

# Old Town Orcutt



# DESIGN GUIDELINES

**JULY 2006**

Adopted by Board of Supervisors Resolution 06-236  
July 25, 2006

# **OLD TOWN ORCUTT DESIGN GUIDELINES**

BOARD OF SUPERVISORS DRAFT

JULY 2006

PREPARED FOR:

COUNTY OF SANTA BARBARA

**OLD TOWN ORCUTT DESIGN GUIDELINES  
CREDITS**

**CREDITS**

**Santa Barbara County Board of Supervisors**

Joni Gray, Chair  
Salud Carbajal  
Susan Rose  
Brooks Firestone  
Joe Centeno

**Santa Barbara County Planning Commission**

Joe Valencia, Chair  
Michael Cooney  
Cecilia Brown  
Parker Montgomery  
Jack Boysen

**Old Town Orcutt Board of Architectural Review**

Berto VanVeen, Chair  
Brian Allison  
Ron Bennet  
Merry Feliz  
Danny George  
Deanna Lewotsky  
Ken McCalip

**North County Board of Architectural Review**

James W. King  
Dominick Roger Barry  
Greg A. Ravatt  
Jared M. Hurley  
Kevin Small  
Craig Atkinson

**Santa Barbara County Staff**

John McInnes, Strategic and Long Range Planning,  
Director  
Stephen Peterson, Comprehensive Planning,  
Supervising Planner  
Charles Ebeling, C.E., T.E., Public Works, Civil  
Engineer Specialist  
Patsy Stadelman, Comprehensive Planning, Planner  
Lilly Okamura, Comprehensive Planning, Planner

**Consultants**

Andrew Merriam, MBA Planning  
Scott Bruce, MBA Planning  
Debbie Black, MBA Planning  
Teresa Bruce, MBA Planning  
Morgan Bloom, MBA Planning

**Table of Contents:  
Old Town Orcutt Design Guidelines**

July 2006

**Credits .....iii**

**1: Application and Use ..... 1**

- **Introduction**
- **Purpose and Scope**
- **Use of this Document**
- **Map of Area Subject to Guidelines**
- **Basic Design Principles**

**2: Western Style Defined ..... 4**

- **Scale, Proportion and Street Continuity**
- **Major Design Features**

**3: Site Design .....7**

- **Street Development and Setbacks**
- **On Site Parking, Loading and Service Areas**
- **Disabled-Accessible Ramps and Railings**
- **Landscaping and Public Art**

**4: Street Facades..... 10**

**5: Entries and Pedestrian Areas..... 13**

**6: Other Building Elements ..... 15**

**7: Signage and Building Lighting ..... 17**

- **Signs**
- **Building Lighting**

## **Application and Use of the Old Town Orcutt Design Guidelines**

### **Introduction:**

The Old Town Orcutt Board of Architectural Review (OTOBAR) was informally established in 1985 to ensure that new development and significant renovation projects in Old Town Orcutt are well designed and compatible with the historic “old west oil town” character of the community. They developed a simple, informal set of written design guidelines to communicate the design elements that comprise the Old Town Orcutt style. This document is intended to improve upon, clarify, and replace the previous informal guidelines and provide a more user-friendly guide to the Old Town Orcutt architectural vernacular.

### **Purpose and Scope:**

These Design Guidelines rely on photographs, drawings, and written explanation to illuminate the Old Town Orcutt architectural style for the benefit of applicants, architects, planners, decision makers, and the North County Board of Architectural Review.

The Design Guidelines apply in the Old Town Orcutt Pedestrian Overlay Area as defined by the map on page 2.

In addition to architectural character, these guidelines also seek to reinforce the overall goal of providing a walkable “Main Street” pedestrian environment in Old Town Orcutt; one that will provide an environment that is both safe and comfortable for local residents and attractive to businesses, shoppers, and tourists.


The Design Guidelines document is a companion to the Old Town Orcutt Streetscape Concept Plan, which provides similar design development concepts for street and sidewalk character in the study area.

### **Review Process:**

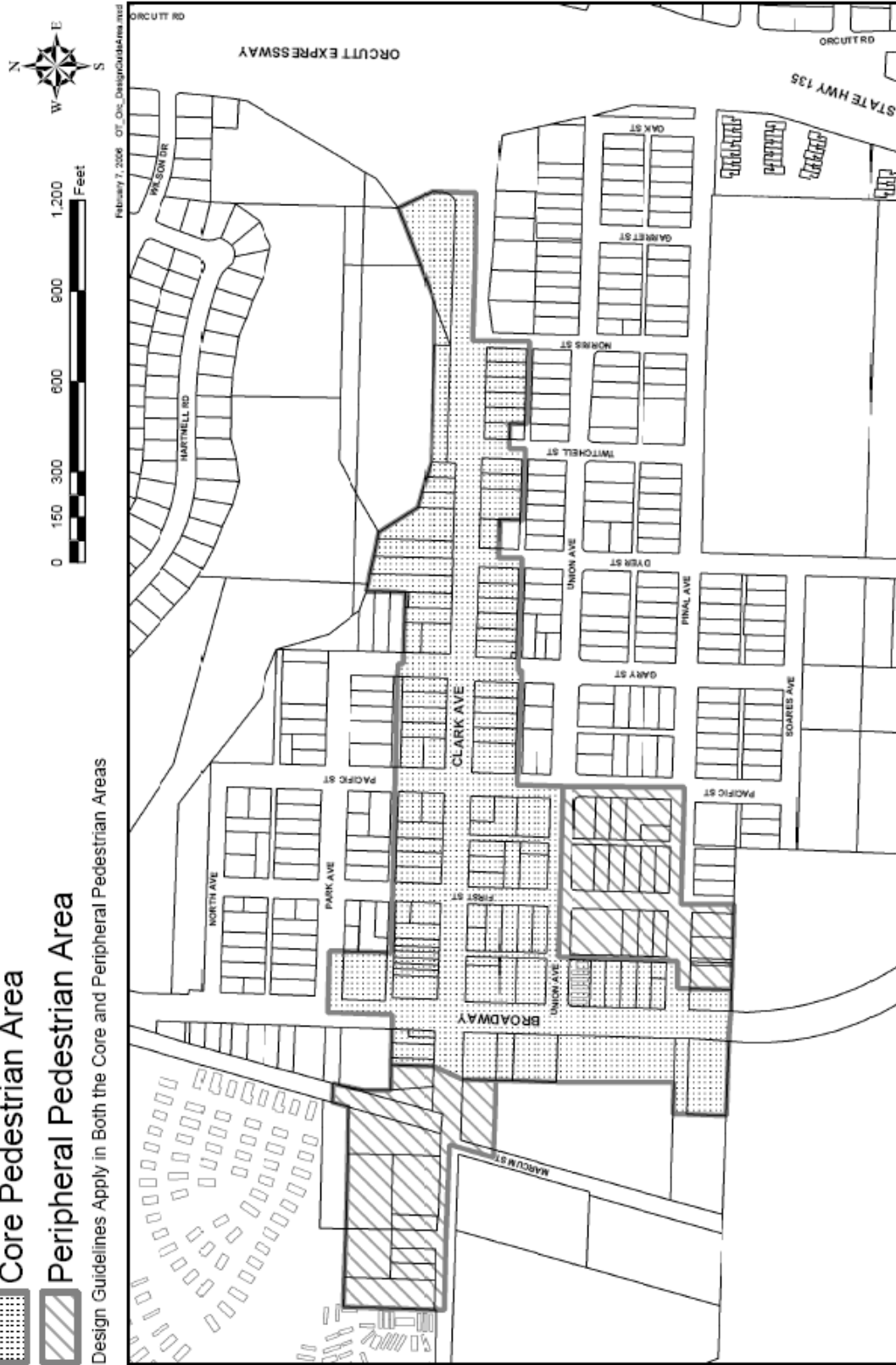
Projects in the Old Town Orcutt Pedestrian Area will be reviewed by the North County Board of Architectural Review (NBAR) for their consistency with these Guidelines. Approval from the NBAR is required prior to issuance of any Land Use Permit for buildings or structures.

# Old Town Orcutt Area Subject to Design Guidelines

 Core Pedestrian Area

 Peripheral Pedestrian Area

Design Guidelines Apply in Both the Core and Peripheral Pedestrian Areas



**Basic Design Principles**

The following principles highlight the most important concepts in making Old Town Orcutt the community desired by its residents. These principles are the foundation and reference point for the guidelines and standards developed later in this section.

1. Design for the Human Scale: Design for the human scale and perceptions to create a sense of neighborhood and community that draws from the existing Old Town Orcutt historic character and is both interesting and comfortable for walking.
2. Community Focus: Design to create an identifiable commercial core that is the focus of the surrounding residential neighborhood and provides a social place where people want to gather.
3. Historic Design Reference: Provide guidance to owners, architects, and designers in the utilization of Orcutt's historic roots and character as the means of providing a unique and harmonious physical downtown area. The Orcutt community has selected the architectural style of "western or oil town" as best representative of this historic past and the style most suited to provide a sense of continuity within the pedestrian overlay area.
4. Mixed Use: Design for a mix of residential and commercial land uses to vitalize the community and encourage people to live near their work.
5. Application of the Western Design Theme: Recognize that while the "western" theme has been accepted as the best historic architectural style for Old Town Orcutt to maintain design continuity in the core area, the design review process should encourage reasonable architectural expression of each individual business within the technical requirements of the twenty-first century.
6. Maintenance: Utilize construction materials that facilitate short-term and long-term maintenance and security.

The following design guidelines incorporate each of these principles. The guidelines were designed to be specific enough to provide direction and ensure quality development. At the same time, they must be flexible enough to foster creative design that meets individual business requirements and current methods of construction.

### WESTERN OIL TOWN STYLE

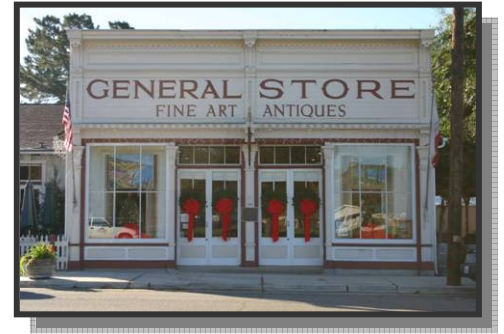
The Old Town Orcutt Board of Architectural Review operated from 1985 until 2006. The OTOBAR reviewed new development and significant renovation projects in Old Town Orcutt to ensure that they were well designed and compatible with the historic character of the community. During this period, they identified a concept for the architectural character that may be classified as “western or oil town” primarily based upon the early history of the community as it dates back to the 1890’s with the coming of the Pacific Coast Railway and the discovery of oil in the Orcutt area.

Originally, commercial development in Old Town Orcutt along Clark Avenue and Broadway was a series of wood false front structures typically single story in height. Like most western towns, these structures were subject to fire, and some buildings burned several times. However, even with the loss of some of the historic structures, there still remain eight to ten historic buildings within the pedestrian overlay area that provide the historic roots and can become the basis for future design. It should be recognized that there are also several historic structures that have survived that do not fit the definition of western oil town design. These structures should also be preserved.

It is recognized that, for the most part, Old Town Orcutt will become developed with modern structures that are capable of serving current commercial purposes. Therefore, while it is not the purpose (with the exception of several actual historic structures) to create an exact replication of this earlier era, it is the intent to create a commercial core that can be easily identified with this era in history and is distinct from similarly aged communities such as Los Alamos, with its generous front setbacks, Santa Barbara with its great number of Spanish Revival structures utilizing stucco and curved roofing tiles, or San Luis Obispo with its greater range of architectural themes and more eclectic styles.

#### Scale, Proportion, and Continuity

Western commercial design is characterized by a relatively small scale (see Figures 2.1 and 2.2) when compared to the commercial malls that are often thought of as representing retail development today. Rather than detached structures set back from the street with parking in front, the western town tended



**Fig. 2.1:** A classically proportioned wood false front store with two recessed entries, cornice and corbels, transom windows above the entries.



**Fig. 2.2:** Building replicates a classically proportioned masonry structure with three bays and a center entry. Note projected wood awning and gooseneck light fixtures.



**Fig. 2.3:** A western street scene showing a mixture of wood and masonry structures of one and two stories but with a continuous covered boardwalk.

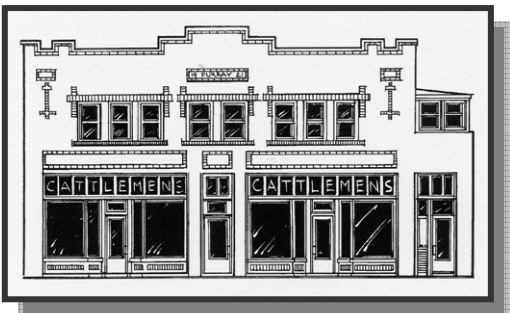




**Fig. 2.4:** A wood corner structure with a corner entry demonstrating a corniced falsefront, detailed posts with ornate capitals, and shadowed lettering on signs.



**Fig. 2.5:** Street scene from Old Town Orcutt along Clark Avenue. Note continuity of sidewalk, pedimented falsefront to the left and even diagonal parking.



**Figure 2.6:** Drawing of a two story framed structure with steel trowelled plaster finish, transom windows above entries and storefront, accent trim and details in tile.

to have a series of structures that adjoined each other to form a continuous sidewalk (often covered with a porch or awnings) and street façade as portrayed in Figure 2.3. In Old Town Orcutt the physical continuity of the street façade is important. However, this street façade should be composed of a series of small buildings with vertically proportioned features, often with varied materials and colors, as well as some differences in the height of the structure and the detailing of the architecture.

Structures are generally 1½ to 2 stories in height (16 to 25 feet) but may vary slightly from this standard and thus avoid a continuous cornice or parapet line (see Figure 2.4 and 2.5). Windows would be composed of multiple panes of glass since the technology and manufacturing processes of the 19<sup>th</sup> century were not suitable for creating the large “storefronts” often utilized in commercial development today (see Figure 2.1).

Finally, since most western style development is associated with an era before the automobile, the scale of the windows, displays, entries as well as the architectural detail and signage was proportioned for viewing and use by the pedestrian. All these features, therefore, were smaller and often more elaborate. There were scrolls on the capitals of posts. Signs frequently had shaped forms emphasizing the message (see Figure 2.4).

The overall features of western architecture tended to be rectilinear with a dominant use of the 90 degree angle for major plan and elevation elements. This was in major part dictated by the use of simple framing methods available to the western carpenter or owner builder. Curves, domes, semi-circular arches, and heavy columns as represented in Spanish and Mediterranean architectural styles based in a masonry technology were relatively rare. However, exceptions such as in the original Orcutt Billiard and Pool building (which was the basis for the Kay’s Orcutt Country Kitchen replication of today) can be found (see Figure 2.5).

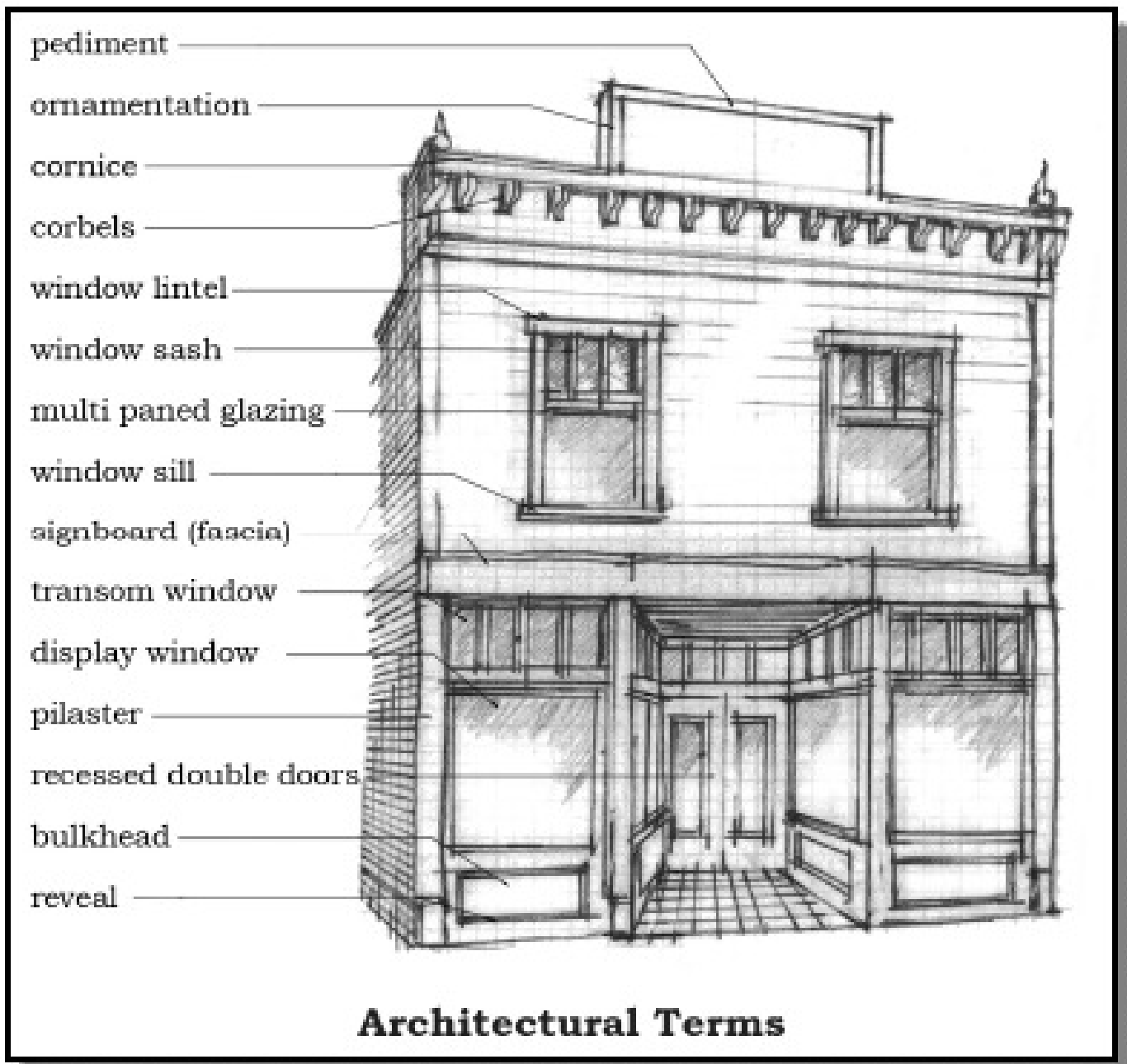
**Major Design Features**

How is the “western” or “oil town” architecture to be described? For Old Town Orcutt, structures would include the following features:

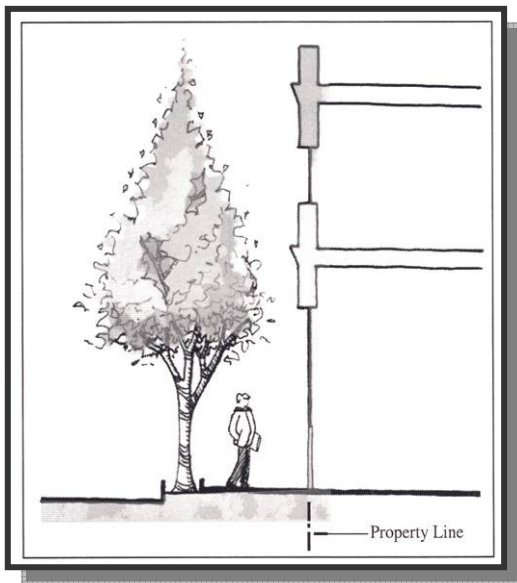
- Buildings set to the front property line (zero front setback)
- Single and two story structures were most common in rural California representing commercial development from the 1890s to World War I. However three story

structures (usually with residential uses on the upper floors) were sometimes utilized. Building heights along a street frontage were typically not uniform, but varied from building to building.

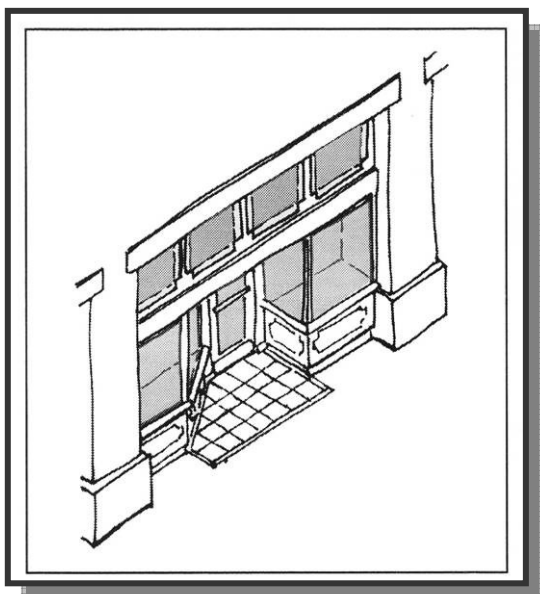
- Use of materials which are representative of this era such as vertical wood board and batt, horizontal wood siding, and brick masonry, and which avoid the use of stucco and tile reminiscent of the Spanish revival era.
- Relatively articulated doors and windows with vertical proportions and relatively small panes of glass.
- Pedestrian friendly amenities such as porches, awnings, recessed entries, and planters along the sidewalk.
- Avoidance of the obvious use of more modern materials such as plywood, large plate glass windows, unfinished aluminum, and plastic.
- Use of signage compatible with this period in size, style and lettering.



**SITE DESIGN**



**Fig. 3.1: Diagram showing zero setback to front property line. This zero setback is a major feature of the “Western” design style.**



**Fig. 3.2: Diagram demonstrating recessed entry while maintaining zero setback to front property line.**

**Street Development and Setbacks**

Site design refers to the arrangement of buildings and parking areas, the size and location of pedestrian spaces, landscaping, and how these features relate to one another. Following the principles and concepts identified previously, site design/planning shall adhere to the following guidelines. (Guidelines for this section are designated with a prefix of “SD” for site design.)

SD-1: Street Development and (front yard) Setbacks for buildings and structures containing commercial or commercial and residential uses.

- In the core pedestrian overlay area, the front of the building shall align with the street property line. (Zero front setback.) (see Figure 3.1)
- In the peripheral pedestrian overlay area, the setback shall be 10 percent of the depth of the lot, not to exceed 10 feet; at least 25 feet when abutting Old Town Residential (OT-R) designated parcels.
- Where architecturally feasible, the street façade is encouraged to extend the whole frontage of the property. Some flexibility may be granted for entryways, widened sidewalks, or entry courtyards in keeping with the “Western” theme. Where this requirement creates a hardship for architectural, safety, or circulation reasons, the BAR may grant an exception but require that the resulting gap in the community street façade be filled with a compatible wall or fence.
- In the core pedestrian overlay area, new driveways connecting to Clark or Broadway are not permitted unless the lot contains no alley or street frontage other than Broadway, Clark Avenue, or Foxenwood Lane and the applicant can demonstrate hardship to the BAR. In the peripheral pedestrian overlay area, vehicular access via curb cuts and/or driveways on Clark Avenue and Broadway Avenue shall be avoided where feasible and shall be designed so as to take access off side streets and/or alleys to the maximum extent feasible.

### 3. SITE DESIGN

#### SD-2: Layout of Entries and widened sidewalks

- On the ground floor, there may be recesses provided for entries or widened sidewalks for display or eating areas. In this case, however, the fascia, porch or second story of said structure shall meet the zero setback requirement (see Figure 3.2).
- Entries or widened paved areas to the rear of sidewalks shall not exceed eight feet in depth (see Figure 3.3).
- Porches and roofs are allowed to project 1/3 of the dimension between the property line and the curb-line of the public street for Clark and Broadway. However, any supporting columns or posts must be located within private property. Any encroachment into the right-of-way is contingent on approval of the Public Works Department and consideration of safety and liability issues. *[Prior to final adoption of these guidelines, details and procedures for allowing encroachments into the right-of-way need to be developed with the Public Works Department].*



**Fig. 3.3: Porch overhang maintains zero setback but covers widened sidewalk for tables and entry area.**

#### SD-3: Closure of Building Gaps on Street Frontage

- Where there are gaps in the street façade along the sidewalk, new buildings should be designed to fill the whole open areas to form a more continuous whole. Where construction of an actual building for the whole frontage would create a hardship, a suitable wall or fence shall be provided to maintain continuity (see Figure 3.4).



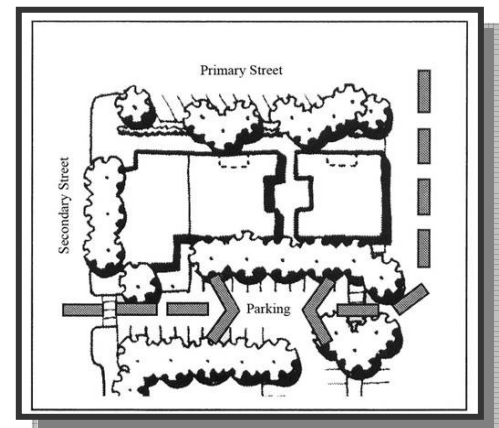
**Fig. 3.4: Use of fences and landscaping to fill gaps that may occur between structures, thus maintaining street façade continuity.**

#### On Site Parking, Loading, and Service Areas

The historic development pattern in Old Town Orcutt featured buildings developed at the back edge of sidewalk, with no setback, with any parking located in the rear of the structure accessed from an alleyway or side street. Current zoning regulations require that new development fits this model.

#### SD-4: Off-Street Parking

- No on-site parking is allowed in front of new development. Parking for employees is encouraged on the side or rear of the



**Fig. 3.5: Diagram with continuous façade and diagonal parking along primary streets (Clark and Broadway) but with parking and loading access from a rear alley**



**Fig. 3.6: Landscape vines on a trellis over sidewalk dining area creates a sense of enclosure.**



**Fig. 3.7 Painted public art on a blank transition wall. This is an example where a touch of humor can be desirable.**

sites in such locations that do not interrupt the continuity of the street façade (see Figure 3.5).

**SD-5: Off-Street Loading**

- Where there are relatively extensive requirements for off street loading and solid waste removal (such as at restaurants) or vehicle servicing, an off-street area shall be designated to ensure removal of these functions from major streets. Such areas shall be serviced from either an alley or possibly a side street.

**SD-6: Trash and Service areas**

- Trash and recycling bins shall not be visible from Clark Avenue or Broadway.
- Trash container enclosures shall be six feet high and where possible be of the same materials (where visible) as the main structure. Such enclosures are strongly encouraged to be an extension of the main building.

**Disabled-Accessible Ramps and Railings**

While accessibility standards are dictated by state and national codes and ordinances, every attempt should be made to ensure that design of these essential features is compatible with the intent of these design guidelines.

**SD-7: Access Ramps and Railings**

- Ramps should be integrated into the site design while minimizing impacts to the continuity of the street façade as much as possible.
- Guardrails should complement the architectural style of the building while conforming to the Uniform Building Code requirements.

**Landscaping and Public Art**

While the Western Design Theme will limit landscaping to side and rear yards with the possible exception of planter boxes and street trees (discussed in the streetscape concept plan), landscaping should be incorporated into entries and other non built areas that may be visible from public streets.

**SD-8: Landscaping and Public Art**

- Judicious planting of trees is encouraged in side and rear yards to help soften the otherwise almost continuous street facades. (see Figure 3.6).
- Vines or planters are encouraged where a fence is required to fill gaps between structures.
- Any public art proposed by the applicant and incorporated on site shall be integrated into the total architectural design – and should relate to the history of Old Town Orcutt and its environs.

### STREET FACADES

A primary intent of these design guidelines is to encourage a well defined and pleasing pedestrian corridor along both sides of Clark Avenue and Broadway in the Old Town Orcutt core. A continuous and compatible street façade coupled with a quality sidewalk experience is essential to achieving this goal. Realization of this condition will encourage core area related recreation activity for residents, workers, and visitors. In addition to the relative continuity of structures set immediately adjacent to the rear of the sidewalk, the old western design style tends to have a repetitive scale and rhythm produced by a series of relatively small structures with variations in height, color, and materials. The design, quality, character, and materials of the street façade are therefore identified as having to meet the following criteria. (Guidelines for this section are identified by the prefix “SF” for street façade.)

#### SF-1: Building Height

- To define the sense of space and enclosure along the sidewalk, all structures shall be a minimum of sixteen feet or more in height. In the case of single story elements, a false front or high parapet shall be provided to meet this requirement. Subtle variation in parapet height is encouraged from building to building to give variety and reflect historic patterns of development.
- Two story buildings should have a full height façade with the second story generally at the front property line. The maximum building height allowed in the OT-R-GC and OT-R-LC for structures containing commercial and/or commercial/residential uses is 35 feet; the maximum height allowed for structures containing only residential uses is 25 feet.
- Three story structures (which are allowed under the current zoning ordinance) may have either a stepped or full height façade compatible with the “Western” design theme.

#### SF-2: Building Widths and Proportions

Buildings should be designed as a series of 25 to 30 foot bays to maintain the rhythmic vertical proportions typical of the Western Style. New construction on multiple lots would therefore have multiple bays wherein the window character and

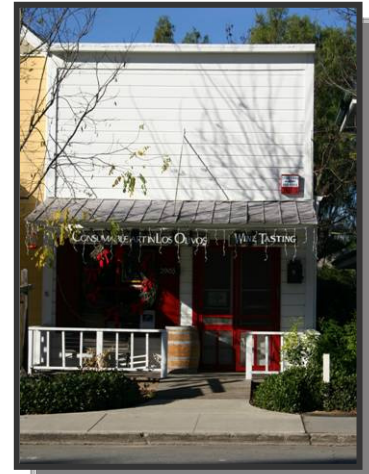


Fig. 4.1: Small wood single story shop with extended falsefront to maintain street façade.

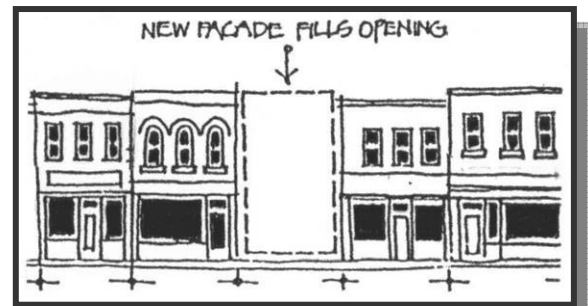


Fig. 4.2: New structure to fill gap in existing street façade. Architecture to be compatible.

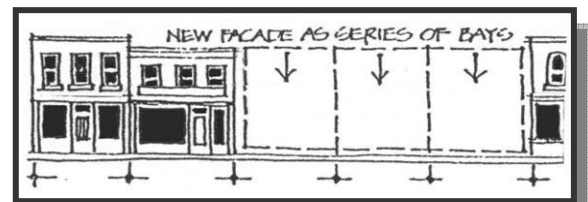
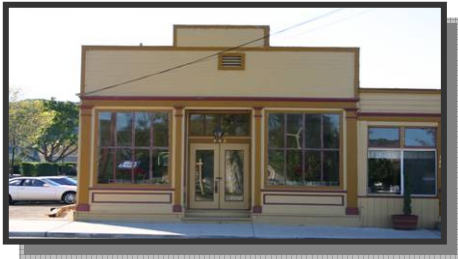


Fig. 4.3: An infill building designed to have multiple bays to maintain rhythm of façade.



Fig. 4.4: Modern photo of Breckenridge, CO. showing mixture of old and new structures.



**Fig. 4.5: Wood falsefront with pediment and painted horizontal lap siding above entry.**



**Fig. 4.6: Brick masonry with pilasters, multiple paned windows, flat arches and wood awning.**



**Fig. 4.7: Masonry and trowelled concrete stucco structure with detailed cornice.**



**Fig. 4.8: Metal clad frame structure with material stamped to represent stone.**

even the parapet heights may vary. Infill buildings should fill the street frontage opening.

### SF-3: Exterior Materials

The use of construction materials along the street façade shall be compatible with the old western character identified as the Old Town Orcutt Architectural style.

Materials to be encouraged:

- Vertical wood board and batt. Plywood with individually nailed on batts may also be allowed if the completed character of the façade recalls the old western style.
- Horizontal wood siding with a reveal (drop siding). Other siding materials which replicate this character may also be used.
- Brick masonry (Rusticated stone may also be allowed by the BAR if it is in keeping with historic uses and the architectural character of the building.
- Steel trowelled smooth finished concrete plaster (as differentiated from the textured or hand trowelled stucco finishes associated with various Spanish revival styles) in conjunction with other building materials so that the overall appearance of the building is western in nature.
- Corrugated tin or galvanized steel. Stamped metal veneers which sometimes replicate rusticated stone.

Materials strongly discouraged:

- Modern aluminum and glass storefront construction
- Spanish revival style stucco and arches
- Scored plywood
- Adobe or slumpstone block
- Exposed concrete block (concrete masonry units)

### SF-4: Window Treatment

- Emphasize vertical proportions in glass panels
- Utilize multiple panes of glass rather than single large sheets
- Provide accent trim and framing for wood installations. If aluminum or other materials are used, the overall character should replicate or recall wood type installations.
- Use of flat arches (as opposed to semi circular arches typically associated with various Spanish revival styles) is encouraged in masonry facades (See Figure 4.6). Wood frames are to be inset to the rear of the wall in these conditions.

## 4. STREET FACADES

- Consider use of transom windows (small windows above larger storefront windows and doors).
- Consider the use of awnings over windows

### SF-5: Architectural Details

The joining and accenting of details of various materials form a major component of an architectural style. In the old western style typical details would include:

- Pilasters and reveals in masonry construction
- Cornices and corbels along parapets – usually of wood but sometimes formed of metal, or now painted resins
- Accent base and capitals on posts and columns
- Chamfered corners on posts and columns
- Multiple layers of trim and moldings (often accented with different colors)
- Rounded edges on pilasters and columns
- Shaped runners and turned wood spindles in hand rails

### SF-6: Color Selection

Color selections for traditional western towns tended to be the natural colors of wood and masonry. If painted, the colors were often whitewashes or muted colors of locally available pigments, e.g. deep barn reds, browns, tans, and perhaps muted blues and greens. Strong accent colors and those often associated with the brighter Mediterranean climates were the exception. If the walls were steel trowelled plaster, the colors tended to be muted creams, off whites with accents of green or dark reds.

- Select colors for the wall surfaces to either recall natural materials or meeting the colors identified in the general discussion above. The use of natural materials as such as brick masonry is encouraged.
- Avoid bright, artificial, or metallic colors often associated with modern buildings or some stucco structures.
- Select trim to be more of an accent color utilizing muted blues, greens or yellows, or even appropriate shades of white. Avoid bright reds, pinks, iridescent oranges, yellows, and greens.
- Awnings may be more of an accent color as identified above for trim colors.



Fig. 4.12: Pioneer Emporium, Columbia CA. Note detailing and multiple color use.



Fig. 4.9: Classic wood detailing for storefront with trim, multiple glass panes, and ornamented pilasters.

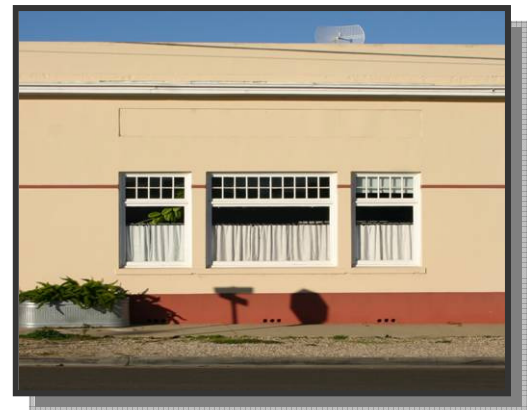


Fig. 4.10: Typical window treatment in plastered structures. Note use of color and small transom windows.



Fig. 4.11: Base colors are creams and tans with accents of muted blue and burnt red.



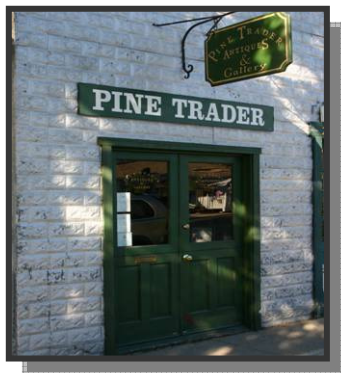
**ENTRIES AND PEDESTRIAN AREAS**



**Fig. 5.1: Recessed entry with detailed painted wood trim at sides give character at the pedestrian level.**



**Fig. 5.2: Wood door with elaborate sand-blasted glazing and tile at floor of entry.**



**Fig. 5.3: Painted wood door with multiple wood panels below the glazing help accent the sense of entry.**

The Western Design style tended to minimize large, spacious entry courtyards or grand entry statements which are often associated with other architectural styles such as the Romanesque Revival of the eastern United States or Spanish Revival in the west. A sense of entry was important, however, and merited a space to step away from the sidewalk and provide a transition from the outside to the inside of a commercial establishment. Entries were often treated with extra trim, accent colors, more elaborate hardware, and window signage as well as perhaps a change in material from the sidewalk or boardwalk. The scale was geared toward the pedestrian and the immediate environment of the adjacent sidewalk. (Guidelines for this section are identified by the prefix “E” for entries.)

**E-1: Entry Space and Paving Material**

- Entries shall be set back behind the sidewalk a minimum of a projected door swing (typically a minimum of three feet) and the width will often be dictated by handicapped access requirements. The width of entry spaces should be adequate to accommodate several people at one time (see Figure 5.1).
- A change of pavement from that of the sidewalk is encouraged. For brick masonry buildings the pavement might be brick or tile pavers. For wood structures or steel trowelled plaster, perhaps a textured and colored concrete or tile pavers would be appropriate depending on the architectural design of the building.

**E-2: Door Treatment**

- Doors should generally be solid or opaque around their perimeter with one or more glass panels in the center (see Figures 5.2 and 5.3). Multiple panels or panes of glass within the door are encouraged. Slab doors without articulation, or modern tempered glass doors with or without perimeter frames are discouraged.

- Door frames and trim should recall carpentry forms of construction with wood trim accented with multiple curves and grooves to emphasize the entry (see Figures 5.1 and 5.4). Plain modern forms and materials such as aluminum storefront designs should be avoided.
- Doors are encouraged to have more ornate hardware utilizing brass or bronze as a material (recognizing that the configuration will have to meet accessibility requirements).

### E-3: Treatment of Entry Area Walls

- Consider using sidelights adjacent to doors (see Figure 5.4).
- Use of accent colors in entry areas is encouraged (see Figure 5.1).
- Consider use of higher quality materials and detailing in entry areas (see Figure 5.2).
- Provide entry and accent lighting.

### E-4: Other Pedestrian Areas

Other pedestrian areas, typically at the side or rear of the building, should include appropriate western style designs to meet the requirements for the following:

- Pavement surfaces
- Planting and landscaping
- Lighting

(See Figures 5.5 and 5.6)



**Fig. 5.6: Small planter in front of wood fence to accent pedestrian area.**



**Fig. 5.4: Recessed entry with glass sidelights and carved wood pediment above door.**



**Fig. 5.5: Note character imparted by boardwalk to emphasize pedestrian area.**

**6: OTHER BUILDING ELEMENTS  
(including roofs and non street elevations)**



**Fig. 6.1: Visible heating and air conditioning equipment can detract from the historic character desired for Old Town Orcutt and should be shielded from view.**



**Fig. 6.2: Here a roof screen compatible with the building's architectural character is setback from roof edge and completely hides the mechanical equipment.**

Roofs and side and rear elevations of the structure, while less important than the street façade in the Western Design vernacular, still require design attention. This is required to ensure that these components are compatible with the overall architectural character of the structure and that the various utilitarian aspects of the building do not detract from the overall desired effect. (Guidelines for this section are identified by the prefix “BE” for building elements.)

**BE-1: Structures Not Allowed**

- Portable or modular structures

The intent is to not allow permanent structures out of character with the designated design theme. This restriction is not applicable to temporary structures required during construction or remodeling.

**BE-2: Screening**

Items such as antenna dishes, solar panels, and heating and air conditioning equipment shall be screened so as not to be visible from adjacent streets, residential areas or alleys (see Figures 6.1 and 6.2).

**BE-3: Roof Design Considerations**

Visible roof shapes are to be compatible with the western style. Typically these roofs are of a shed or a single gable type with the ridgeline running perpendicular to the street and terminating at the false front or parapet of the building.

- Elaborate compound forms such as those associated with Victorian Gothic (with towers, dormers, and multiple gables) or Mansard roof forms are discouraged.
- Roof access should be provided from the interior of the building.
- Gutters and downspouts on the exterior of the building should be considered during the architectural design process.

### BE-4: Roof Materials

Visible roof materials shall be compatible with those typically used in the Western Style and include the following:

- Composition Shingle (minimum of 40 year lifetime)
- Shingles or Shakes (if permitted by fire code with fire resistive treatment.)
- Slate or flat concrete tile
- Corrugated or standing seam metal in color and finish compatible with the western style

Materials not allowed are

- Spanish style tile
- High gloss metal roofs

BE-5: Side and rear wall considerations. Wall material and design shall be integrated with overall architectural character.

- Wall or window mounted HVAC units are not permitted.
- Any visible pipes, ducts or visible metal work such as gutters shall be painted.
- Conceal new equipment or loading areas by extending side and rear walls.
- Exterior utility panels shall be placed within enclosures or hidden from general public view.

7: SIGNAGE AND LIGHTING



Fig. 7.1: Older style lettering (with serfs) painted on the upper portion of the falsefront is appropriate to Old Town Orcutt.



Fig. 7.2: Two examples of hanging signs painted on wood background with edge trim



Fig. 7.3: Low mounted carved business sign with upper and lower case letters



Fig. 7.4: Signage applied to windows in an appropriate style for Old Town Orcutt

The signs and lighting guidelines are intended for business identification as well as to augment the expression of the local history. Signs for commercial development should be designed as an integral part of the structure they serve and relate in lettering style and form to the Old Town Orcutt character identified in the guidelines below. Lighting is also an important design element that both enhances the major architectural features of the structures and augments the character and safety of the community, thereby increasing the potential for extended beneficial use of the pedestrian overlay area in the evening hours. (Guidelines for this section are identified with the prefix “SG” for signage.)

**Sign Guidelines**

SG-1 Signage

Signs should be designed as an integral site and architectural element of new construction in Old Town Orcutt. They should be clear, concise, and informative. They should be constructed of high quality, low maintenance, and long lasting materials.

- Attachment of the sign to the structure should be integrated as part of the architectural design of the building.
- In keeping with the old western theme, interior illuminated cabinet signs are discouraged, as are flashing signs. “Luminous tube” signs are strongly discouraged.
- Signs should not cover up windows or important architectural features.

SG-2 Design Character

Signs are encouraged to have borders, trim, and be recessed into their frames. They should be painted on the walls of the structure or on wood or other durable material that avoids a shiny or modern flavor.

- Wall signs shall be proportional to the wall space available. They shall not project more than 4” beyond the surface of the structure.
- Wall signs are not to exceed one-eighth of the square footage of the building facade

of that portion of the first floor occupied by the enterprise and upon which facade the wall sign is to be located.

- Hanging and projecting signs above walkways shall have a minimum of eight feet of clearance above the pavement and should have a maximum of six square feet per sign.
- Awning signs (typically auto oriented) shall not cover more than 25% of the total awning area and should be limited to text such as the name of a store. Large logos and trademarks should be discouraged.
- Substances such as plastic or modern frameless glass or metals are discouraged.

### SG-3: Lettering Styles

Typically signs of this era in the west were hand painted and therefore tended to use lettering styles that lent themselves to this medium. Most of the styles were characterized by serifs. Such styles as Helvetica or Arial would have not have been utilized. We have sought to provide illustrated examples of appropriate typefaces or styles such as in Figures 7.1 through 7.5.

### SG-4 Directional Signs

Signs giving guidance to parking lots, bus stops, bicycle paths, or similar uses should be mounted on lampposts or buildings where possible to avoid the additional clutter of posts in the public right-of-way. These signs should meet County standards as far as size but be compatible in style with the above design guidelines.

### Building Lighting

Lighting for commercial developments should be considered as an important component of design plans. Lighting defines the evening and night time character of the community almost as much as the architectural features during the day.

### L-1: Lighting on Structures

Lighting fixtures placed on buildings should



Fig. 7.5: An example of a more elaborate style of window signage that is appropriate.



Fig. 7.6: While well proportioned, this style of signage is not appropriate for Old Town as it is out of character with the western theme.



Fig. 7.7: Example of a carved wood directional sign



Fig. 7.8: Example of a cast metal directional sign



be designed to enhance the building character and pedestrian safety, especially at entries. In addition, building walkways, balconies, and major architectural elements on the façade should be accented with lighting.

- Up-lighting of building elements and adjacent trees can be an effective and attractive lighting technique.
- Spotlighting or glare from lighting should be avoided.
- Lighting fixtures on structures should not exceed the height of the building.
- Colored lights are discouraged.

L-2: Fixture Character

Vintage lighting fixtures or replicas should be used when the lighting is visible from the sidewalk or street. The fixtures should complement the building’s architecture.

- Fixtures such as gooseneck lamps, large shaded down lights over entries are appropriate.
- Modern cans or general high intensity floodlight fixtures are discouraged.



L-3: Lighting Impact

Lighting should be designed with shields to cut off or to minimize the impact of lighting on adjacent sites. The actual lighting element should not cause glare or high contrast. In Old Town Orcutt it is preferable to use a greater number of low energy fixtures rather than a few high energy fixtures.

L-4: Parking Lot Lighting

Lighting fixtures for parking lots shall not exceed 12 feet in height and shall have an architectural character compatible with the western style. The lighting elements shall not be visible or cause glare to adjacent properties. High intensity lighting on modern poles with exposed elements (such as cobra heads) is expressly forbidden.

**Fig. 7.10: Large exposed fixtures, while attractive, are not appropriate to Old Town Orcutt**