casings and they are grouped in horizontal bands to emphasize the bungalow's broad image.
- The dormer window is designed in careful proportion to the rest of the house.
- Vents usually have wooden screens with robust wood detailing.
- Windows are always made of wood.

Columns

- The two large pillars that support the front porch gable are typically broad at the base, slightly tapered at the top, and somewhat foreshortened.
- Columns are made out of wood or stone.
- Columns often rest on pedestals that rise up out of the foundation.
- Pedestals with columns serve as end posts for the porch railings.
- Massive columns give the porch a monumental image and scale.

Colors

- The color scheme follows as far as possible the materials' natural hue and texture.
- The natural materials, stone and wood, are usually untreated except for an occasional stain to darken the wood.
- The moderation of color is compensated for by the aesthetic character of the overhanging roof that makes a sharp contrast in line and shade.

Walls

- Exterior walls are covered with shingles or horizontal siding; drop siding, bevel siding, and clapboard are all commonly used.
- Walls are designed to relate to the natural surroundings and are always made of wood.
- It is also common for the first-floor wall to be covered with clapboard and the upper story to be shingled.
- Interior walls are commonly half covered with a wooden wainscot.

Foundation

- A Craftsman bungalow sits on a raised foundation that usually is made of local stone, clinker bricks, or textured blocks.
- The foundation raises the bungalow above the level of the sidewalk by two to four feet.
- The raised foundation gives the bungalow a grander scale than would be achieved if the building rested directly on the ground.

Craftsman Interiors

Interiors in Craftsman homes are as richly detailed as the exterior.

Natural material, wood, stone, brick, and glass, are used to create warm, friendly interiors. Living room spaces often have a wainscot (half paneled wall) of douglas fir usually stained.

The fire-place, usually faced in stone or brick, ties into the wainscot paneling to form the major feature in the living room. Sometimes the fireplace is set off the living room in a smaller space

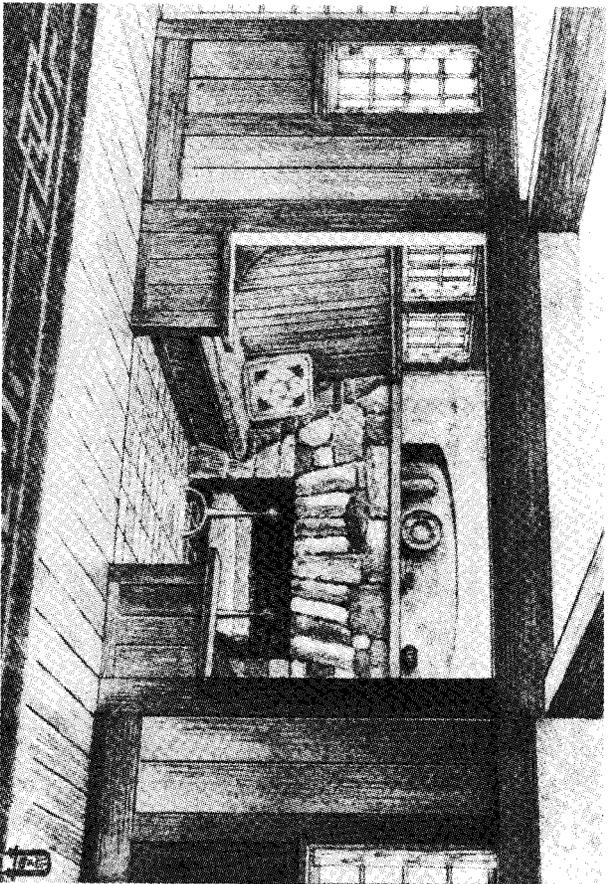
with built-in seating called an inglenook, as in the illustration below.

Built-in furnishings are part of the craftsman aesthetic, which help make the interior welcoming even when it is sparsely furnished. The dining room will often have a built-in sideboard, with glass fronted cabinets for display.

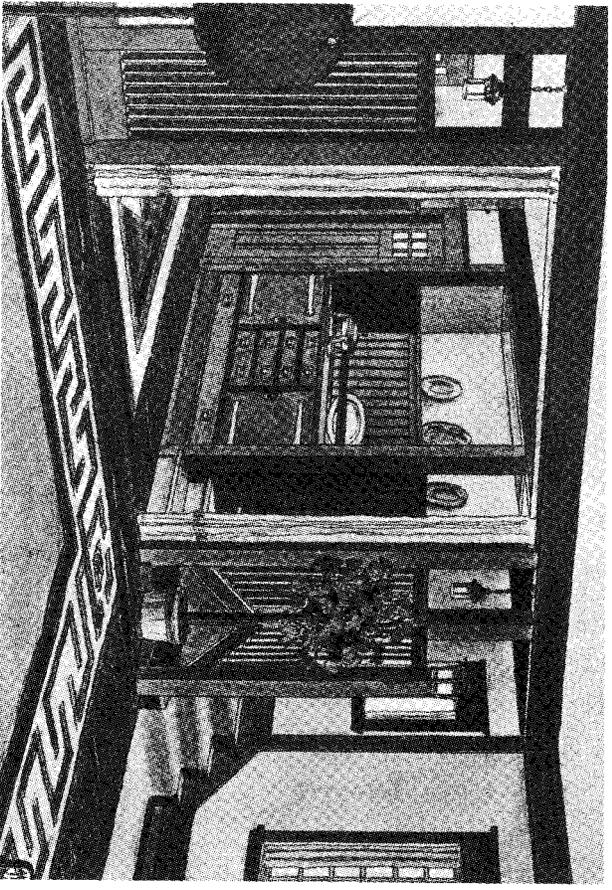
The open plan of the Craftsman home is usually divided with low, wooden room dividers with columns and wood screens. Often wood ceiling

beams are exposed, which add character and scale to the major rooms. Raised floors in Craftsman homes are always made of wood. Hardwood is used in the downstairs areas, and softwood is used upstairs.

When considering remodeling, craftsman interiors are nearly as important as the exterior. Preservation of interior features and treatments should be a priority in any remodeling or restoration project.

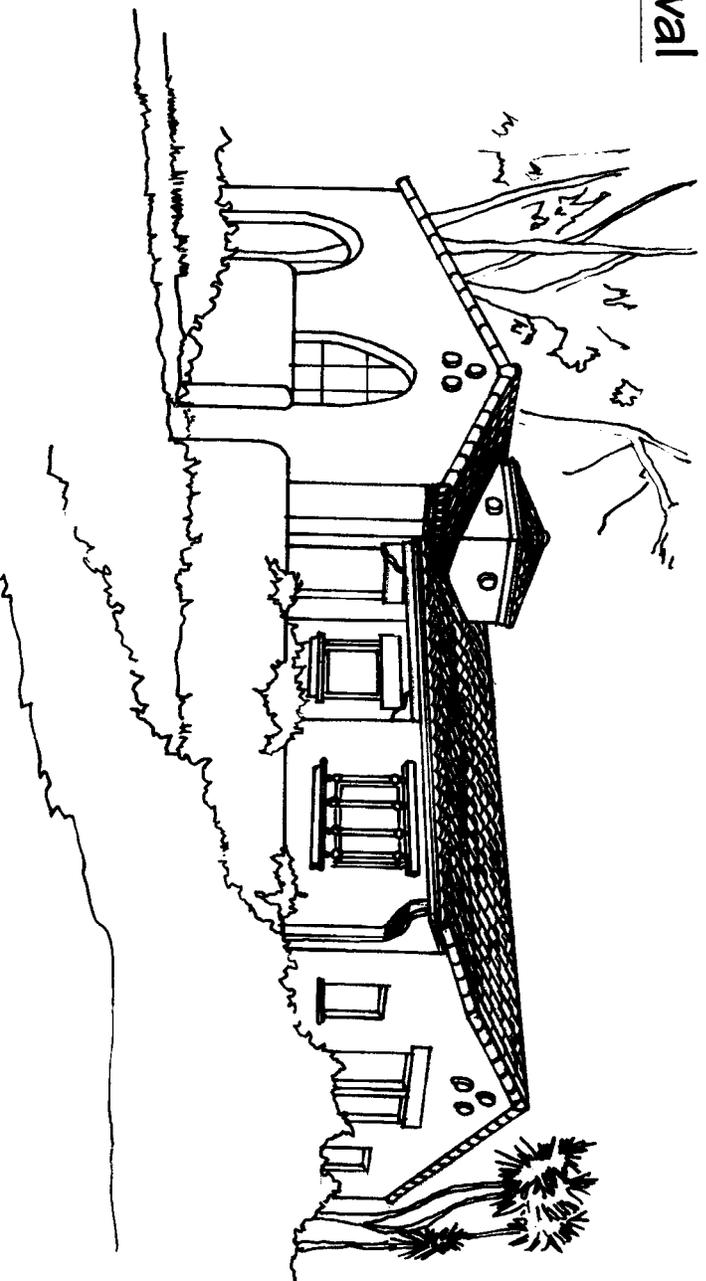


VIEW OF THE FIREPLACE NOOK, WITH ROUGH TILE HEARTH AND WAINSCOTTED WALLS



LIVING ROOM WITH DECORATIVE WOODWORK AND STRUCTURAL FEATURES

Spanish Colonial Revival



The Spanish Colonial Revival (1915-1935) was among the most popular styles, receiving its impetus from the Panama Exposition at San Diego in 1915 to celebrate the opening of the Panama Canal. This style includes elements from Italy, Spain, and North Africa, and, therefore, it is often referred to as a Mediterranean style.

A single-story house of the Spanish Colonial Revival can easily be identified by its terra cotta tile roof and white stucco. The roof can be pitched or flat, and often only the porch or parapet is roofed with tile. The combination of white stucco and tile sets the Mediterranean style for the entire house. It is also characteristic of

the style to have arches, typically in porches, and in main doorways and windows. The garden is usually axial and directly related to the symmetry of the house; its plan, and its interior spaces.

The coastal climate of Southern California is very similar to the climate of the Mediterranean. The similarities in the environment mean that houses built in this style look very at home in California and fit right in with the landscape.

Plan

- The Spanish Colonial floor plan typically has more projecting elements than other house styles.
- There are fewer built-in elements than found in the Craftsman style.

Roof

- The roof is usually low-pitched with terra cotta roof tiles.
- Alternatively, the roof is flat and has the characteristic tiling on the porch roof or on parapets.

Porch

- The porch of the Spanish Colonial Revival house is an entry porch with arched openings, rather than the porch as sitting room that is found in the Craftsman bungalow.
- The porch links the house to the outdoors, through French doors, terraces, and pergolas.
- Pergolas are made of large timbers that are carefully, though roughly, detailed.
- The porch can either sit on a raised foundation or directly on the ground.

Windows

- Windows are usually six-part, wood-frame casement windows or double-hung windows.
- There are usually a limited number of openings.
- Typically, openings are deeply cut into the wall surfaces without exterior window frames or surrounds.
- The front window and door are usually arched. Arches come in many variations: pointed, rounded, flattened, and so forth.
- The front window is often detailed with twisted columns or pilasters, which support a small roof over the window.

Colors

- Walls are painted white.
- Window frames are painted burnt sienna or occasionally turquoise blue.
- Roofs are the natural color of terra cotta.
- Iron railings are usually painted black.

Walls

- The exterior walls of the Spanish Colonial Revival house are invariably sheathed in stark white stucco as a dramatic counterpoint to the undulating roof tiles.
- The interior walls are covered with a rough, almost lumpy plaster, that is either white or an integral earth tone to simulate adobe.
- Dark wood beams are exposed across the ceiling.
- Glazed and unglazed tiles are used for walls and floors.

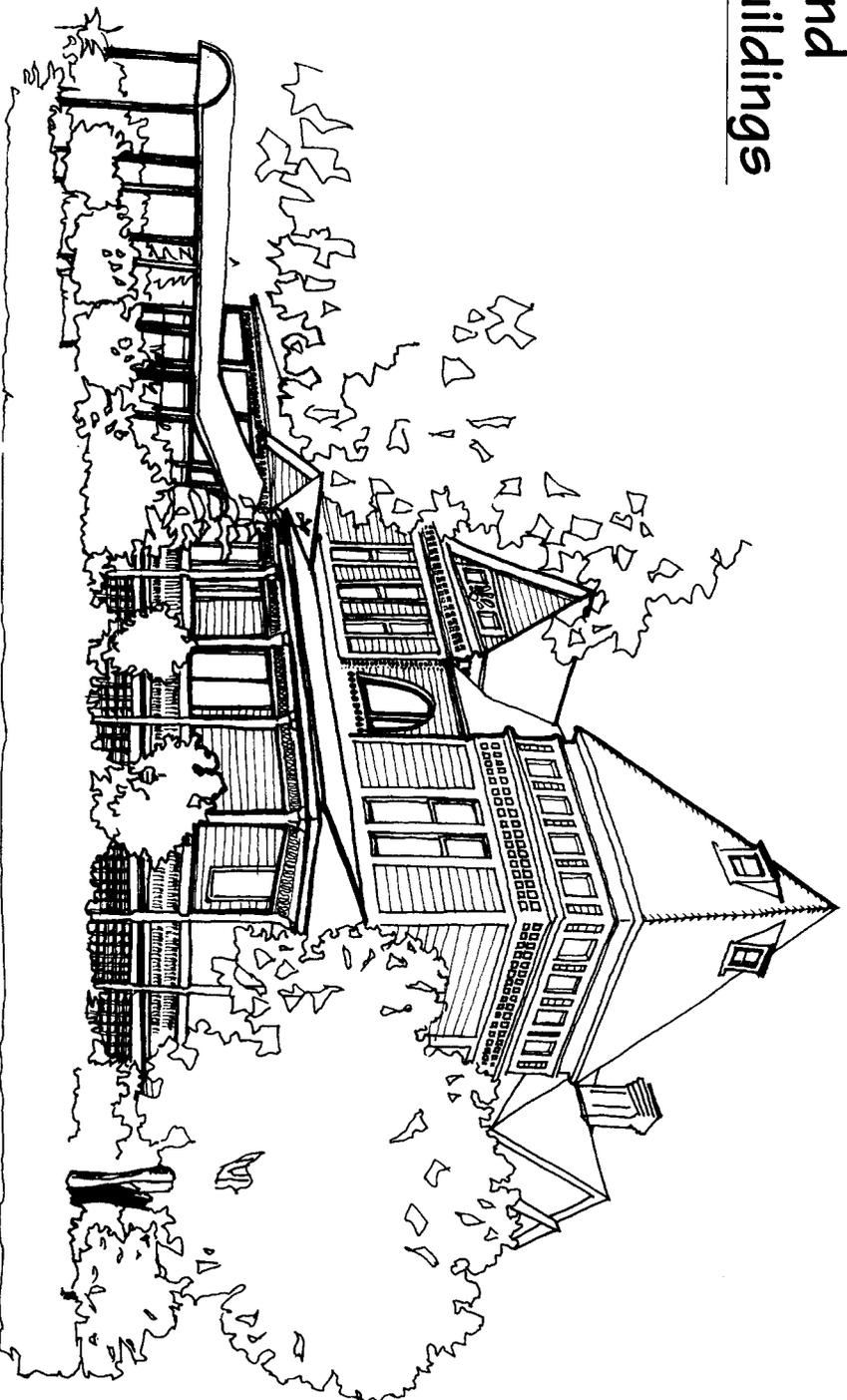
Columns & Railings

- Distinctive twisted columns may support the front porch roof in post and lintel fashion.
- Twisted columns are also commonly used to frame the living-room picture window.
- Wood or wrought iron is used for second-story balcony railings on larger homes or as window grills on cottages.
- Turned wooden balusters are often used as porch balcony railings.

Foundation

- Raised foundations are used at the perimeter of the building.
- Raised foundations are stuccoed flush with the wall above, the stucco finish continues to the ground level.

Town Church and Community Buildings



Within the Town Core are a small number of significant community and church buildings. The demolition or significant alteration of these buildings would be a major loss to the historic fabric of the Town Core. These buildings share similar stylistic qualities and building technologies with other buildings in the town, which are contemporary in their construction. Though stylistically similar, these buildings are larger, grander, and often more elaborate than the residential buildings of the period.

The location of these buildings within the Town Core is significant. As special buildings, they help us orient ourselves in the town. Most of the churches and community buildings are located on corner sites or along San Dimas Avenue. In recent years, as parking demands have increased, adjacent residential sites have been acquired and transformed into parking lots. Although these parking areas are no doubt useful, they detract from the residential scale and quality of the

neighborhood. Future parking needs should be fulfilled with careful consideration for the maintenance of the Town Core's historic fabric, density, and scale.

For the most part, the buildings have changed little since their beginnings. Alterations and repairs have been carried out sensitively with regard to the building's original architecture. The relevant style, as discussed in this section of the Town Core Guidelines, should be consulted for further alteration and rehabilitation projects.

Recommend

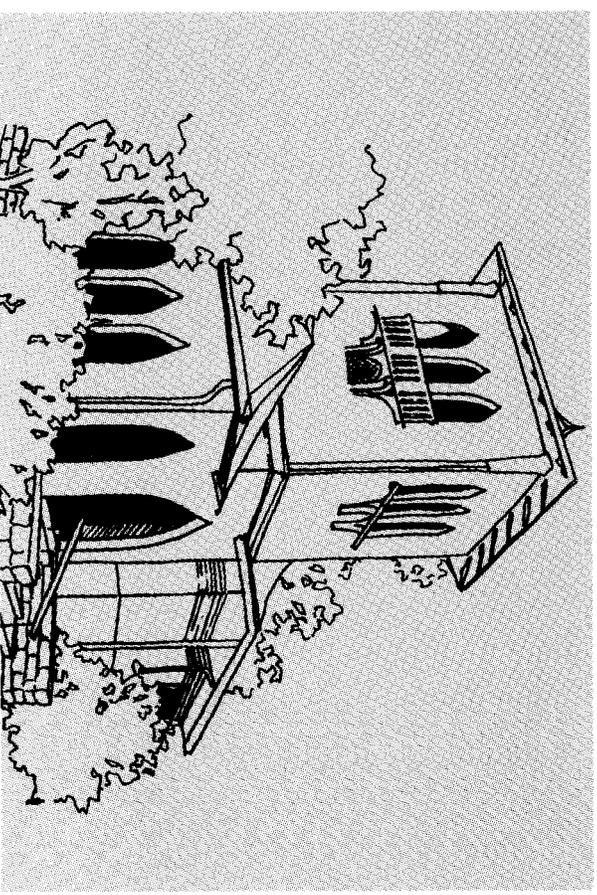
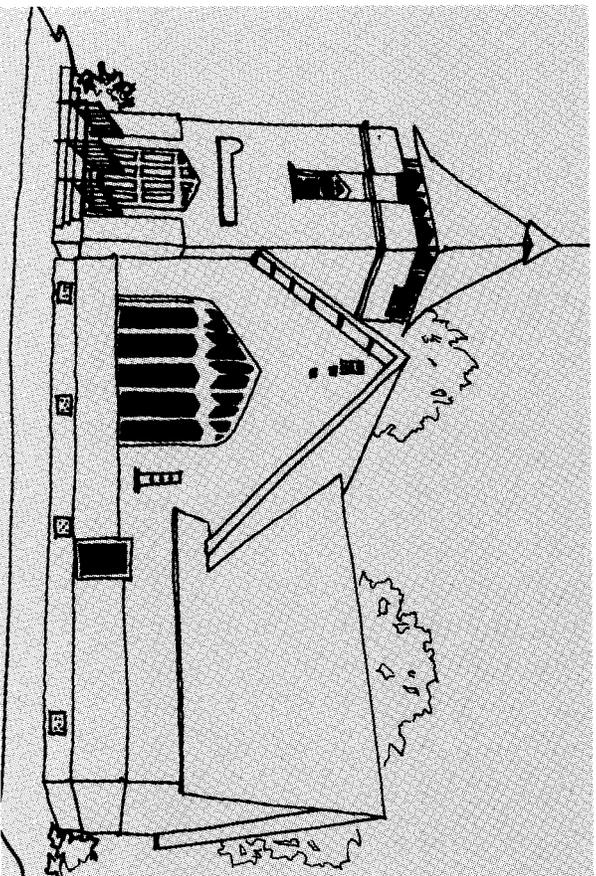
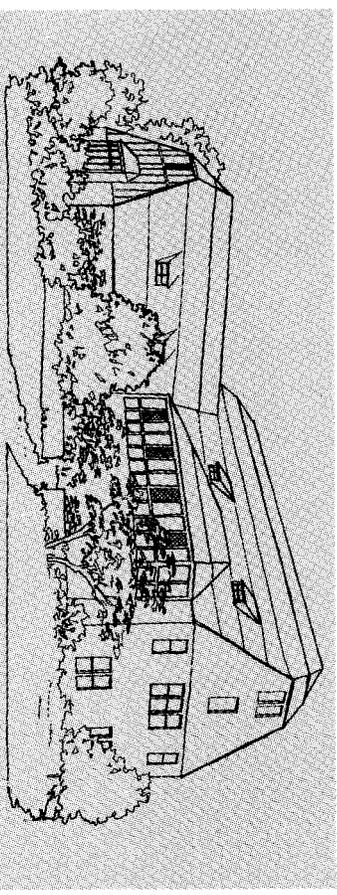
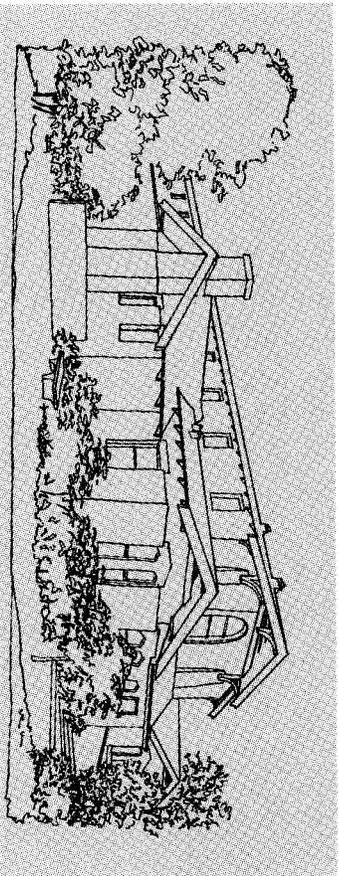
- Future improvements, alterations, or rehabilitation should be carried out under the supervision of an architect.
- Parking lots should be screened from the surrounding neighborhoods by carefully planned and well-maintained landscape.
- In reroofing these buildings, every

effort should be made to match or closely approximate the materials and methods employed when the building was originally constructed.

- Repairs, as in the case of the Mansion chimneys, should be carried out using materials and methods similar to that employed when the building was

constructed and not replaced with features that are visually different from the original (i.e. stucco).

- Repainting of these buildings should be considered by the Architectural Review Board.



General Guidelines

Town Core

NEW BUILDING WORKS

It is not necessary that new buildings in the Town Core look as if they were historic buildings. In fact, this approach leads to pastiche, confusion, and undermines the value of our true historic resource. However, new buildings should respect the historic context in which they are placed. New buildings should use their sites in a manner consistent with the site plans of the large majority of buildings in the Town Core. New buildings should be designed to an appropriate scale and detail with the majority of buildings in the Town Core.

The topics in this section review those architectural characteristic which are important to consider when designing new residential buildings in the Town Core. They are similar to those discussed under the Historic Buildings Guidelines. Each topic is treated in a general way, and general guidance is given. Each site and each project is unique, however, and certain topics may not apply.

When considering new residential building designs in the Town Core:

- Review the Town Core Residential Guidelines for an overview of the area



- Review the historic building styles, which appear earlier in this section for information regarding the historic context into which your new building will be introduced.
- Study carefully and document those buildings and sites that are immediately adjacent to your project

- This immediate context will be important when your building design proposals are reviewed by the planning department and the Development Plan Review Board.
- Finally, consult the topics on these pages for guidance regarding specific design and planning issues.

Site Planning

- All front and side-yard setback criteria should be adhered to.
- Front yards should be landscaped.
- No vehicular access, driveways, or curb cuts should be planned from the street frontage if an alley exists at the rear of the property.
- All vehicular access shall be from the back lanes.
- Frontage to the rear alleys should form a continuous edge of fences, gates, walls, or garage doors.
- The ground floor, finished-floor level should be 2 to 3 feet above the sidewalk level immediately in front of the property.

Building Plan

- One or 1 1/2-story buildings are appropriate for most areas of the Town Core. Certain sites can handle two-story buildings.
- As site dimensions are limited, simple plans afford the maximum efficiency with the largest area of useable space.
- The fronts of all buildings must relate to the street grid.
- Buildings must front the street and not the alleys.
- Garages should not be planned so that they can be entered from, or are highly visible from, the street.

Roof

- The primary roof should be treated as a large, single “umbrella.”
- Roof pitches should not be less than 3 in 12.
- Roofing materials should compliment building design.
- Overhanging eaves are preferred in most cases.
- Similar roofing materials and designs should be used on garages and outbuildings.

Porch

- In most cases, buildings in the Town Core should have a porch of substantial size fronting the street.
- The porch’s finished floor level should be close to the ground-floor finished floor level of the buildings.
- Porches can be either recessed or attached. A recessed entry on its own is not considered a porch.
- Porch steps or ramps should be designed to be in keeping with the building design.

Walls

- Wall finishes should be selected that enhance the architectural properties of the building, and the surrounding context and landscape.
- Natural materials should be considered for external wall surfaces.
- Similar wall finishes should be applied on all building facades: front, sides, and rear.
- Similar wall finishes should be applied to the garage or other outbuildings.

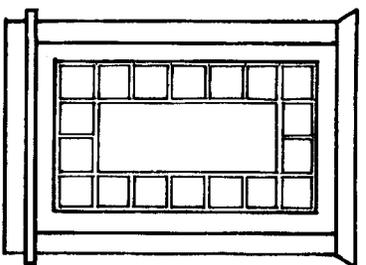
Columns and Railings

- Columns should be an integrated part of the design. Columns should carry structural loads and not just appear as decoration.
- Column details should be designed as a compatible part of the building’s architecture.
- Special columns on the porch are acceptable, but they should relate to the overall architectural design of the building.
- Railings and columns should be detailed in a similar manner.

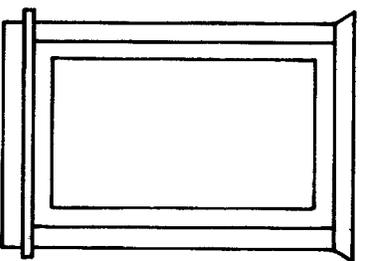
Windows, Doors, and Vents

Windows, doors, and vents are elements that play a central role in determining the architectural quality and character of a building. The following general points are included for guidance, but the actual design or selection is a matter for detailed consideration. Many more window types are available today than was the case when the majority of buildings in the Town Core were constructed, and many different windows can meet the intentions discussed in the guidelines.

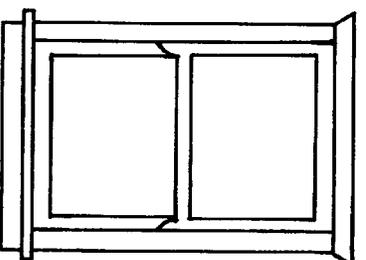
- Windows, doors, and vents should be designed or selected to closely relate to the building's architectural properties.
- Clear glass should be used.
- Window and door headers should align horizontally on the building facade.
- Window openings should be constructed to avoid a "flat" look. Windows set into the wall thickness result in shadow lines that give the building a richer, more modeled appearance.
- Windows and doors should have external trim.
- Consider window types that are, or appear to be, casement or double-hung.
- Door styles should relate to the architecture of the building; consider sidelights.
- Vents should be treated as aesthetic, architectural elements and not just included to satisfy building-code requirements.
- Consider internal sills and window surrounds; these add interest and detail to the interior spaces.



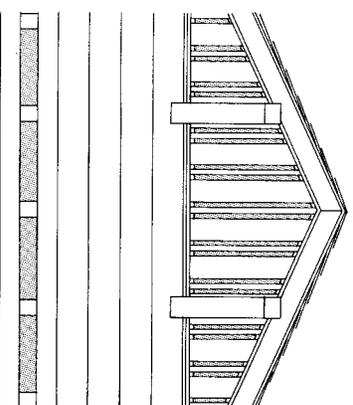
FIXED



CASEMENT



DOUBLE-HUNG



DORMER OR PORCH VENT

General Guidelines

Town Core

WORK TO EXISTING BUILDINGS

Most of the houses in the Town Core that were built prior to World War II contribute to the historic ambience of San Dimas. These buildings are often modest, yet they represent our inheritance and should be treated with respect. Those who have lived in these older buildings understand their qualities and charm.

San Dimas is unique in that it has a large number of historic buildings that, together, form complete neighborhoods. Many similar buildings throughout Southern California have been bulldozed in recent years for freeway projects and new tract development. These neighborhoods are within walking distance of the downtown shopping areas, a fact that should not be overlooked when considering the increased traffic congestion within the region. These neighborhoods will become increasingly more attractive as higher density and lower-quality development spreads throughout the Valley, and these buildings will become more valuable. As such, they are a resource.

Recommend

- Assess your house using these guidelines and the survey form in the appendix to determine how it differs from the examples sighted. Are the differences the results of the original construction or later alterations?
- Consult these guidelines and historic documents regarding your particular building, or documents that describe a similar building, before undertaking rehabilitation work.
- Insist that work carried out on your behalf be properly done, with a view to historic accuracy. Shortcuts often yield shortsighted and regrettable results.
- For original items, consider repair instead of replacement.
- When considering additions, modifications, or new decorating schemes, your tastes should not be the sole determining factor. Try to determine how your desires best fit with the architecture of your building.
- Consult an architect for advice regarding major rehabilitation or for the design of large additions.
- Consider accurate renovations of earlier, poorly done remodels.
- Consult the following pages of the guidelines for general advice on the dos and don'ts, which should be followed when undertaking additions to older homes in the Town Core.

Discourage

- Do not assume that you or your contractor are familiar with the historic techniques or the results desired in the rehabilitation process. Consult historic documents and consult the guidelines.
- Avoid inappropriate, over-scaled, or second-story additions. These designs will not likely receive planning consent.
- Do not infill porches.
- Do not consider new siding materials, such as aluminum or plastic.
- Repair original windows and doors where possible. Do not use aluminum or plastic replacement windows.
- Do not use tinted glass.
- When re-roofing, try to use materials that have a visual quality similar to the original roof material.
- Avoid block walls; consider wood fences, brick walls, or stone walls instead.
- Do not paint river-rock foundations.

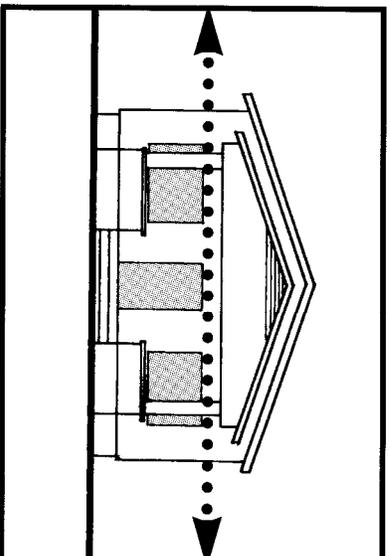
Dos and Don'ts Town Core

Additions To Existing Buildings

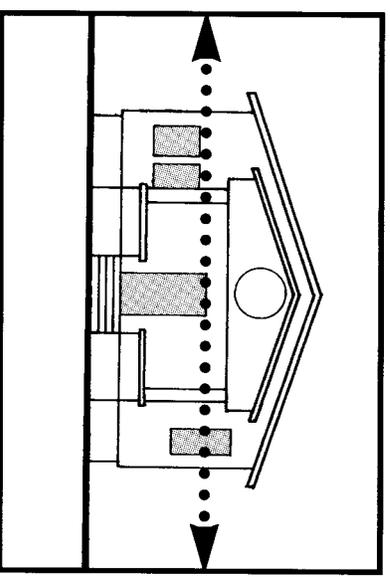
Doors and Windows

The tops of door and window openings should align.

Do

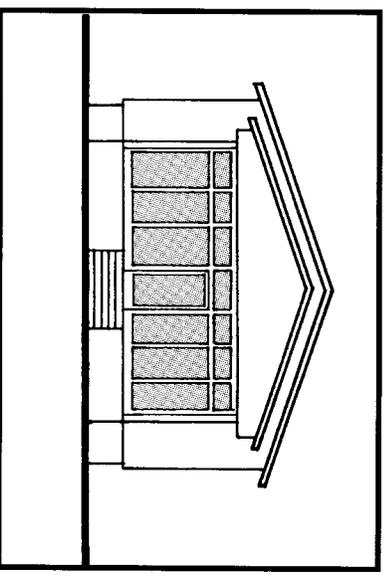
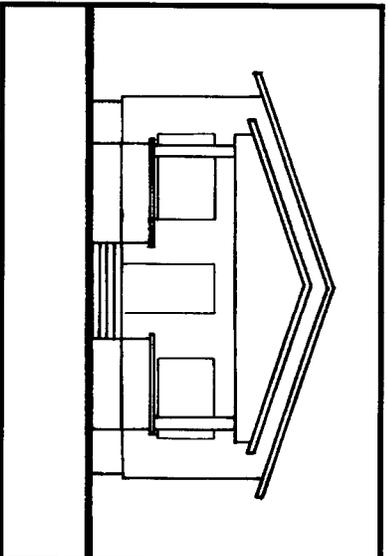


Don't



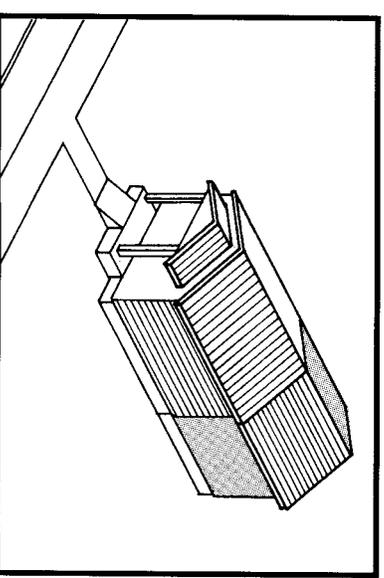
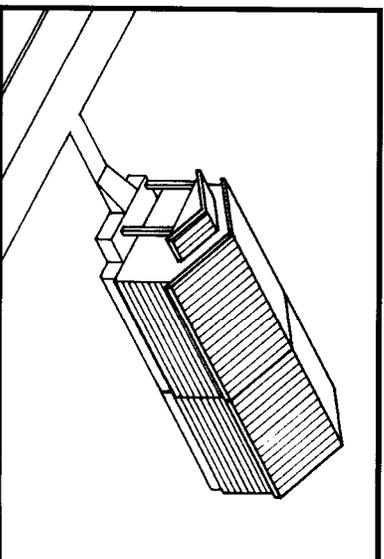
Porch Enclosures

The open porch is an essential element in most of the older homes in the Town Core. Open porches should not be enclosed.

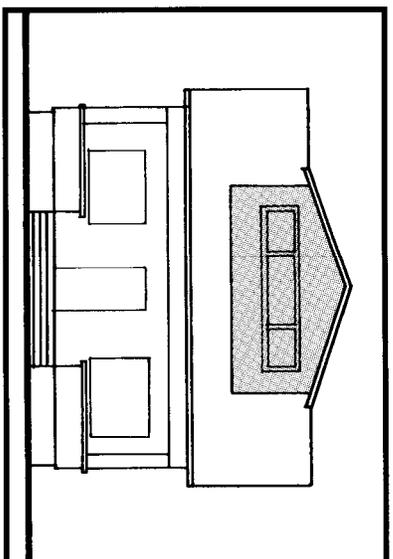


Materials

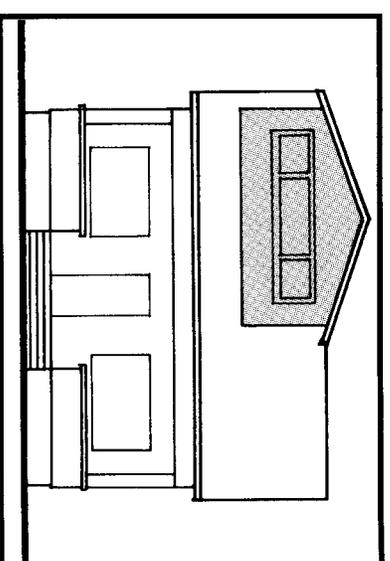
Materials used in additions should match the existing materials. Horizontal wood siding on the existing house means using horizontal wood siding on the addition. Do not change materials on the addition. Aluminum or masonry siding would not be acceptable materials if the existing house has wood siding.



Do



Don't

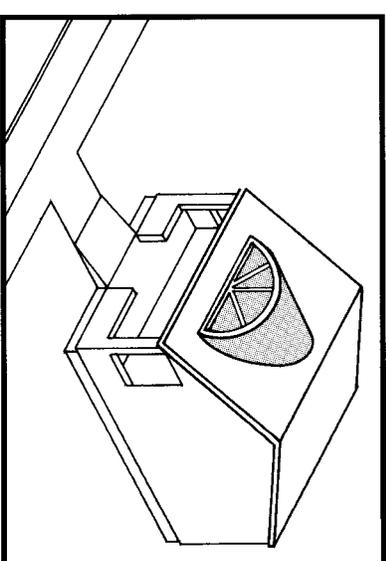
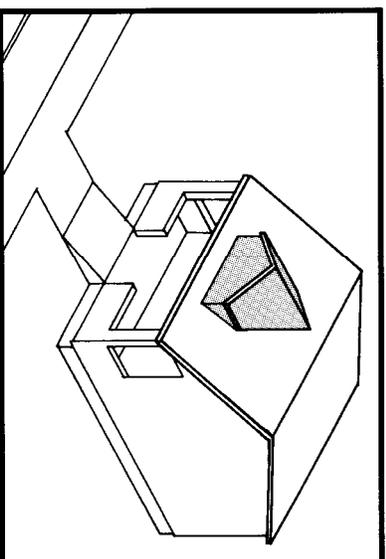


Symmetry

Many bungalows in the Town Core are designed symmetrically. This symmetrical composition should be retained in the design of new additions. Never build a non-symmetrical element into an existing building that is symmetrically designed.

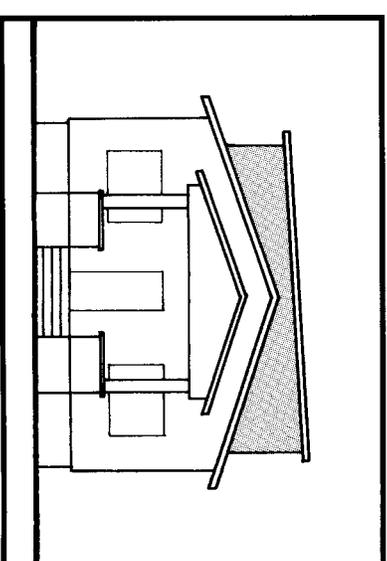
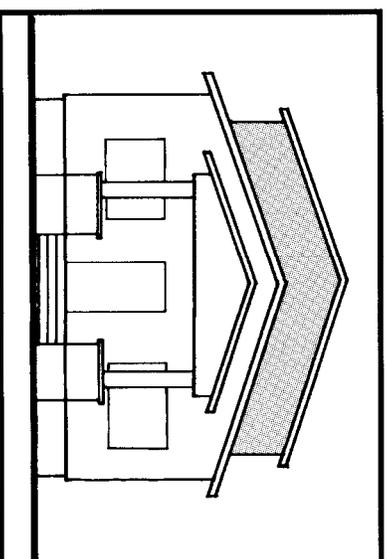
Dormers

New dormers should be designed with the same roof pitch and in the same style as the existing building.

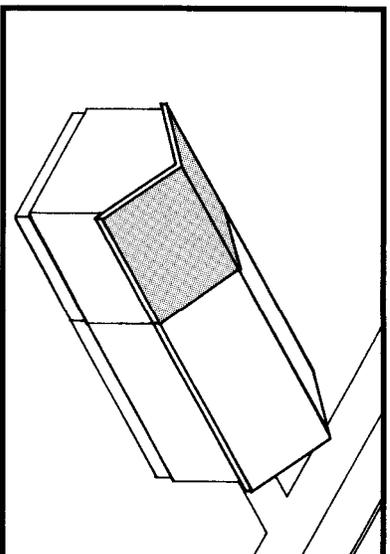


Roof Pitch

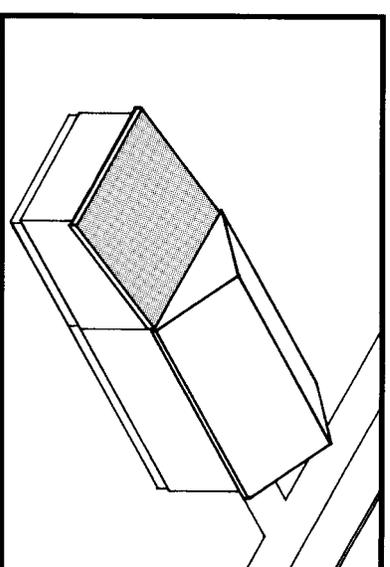
Roofs over second-story additions or lofts should have a roof pitch and roof type that is consistent with the existing building.



Do



Don't



Roof Forms

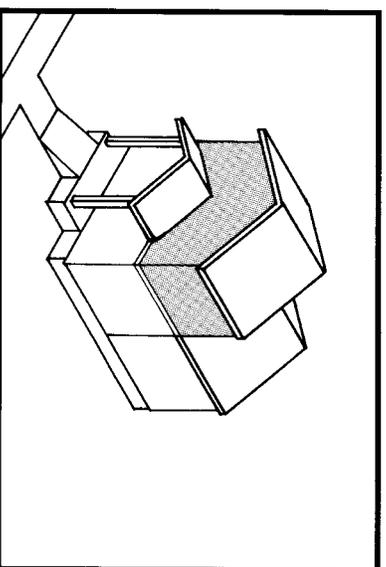
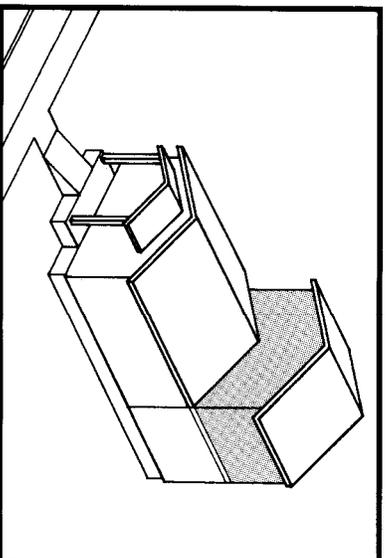
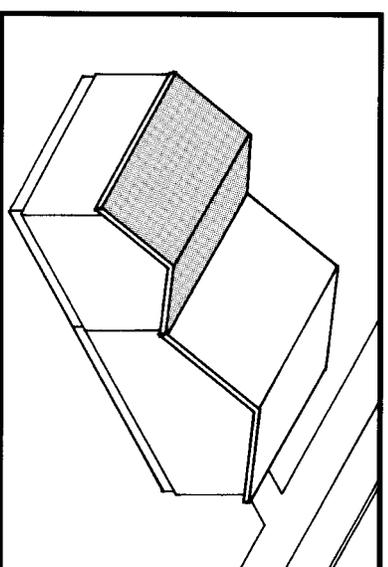
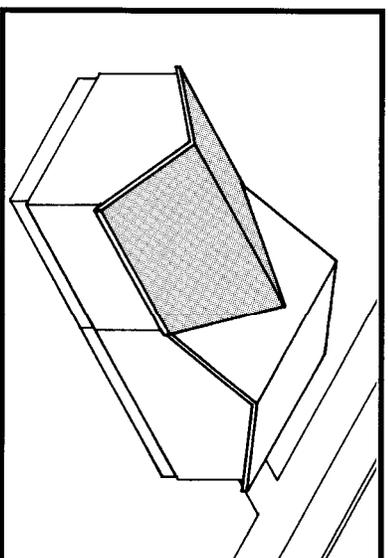
Roof forms over additions should match the style and pitch of the existing roof.

Roof Geometries

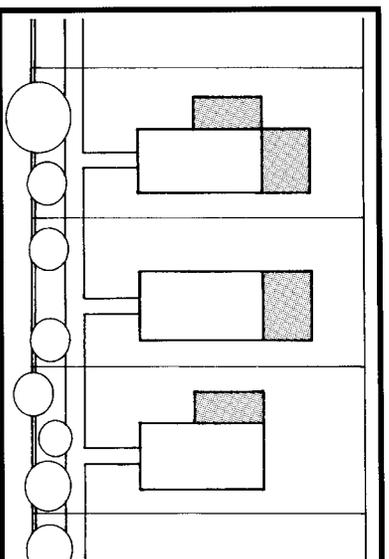
Roof geometries over additions to existing buildings should relate to the existing roof geometry. The final roof form should appear logical and facilitate good drainage.

2nd Story Additions

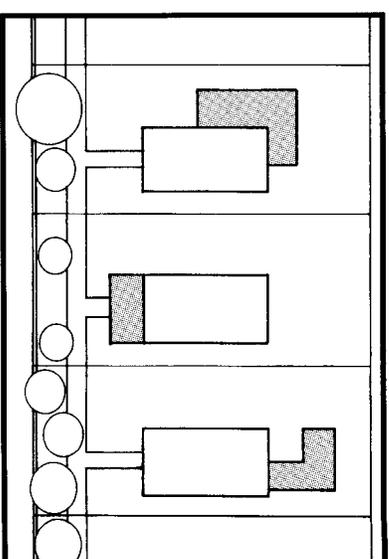
Second-story additions are not generally advisable on most single-story buildings in the Town Core. If this addition is the only alternative, it should be planned so as to minimize its effect from the street frontage. Second-story additions should be planned as rear additions and never toward the street.



Do



Don't



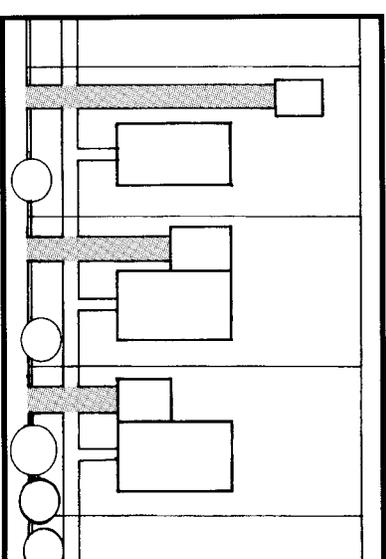
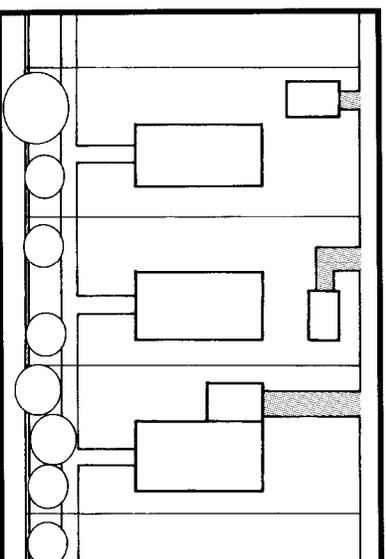
Site Plan Arrangements

Additions should be natural extensions of the house floor plan. Additions that wrap around a corner, are located at the front of the house or are irregularly shaped are not acceptable.

81

Curb Cuts

The streets in the Town Core were designed and built with a severe camber to facilitate drainage. Curb cuts interrupt smooth drainage flow and are difficult to construct to avoid bottoming out. Additional curb cuts in the Town Core are unacceptable. Driveways and garages should be entered from the alleys only.



Appendices

Green Plan

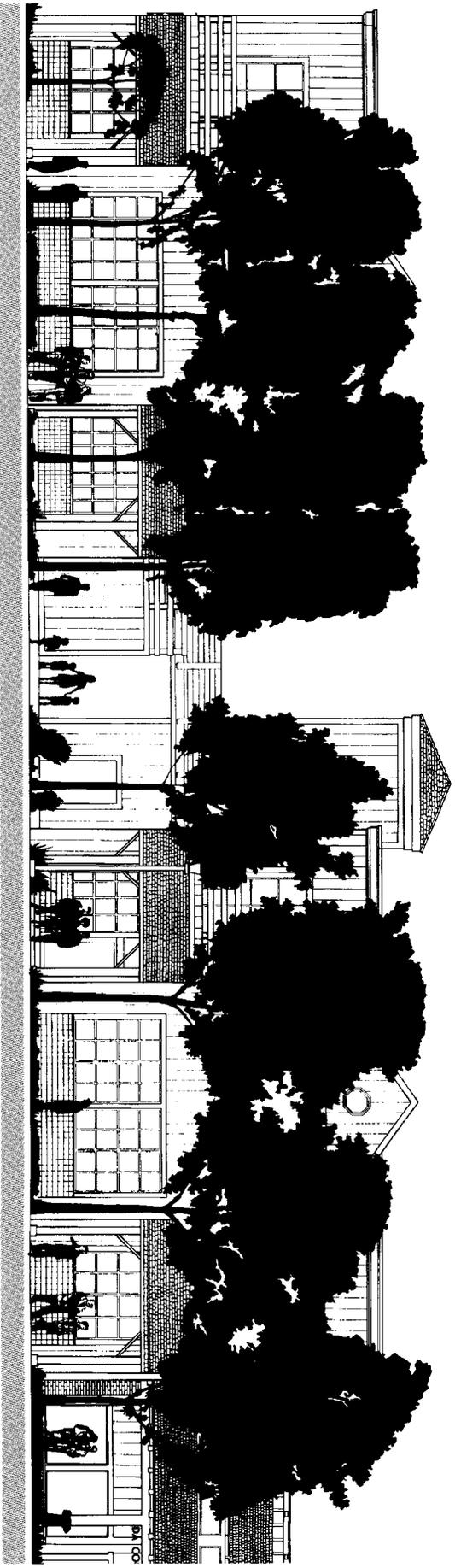
The pattern and type of landscaping defines a downtown commercial district in the same way as does the density and placement of buildings. By implementing an overall green plan in the Town Core area along Bonita and San Dimas Avenue, a new urban character is established. Parkways that contain continuous low planting and a repetitive succession of trees help to

establish and reinforce the street edge.

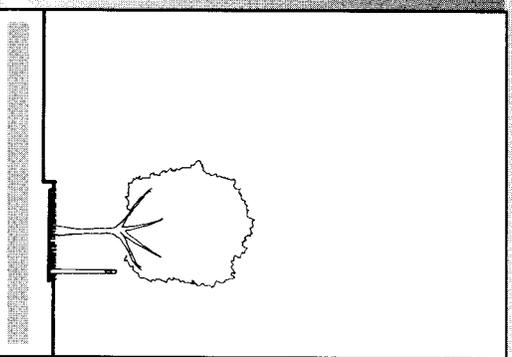
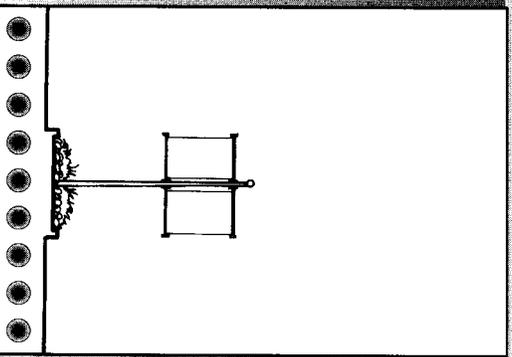
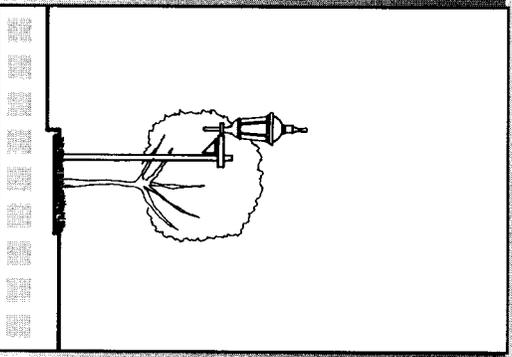
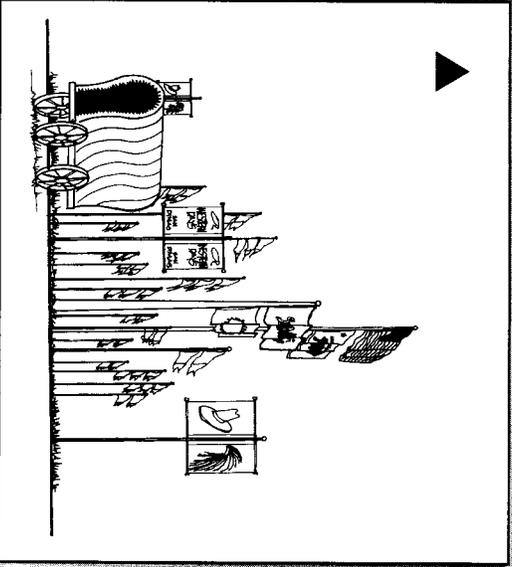
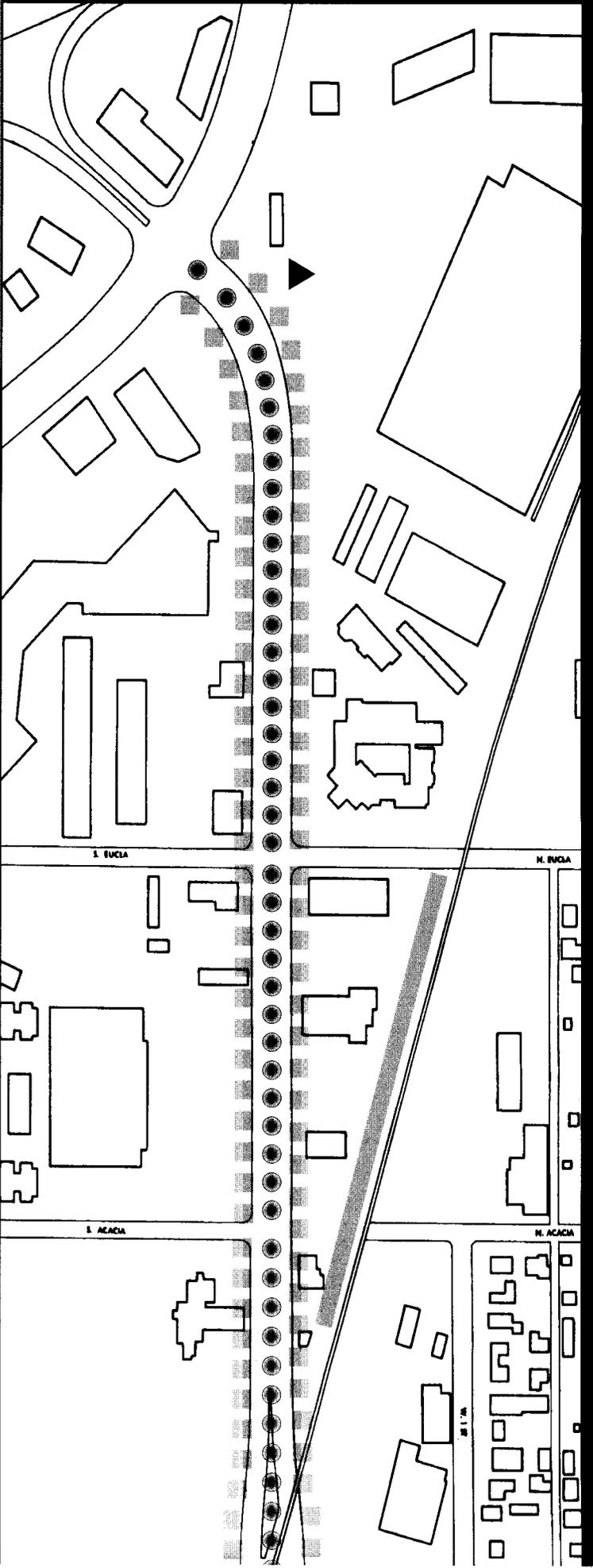
A landscaped street edge helps to link the developed areas along the street by creating a visual continuity. This continuity helps to bridge across poorly planned sites, parking lots, and vacant sites, and ties the Downtown together. Pedestrian activity is fostered by the shelter from the sun and the elements that the landscaping provides.

The Green Plan also addresses the inner block parking areas. The diagrams illustrate various configurations of landscaping, street lighting, and street furniture treatments throughout the Town Core.

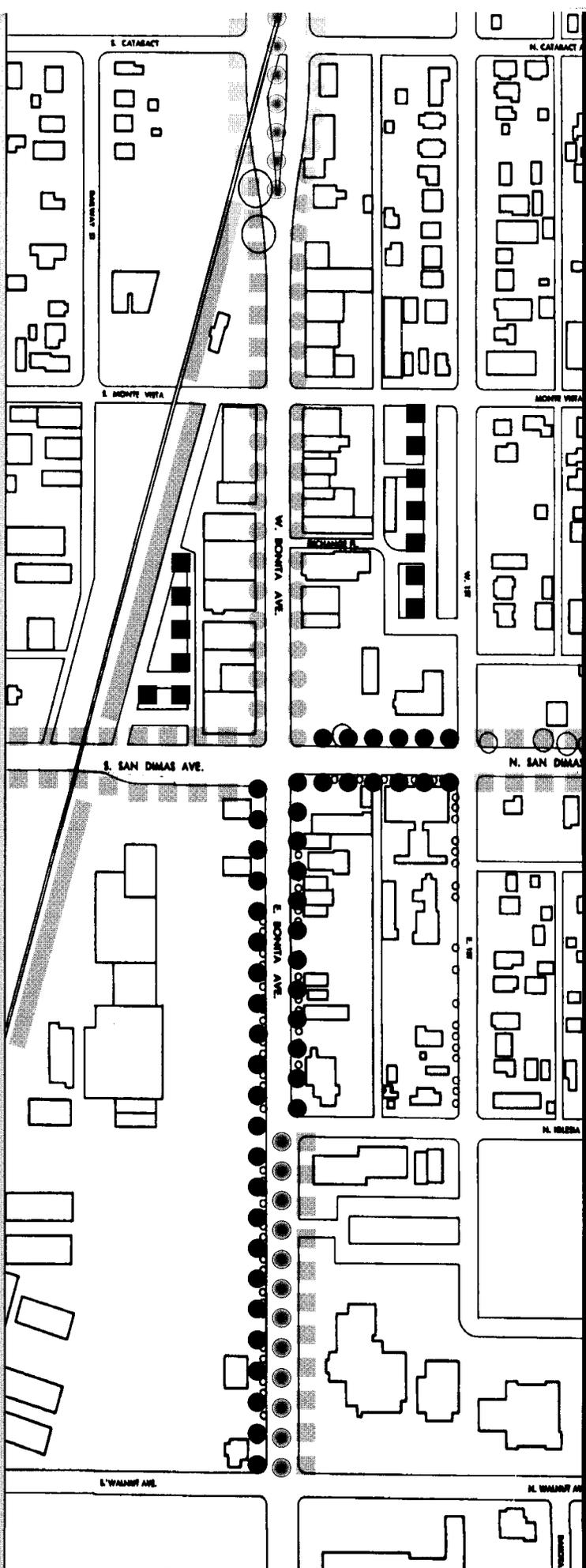
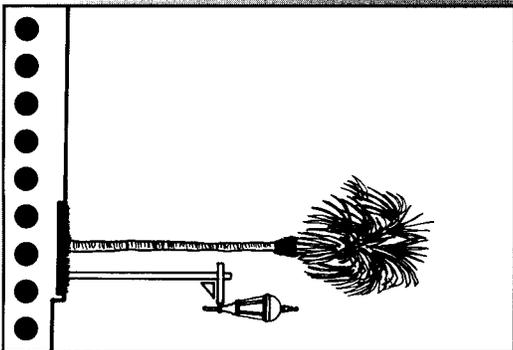
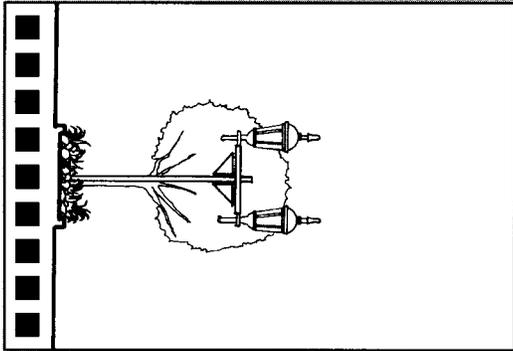
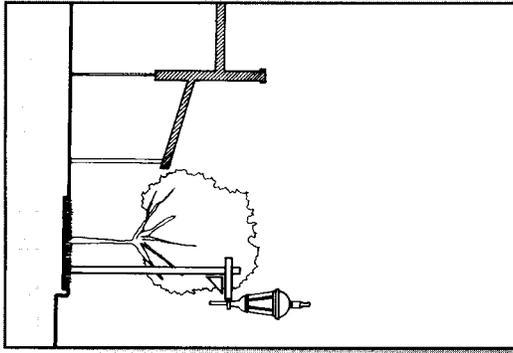
It is proposed that all mature planting will remain, and all new planting will be based on these, and on California native species.



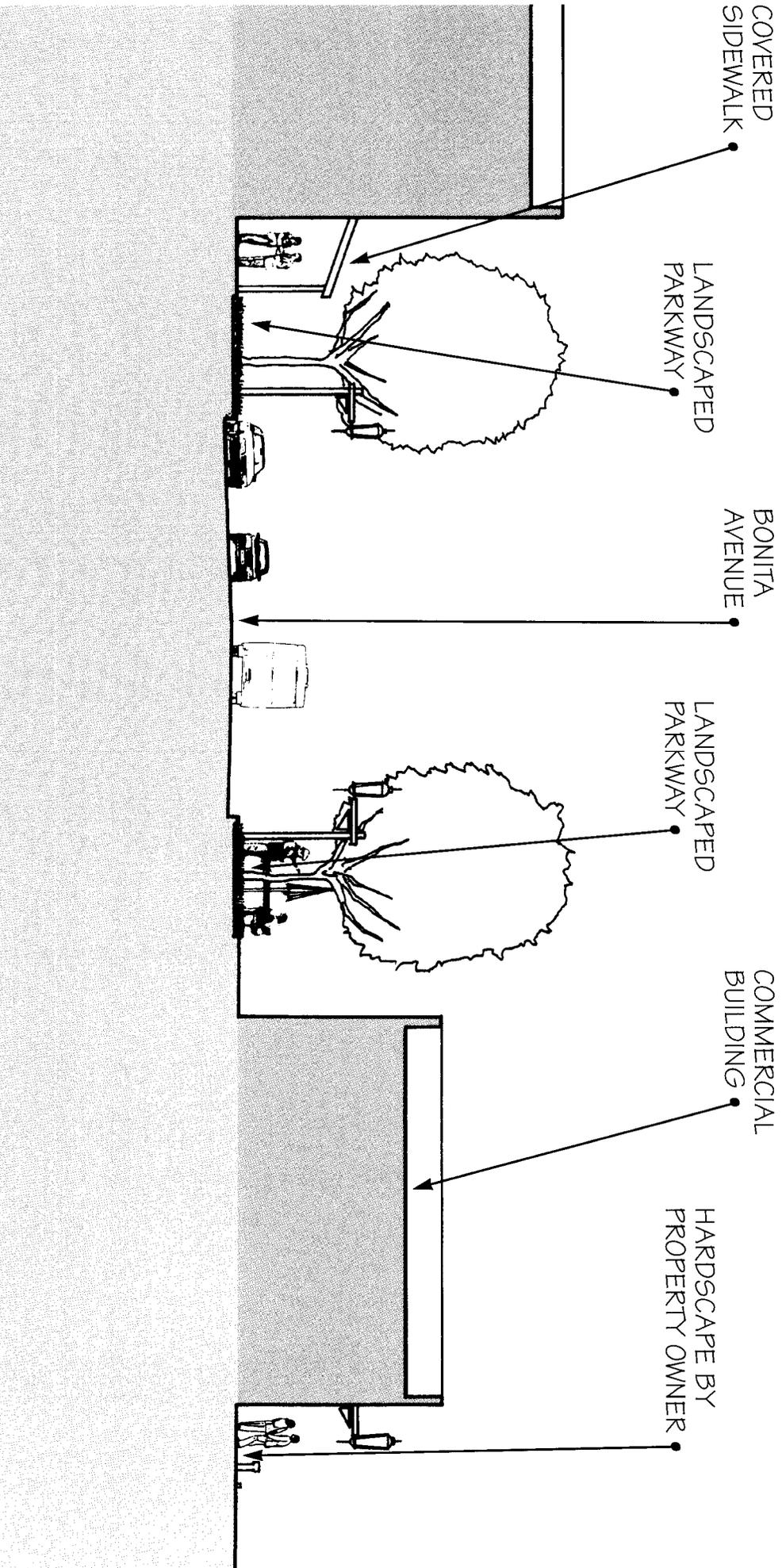
Bonita Avenue Landscape Plan

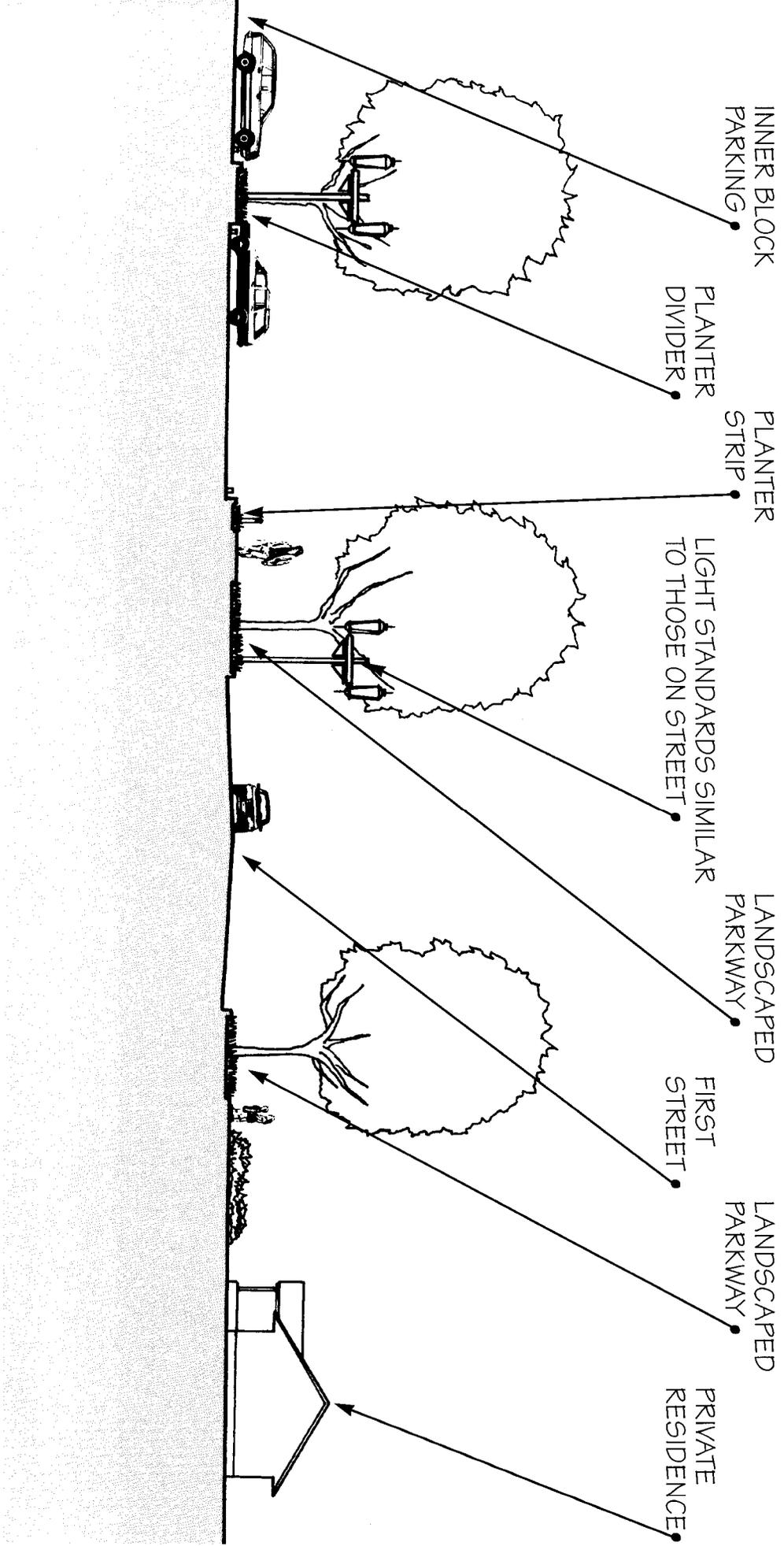


LANDSCAPE, STREET LIGHTING, AND STREET FURNISHING CONFIGURATIONS



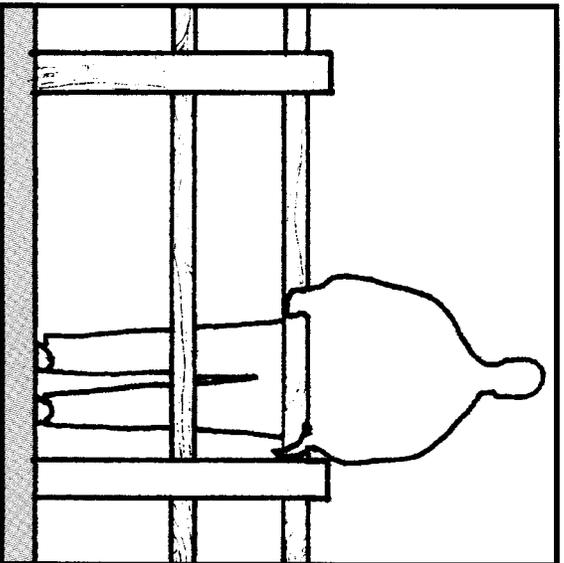
Bonita Avenue And Town Core Landscape Section



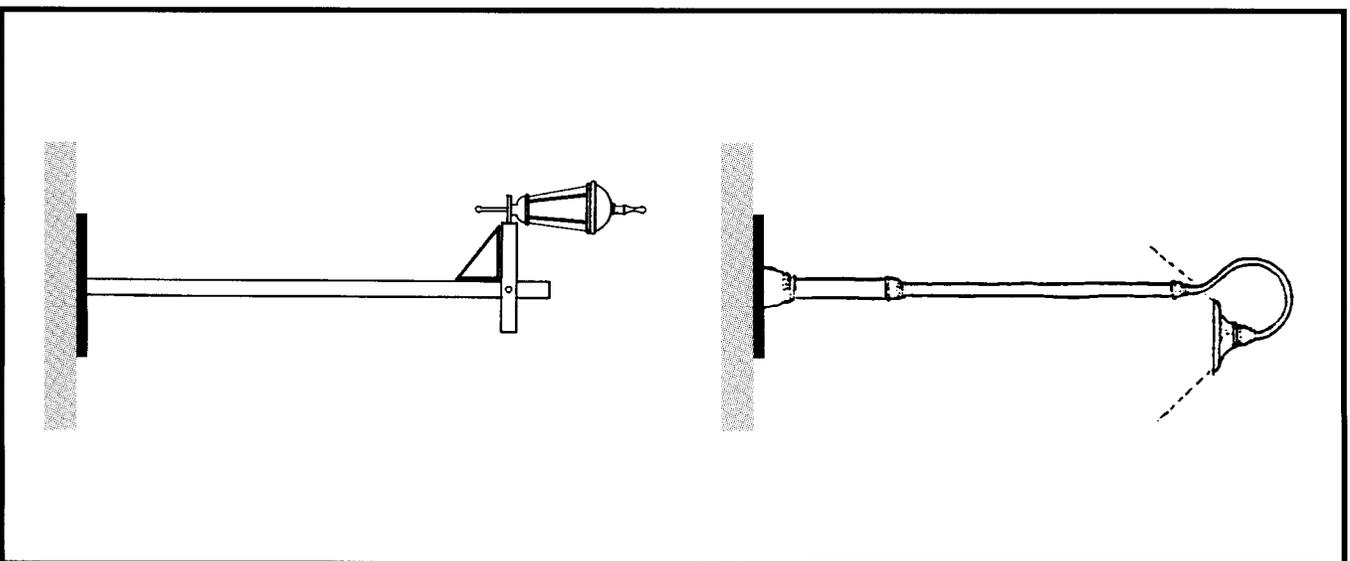


Street Furnishings

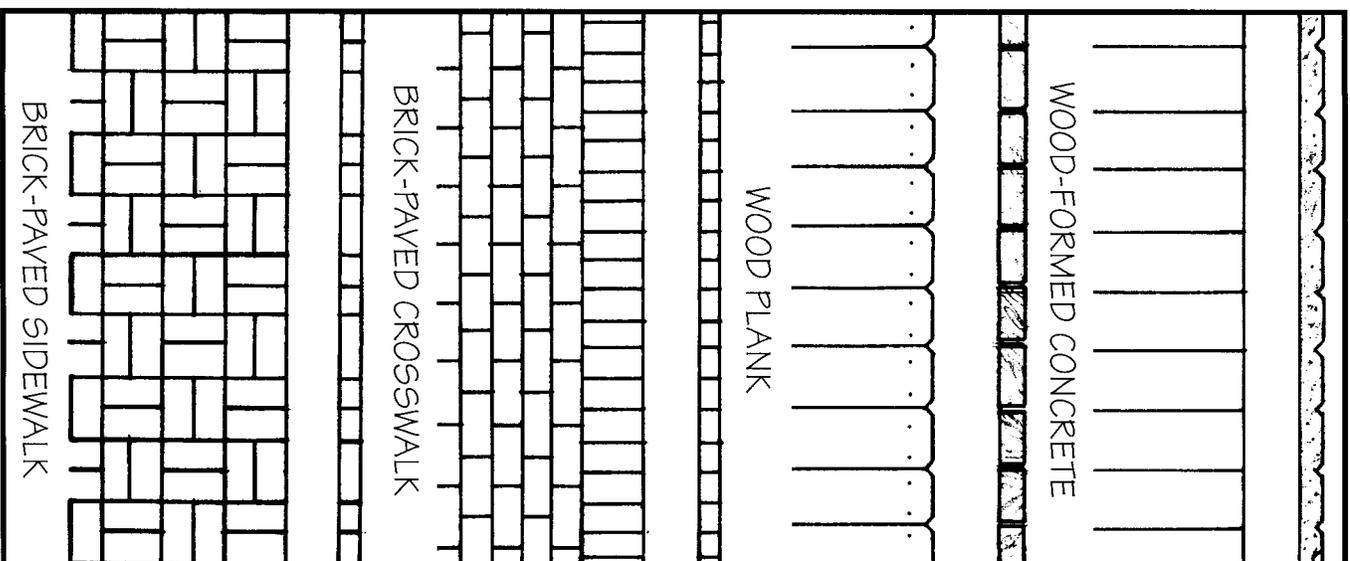
These furnishings are expected to be used in all public and pedestrian areas throughout the Town Core.



Street Lighting



Surfaces



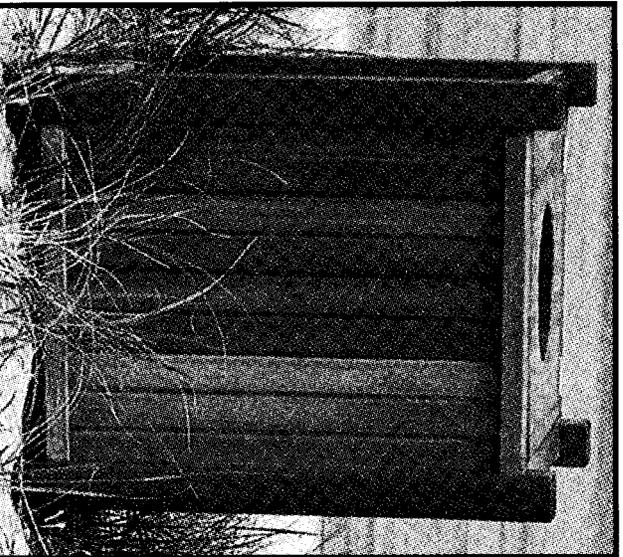
WOOD-FORMED CONCRETE

WOOD PLANK

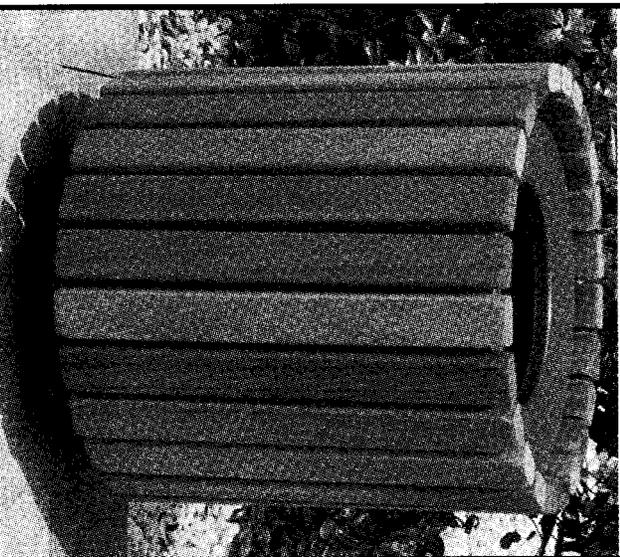
BRICK-PAVED CROSSWALK

BRICK-PAVED SIDEWALK

Trash Receptacles



TRYSTON CSL

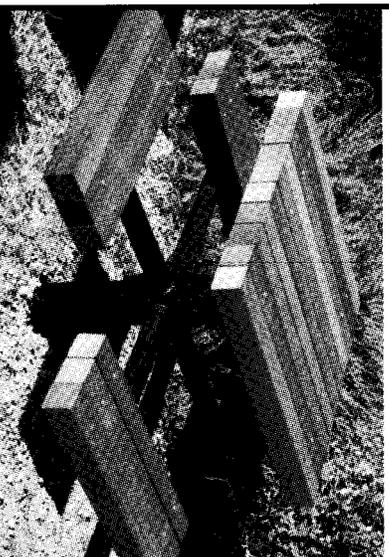


VICTOR STANLEY HF-24

Tables and Benches

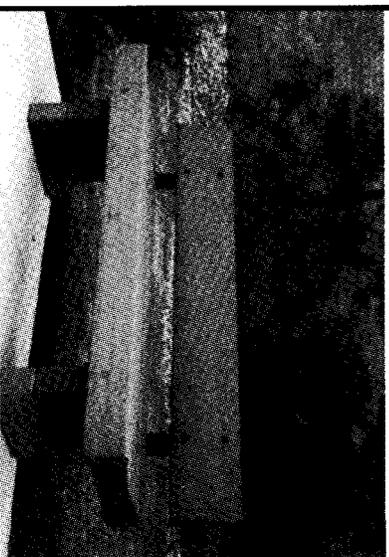


VICTOR STANLEY CP-2

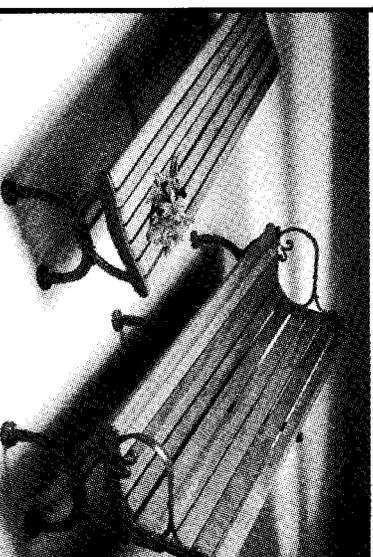


VICTOR STANLEY CP-4

Seating



SITECRAFT BCW



HINES III CHBR-2372

Secretary of the Interior's Standards for Rehabilitation

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project.
9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and character of the property, neighborhood or environment.
10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

Architectural Worksheet

Use this worksheet together with these guidelines to assess your home when considering restoration or rehabilitation. This worksheet can also be helpful when discussing your project with your architect, contractor or the City of San Dimas planning staff.

BUILDING SHAPE

- Rectangular
- Square
- L-Shaped
- Other

- Vert. Slats
- Other

Eaves:

- Closed/Boxed
- Open
- Exposed Rafter
- Brackets

Bays:

- Number
- Curved
- Slanted
- Rectangular
- Other
- Describe

ROOF

Roof Shape:

- Gable
- Hip
- Shed
- Flat
- Other

Type:

- Attached
- Recessed
- L-Shaped
- Wrap Around
- None
- Other

ADDITIONAL

Sliding:

- Clapboard
- Board & Batten
- Shiplap
- Stucco
- Shingle
- Other

Roof Pitch:

- Low
- Medium
- High

Columns:

- Square
- Round
- Tapered
- Other

Secondary

- Trim
- Porch
- Chimney

Dormers:

- None
- Gable
- Shed
- Other

Railing:

- None
- Describe

Roof Materials:

- Gable
- Hip
- Shed
- Flat
- Other

WINDOWS

Type:

- Double Hung
- Casement
- Fixed
- Aluminum

Foundations:

- Raised
- Concrete
- Block
- Brick
- Stone
- Wood Piers
- On Grade

Vents:

- None
- Lattice
- Horiz. Slats

Trim:

- Flat Board
- Raised Moulding

ATTACH PHOTOGRAPH HERE

Glossary

A.T. & S.F. - The Atchison Topeka and Santa Fe railroad company, whose line passes diagonally through the Town Core of San Dimas.

Adhoc Capital - The top of a column that is richly ornamented with a mixture of classically inspired mouldings.

Alley/Lane - A service or access road serving the rear of properties.

Amenity Plan - A plan of action to install public amenities along a street or in a particular area over a period of time.

Balustrade - The vertical posts of a railing at stairs or porches.

Bargeboard - Boards placed along the incline of a gable to hide projecting roof rafters.

Beaded Base - At the base of a column, cylindrical mouldings that resemble a string of beads.

Belcast Ends - The shape of a roof overhang which gives it a bell-like appearance.

Building Fabric - The density, scale, mass, and height of a group of buildings or a particular district. The actual

material a building is made of.

Classical - Architectural design based on the elements of ancient Greek and Roman architecture.

Context - Surrounding area and its physical structure, character, and environment.

Cornice - A plain or decorated horizontal band at the top of a building, which provides relief where the wall ends. One of the elements of the entablature.

Cultural District - A complex of buildings or open space for use by the whole community. A facility for uses or events such as museums, lectures, meetings, art fairs, carnivals, etc...

Curb Cut - A break in the street curb to accommodate a driveway for cars or other vehicles to access a site.

Dentils - A small, square block used as ornamentation on cornices.

Doric - An ancient Greek architectural order identified by columns with plain capitals.

Dormer Window - A window that projects from a roof to light a second-story room or attic.

Drop Siding - A type of horizontal, overlapping wood siding.

Facade - The exterior face or faces of a building.

Flashed Glass - A form of stained glass. Elevations - A two-dimensional drawing which shows one face of a building.

Entablature - A horizontal band at the top of a building comprised of the cornice, frieze, and architrave.

False Front - The wall of a building that extends above the roof line to change the appearance of a building. Similar to a parapet.

Finial - A formal, vertical ornament placed at the top of a roof, usually along the ridge.

Foyer - A formal hall or a room in a house located at the main entrance.

French Door - A wood door with a rectangular grid of window panes reaching to the floor.

Frontage - The wall of a building that faces a street, sidewalk, or parking lot. Similar to a facade.

Gable - A double-pitched roof with a single ridge.

Gateway - A physical landmark that signifies an entrance to a boundary of an historic, commercial, or themed area.

Guideline - Formal rules and regulations used by the city to encourage consistent design and development of an area.

Hip Roof - A roof similar to a gable but pitched at the ends.

Inner Block Parking - A large, collective parking zone that serves an entire block or district. Usually located in the rear of properties and accessed by alleys or side streets.

Interface - The zone where things come together.

Ionic - An ancient, Greek architectural order identified by fluted columns with scrolls at the capitals.

Knee Braces - Braces at 45 degrees that support a roof eave overhang usually at the front and rear of a gable roof.

Lot Line - The legal property line of a particular lot.

Measured Drawings - Drawings done to standard scales. For example, 1/4"=1'0" , 1"=10'.

Mixed Use - A building or a district that is zoned for different uses. For example, a building with ground-floor retail businesses and offices on the second floor.

Monument Sign - A detached sign in front of a building that rests on a base low to the ground.

Morphology - The form or shape of a city from an architectural and planning point of view that is influenced by the street grid, rail lines, and volume and mass of buildings.

Open Space - An outdoor area that is landscaped. A park or grove that can be used for recreation or other special uses.

Orthogonal - Relating to street grid and property lines. Streets and property lines which intersect at a right angle.

Outbuildings - Buildings secondary to the main house, such as detached garages and stables.

Paving Stone - Individual masonry units used for hardscape that are durable enough to handle vehicular traffic.

Parapet - The part of an exterior wall that extends above the roof line. Parapets are used to satisfy fire codes, to hide roof equipment, to increase the height of a building, or to create an interesting silhouette.

Parkway - A publicly owned strip of land parallel to the street between a curb and sidewalk. It is usually landscaped.

Paved Crossing - A crosswalk with paving other than asphalt or concrete.

Pedestrian Pass-Through - An exterior corridor at ground level between buildings or through a building that gives pedestrian access from the front of a lot to the back.

Pergola - A covered walk formed by a double row of posts with joints above and usually covered with climbing plants.

Private Improvement - An upgrade of privately owned property by the property owner based on the guidelines.

Public Amenities - Facilities intended for use by the public to provide convenience or comfort. Such facilities are benches, drinking fountains, restrooms, fountains, etc ...

Public Improvement - An upgrade of

City-owned land or property based on a long-term strategy to improve an entire street or area.		
Quad - An outdoor plaza or lawn defined on each side by buildings.		
Roof Pitch - The slope of a roof. The ratio of a roof's rise to run in inches. The roof pitch of a common bungalow is 4:12. The roof pitch of a typical Victorian Building is 12:12.		
Road Camber - A gradual arch or slope of a street to the sides to facilitate drainage.		
Rhythm - A sequence of windows, openings, projections, and walls that have a consistent symmetrical or asymmetrical pattern.		
Scale - The size of a building and how it relates to a human or adjacent buildings and structures.		
Scalloped Shingle - For exterior weatherproofing, wood siding in the shape of half-circle like the scales of a fish.		
Setback - Distance from front, side, or rear property line in which a structure is allowed to be built.		
Silhouette - The outline of a building's edges from the ground up to the corner	of the wall, along the parapet or roof, and back down the other wall edge to the ground	Surrounds - On the exterior, wood members placed around a window to give the effect of a frame.
	Spindle Bracket - Decorative wooden mouldings usually found on porches.	Sunburst - Moulding or carving in wood that depicts a sun and rays.
	Stickwork - Decorative wooden mouldings found on the exterior of houses.	Terraces - A formally planned exterior area usually adjacent to a house. Terraces are usually uncovered but can also be covered.
	Stoop - The concrete or masonry base on which a column sits.	Town Core - The historic downtown, commercial, and residential city area.
	Storefront/Shopfront - Usually located at the front of buildings. The glass area on a building that displays goods and also contains an entry. Parts of a storefront include the kickplate, transom, bulkhead, and door. Can also be located at the rear of a building.	Truncated Shaft - The middle part of a column that is wide at the bottom and tapers as it rises.
	Streetscape - The general appearance or character of a street that is influenced by the architecture, planning and landscaping of a street.	URM Code - Unreinforced Masonry Code. It is an enforceable law that requires unreinforced masonry buildings to be demolished or brought up to earthquake and building codes by structural reinforcing.
	Street Wall - Buildings on both sides of a street, which, as an entity, forms a wall that defines a street. Sometimes referred to as an urban edge.	Veranda - A covered porch with posts and balustrades that wraps around the front or side of a house.
	Subdivision - The fragmentation of a lot to accommodate more buildings under different ownership.	Wainscot - Interior finish, usually wood paneling, that is applied to the wall from the base up to the middle.