Oakland

Small Project Design Guidelines

Prepared by

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AND

CITY OF OAKLAND

COMMUNITY AND ECONOMIC DEVELOPMENT AGENCY

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Contents

Introduction

The Oakland Zoning Regulations set forth a number of areas throughout the city where design review is required for both property improvements and new construction. Section 17.136.020A of the Oakland Zoning Regulations sets forth a streamlined design review procedure with low fees for small projects limited to minor changes to existing commercial, civic, or industrial facilities, and the nonresidential portions of mixed use development projects. This process is called ***Small Project Design Review***.

The purpose of this streamlined procedure is to minimize the time and cost to applicants for simple projects. Projects which meet the applicability criteria and follow the guidelines in this document may be approved administratively as a *Small Project*. All other projects will require processing under the more elaborate "Regular" Design Review Process.

Process Overview

- Applications submitted under Small Project Design Review involve no public notification and may not be appealed.
- Decisions are by the Zoning Administrator within five working days of submittal.
- Projects which do not meet the applicability criteria below and involve changes to the exterior appearance of buildings will require Regular Design Review.
- Applicants who believe that their proposals will not be approved under Small Project Design Review, or who wish to obtain the right of appeal, may elect to have their proposals processed as Regular Design Review.
- Applications denied under Small Project Design Review may be resubmitted under the Regular Design Review process.

Applicability

To qualify for Small Project Design Review, a project must be limited to the following kinds of work:

- New or modified **Signs**, excluding Advertising Signs, Signs extending above the roof line and multi-tenant free standing signs.
- New or modified **awnings**.
- **Color changes** to buildings, signs, awnings or other facilities.
- **Changes to storefronts or groundfloor facades** that do not involve properties determined to be historic resources as defined by the California Environmental Quality Act (CEQA Guidelines Section 15064.5A) including but not limited to properties on the Local Register of Historic Resources (LRHR) as defined in the

Additional Information

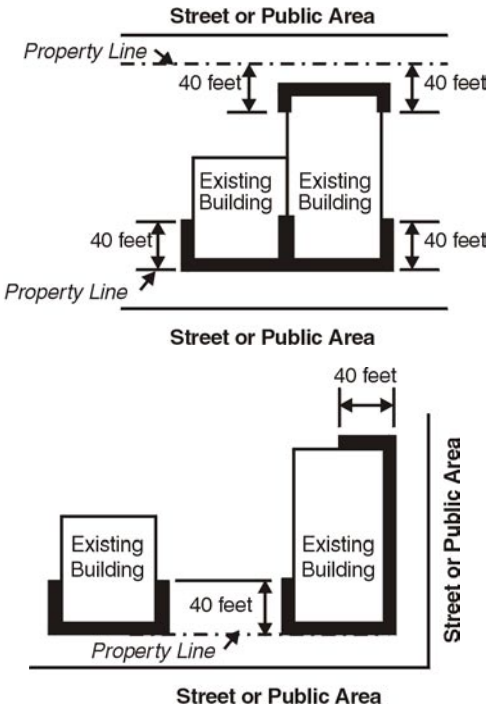
Applicants wishing additional background information and ideas concerning improvements to commercial buildings will find useful material in the following documents prepared by the City of Oakland:

- Neighborhood Commercial Facade Improvement Manual
- Downtown Historic District Design Guidelines

These documents are available from the Community & Economic Development Agency at 250 Frank Ogawa Plaza, 3rd floor and the Zoning Counter.

Applicants seeking information on the original appearance of building facades and storefronts should consult the Oakland Cultural Heritage Survey for possible existence of original plans, historic photographs, or other sources of information. Assistance can be obtained by calling the Survey at (510) 238-6879.

Critical Design Areas



= *portions of building elevations within critical design areas*

Historic Preservation Element of the Oakland General Plan **and** are limited to either:

i) Replacement or construction of doors, windows, bulkheads and nonstructural wall infill; or
ii) Restoration of documented historic fabric; or
iii) Installation or replacement of security grilles or gates.

- Storefront changes to **Local Register of Historic Resources** (LRHR) properties require "Regular" Design Review.
- **Changes to previously altered doors and windows** that restore the doors and windows to their original or historic design.
- Installation of **flags or banners**.
- **Sidewalk Cafe facilities** or similar facility having more than five (5) tables/fifteen (15) chairs and/or having any permanent structure within the public right of way, subject to section 17.102.335B.

Exemptions

The following changes to existing buildings are exempt from design review:

- A change of sign face or new sign face copy within an existing Adverisement Sign or change of sign face copy within Business or Civic Sign structures so long as the structure and framework of the sign remain unchanged and the new sign face duplicates the colors of the original or, in the case of an internally illuminated sign, the letter copy is light in color and the background is dark.
- Any alteration or addition of floor area less than 10 percent of existing floor area or footprint area determined by Director of Planning and Zoning to be not visible from the street or other public areas. An alteration will normally be considered "not visible from the street or from other public areas" if it meets the following criteria:
  - The alteration or addition does not affect any street or public face of a building or otherwise is located outside the Critical Design Area which is the area within 40 feet of any street line, public path, park or other public area as shown to the left.
- Any addition or alteration not normally exempt and used as a loading dock, recycling area, utility area, porch, deck or other open structural addition that is no higher than 6 feet from finished grade, is less than 500 square feet in floor or footprint area, and has no significant visual or noise impact to neighboring properties. Exemptions only permitted where the proposal conforms with all Buffering requirements in Chapter 17.110 and all Performance Standards in Chapter 17.120.

• The alteration or addition is on a roof and does not project above the parapet walls.

Design Guidelines Overview

- The Small Project Design Guidelines are intended to help applicants meet design review objectives, to develop approvable proposals and to promote consistency in staff decisions on applications. To do this, the guidelines set forth design approaches which, if followed, will offer applicants a high probability of approval.
- To promote a high probability of approval these guidelines are sometimes more restrictive than corresponding provisions in the underlying zoning districts. Applicants who prefer not to follow the guidelines' greater restrictions may process their applications under the Regular Design Review process.
- Because of the low application fee and quick turnaround time for Small Project Design Review, applicants are expected to submit proposals that are in an approvable form and require minimal staff input.
- The **Basic Design Principles** should also be used in addressing conditions not covered specifically by the Small Project Design Guidelines.
- The design guidelines are sometimes less restrictive than those for underlying zoning, such as C-27. In those cases, the more restrictive provisions of the underlying district must be followed.
- Specific provisions of these guidelines will not apply to shopping centers or other integrated developments if a design program addressing these provisions has been approved as a Condition of Approval for the development by the Director of City Planning, the City Planning Commission or the City Council.

The design guidelines cannot anticipate every condition which might occur. Proposals which do not meet the guidelines may still be approved if found to be consistent with the Basic Design Principles set forth on following page. This may apply to very creative proposals not anticipated in their details by the guidelines.

In such cases, staff will note on the approval form those guidelines which conflict with the applicant's proposal, but determine that the proposal still meets the Basic Design Principles.

BASIC DESIGN PRINCIPLES

1. **RESPECT THE DESIGN AND DETAIL OF THE BUILDING AND SITE.**
   Every building has distinct characteristics formed by the location and detailing of doors, windows and trim elements as well as by building materials. Improvements should be placed with a conscious relationship to these elements.

2. **MAINTAIN COMPATIBILITY WITH ADJACENT BUILDINGS.**
   Mounting heights, styles and shapes need not necessarily be the same on adjacent buildings, but improvements should avoid unnecessary visual conflicts.

3. **AVOID REDUNDANCY OF SIGNAGE.**
   The minimum amount of signage to convey a message should be used to avoid visual clutter which reduces the effectiveness of all street front signage.

4. **USE HIGH QUALITY, DURABLE MATERIALS.**
   Quality materials require less maintenance to remain attractive over time, and they convey a sense of pride in one's business.

5. **USE HIGH QUALITY CRAFTSMANSHIP.**
   Improvements, such as the fabrication of signs, are best done by those with substantial experience in the craft to avoid a poor visual appearance and future maintenance problems.

6. **RESPECT ORIGINAL STOREFRONT DESIGN.**
   Preserve existing original, historic, and/or architecturally interesting storefronts. Any changes to existing storefronts must be at least equal in design quality to the existing storefront, and must be at least as consistent with the building's original or historic architecture as the existing storefront.

Objectives

The Small Project Design Guidelines are based upon the following provisions in Section 17.02.030 of the Oakland Zoning Regulations and the design review criteria contained in Section 17.136.070

Section 17.02.030

(k) To promote an attractive urban environment which will enhance the City's economic potential and encourage decisions to make investments, do business, shop and live within Oakland.

(l) To especially protect and improve the appearance and orderliness of major trafficways.

(n) To ...minimize... excessively intrusive signs and other environmental clutter.

(o) To encourage signs which are in scale and harmony with surrounding uses, which are visually subordinate to on-site and nearby buildings, which are themselves well designed, and which have good spacing and design relationships to other signs.

(p) To prevent the unnecessary destruction or impairment of structures, other physical features, sites, and areas of special character or special historical, cultural, educational, architectural, esthetic, or environmental interest or value.

Section 17.136.070

b) For Nonresidential Facilities and Signs

1) That the proposal will help achieve or maintain a group of facilities which are well related to one another and which, when taken together, will result in a well-composed design, with consideration given to site, landscape, bulk, height, arrangement, texture, materials, colors, and appurtenances; the relationship of these factors to other facilities in the vicinity; and the relation of the proposal to the total setting as seen from key points in the surrounding area. Only elements of design which have some significant relationship to outside appearance shall be considered.

2) That the proposed design will be of a quality and character which harmonizes with, and serves to promote the value of, private and public investments in the area.

3) That the proposed design conforms in all significant respects with the Oakland General Plan and with any applicable district plan or development control map which has been adopted by the City Council or the Planning Commission.

1.1.1/1.1.2 Keep signs simple and limit the amount of information

1.1.3 This sign has a balanced design with an emphasis placed on the letters

1.1.5 Avoid signs with advertising

1. Signs

The following sign guidelines apply only to Residential Signs, Civic Signs and Business Signs in nonresidential zones as defined at Sections 17.10.790, 17.10.830 and 17.10.840 of the Zoning Regulations. They do not apply to Special Signs, Development Signs and Realty Signs. Advertising Signs, signs extending above the roofline and multi-tenant freestanding signs are not eligible for Small Project Design Review.

1.1 GENERAL GUIDELINES APPLICABLE TO ALL SIGNS

1.1.1 Avoid extensive wording and advertising messages.
Signs are most effective when their message can be grasped quickly. Too many words or images compete for attention and reduce the readability of signs. *See illustration 1.1.7(a) for example of what not to do.*

1.1.2 Keep the message simple.
Limit wording to the name of the business, products or services provided (if not obvious from the business name), one simple graphic or logo and a telephone number and/or address, if necessary. *See illustration 1.1.7(a) for example of what not to do.*

1.1.3 Emphasize either the sign lettering or the graphics, but not both.
Providing the sign with a focal point will help convey the business message and avoid visual confusion.

1.1.4 Avoid visually cluttered designs.
Irregularly spaced or nonaligned letters, mixed letter fonts in the same word, and too many graphic images make signs harder to read and reduce their effectiveness. Raised or painted borders around the perimeter can assist in unifying the visual appearance of the sign. *See illustration 1.1.13 for example.*

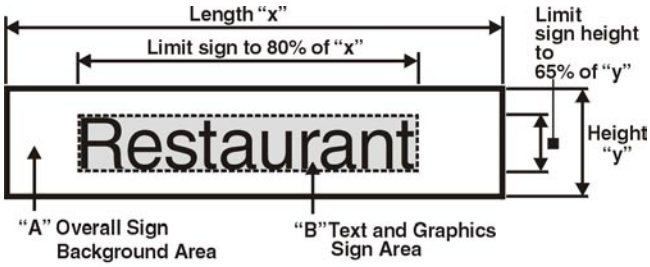
1.1.5 Avoid using signs with brand identifications or product advertisements.
Especially avoid Privilege Signs provided by a product manufacturer or distributor unless the product is actually made on the premises.

1.1.6 Use no more than two type fonts per sign.
The primary purpose of a sign is to quickly convey information to the pedestrian or motorist. More than two types of letter styles makes readability more difficult.

1.1.7 Keep the size of letters and graphics in proportion to the overall area of the sign.

a) Text and graphics are difficult to read if they crowd the borders of the sign. Smaller letters with adequate space around them will have more impact than large letters with limited space around them.

b) Generally limit the width and height of lettering and graphics to 80% of the overall width and 65% of the height of the sign area. Information may be closer to sign borders if a significant amount of background area is provided. A good rule of thumb is to limit the amount of sign information to no more than 40 to 50% of the overall sign area.

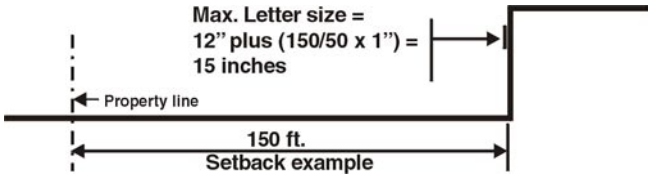


Limit area of "B" to no more than 50% of area "A"

c) The maximum letter height should generally not exceed 12 inches. Capital letters used at the start of words may be larger if appropriate to the specific type style used.

Exception

Buildings set back substantially from front property lines may require larger letters. Letter size may be increased from the basic maximum of 12 inches by 1 inch for every 50 feet of distance from the sign to the facing street property line, measured perpendicular to that property line.



Letter size related to building setback example

1.1.8 Emphasize one line of text in multi-line signs.
See illustration 1.1.8 for example.

1.1.6 Do this: Limit signs to two type styles maximum

1.1.6 and 1.1.7(a) Don't do this: This sign uses too many type styles and tries to communicate too much information in the signage space available

1.1.8

Type Style Examples

Below are examples of computer type styles which would generally be considered acceptable. All letters are shown at the same point size which gives an indication of the amount of relative space that each will require. Graphic Designers or Illustrators may use different style scripts which, if compatible to these below, are also acceptable.

Arial
Book Antiqua
Book Antiqua Italic
Brush Script
Calisto
Century Schoolbook
ENGRAVERS
Footlight
Garamond
Goudy Old Style
Helvetica
Humanist 521 BT
Lucida Bright
Lucida Sans
Monotype Corsiva
Perpetua
Souvenir Lt BT
Times New Roman
Viner Hand ITC
Zaph Humanist BT

1.1.9 Use relatively slender type styles.
Slender lettering styles are encouraged over fat or block styles to improve readability and avoid a cumbersome appearance. See examples of acceptable type styles to the left.

1.1.10 Maximum number of signs per business or use.

- One wall sign **or** up to three awning signs as per Guideline 1.6.2.

  Plus:
- One banner or projecting sign.
- Window and under canopy signs per Guidelines 1.5.2 and 1.7.1.
- One "Open/Closed" sign and one sign listing business hours.

1.1.11 Maximum sign area per business or use.
The maximum aggregate sign area per business or use, including existing signs (except signs behind display windows), shall not exceed the **lesser** of the following criteria:

Interior Lot: *One (1) square foot of sign area per lineal foot of street frontage.*

Corner Lot: *One half (1/2) square foot of sign area per lineal foot of street frontage.*

***or** as provided in the underlying zoning district, whichever is less.*

The area of any sign will be determined by a series of straight lines inscribed around the perimeter of the sign copy and graphics as shown below. In cases where the lettering and graphics are located on a background material other than the building surface, the area shall be calculated around the outside of the material on which the sign is placed.

General Sign Guidelines

1.1.12 Use high quality materials.

a) Appropriate materials include finished wood, metal, and for banner signs, woven fabric. The edges of all materials must be cleanly finished.
b) Relate the sign's materials and design to the design style and materials of the building on which the sign is placed.
c) Do not use plastic signs or signs painted directly onto building surfaces.
d) The following sign types and materials are prohibited:
   i) Internally illuminated box signs
   ii) Moving signs
   iii) Signs with flashing illumination, except for time and temperature or similar devices
   iv) Pennants, streamers, propellers, or similar devices
   v) Signs utilizing two or more light bulbs on a wire

1.1.13 Match sign styles and materials to the building style.

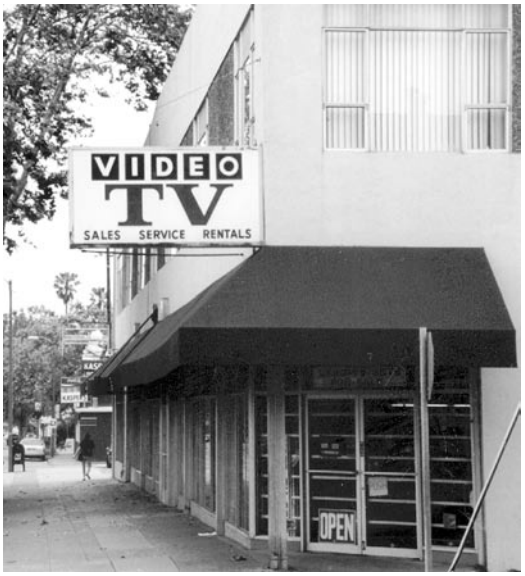
Formal Building Styles

Styles such as Victorian, Classical, Art Deco and most modern styles generally have highly finished building surfaces such as brick, terra cotta, smooth stucco, and painted wood siding. Smoother sign surfaces and formal designs are usually most appropriate for these building styles.

Most of the buildings in Oakland covered by the Small Project Design Guidelines will fall in this general category.

Informal Building Styles

Styles such as Craftsman, Tudor, Spanish Colonial, and Ranch are more likely to have rustic building materials such as common brick, rough stucco, unpainted wood, and wood shingles. Less formal sign design and less finished materials may be appropriate for these building types.



1.1.12di Interior illuminated box signs such as shown here are not allowed

1.1.13 Use finished sign materials and styles on formal buildings

1.1.13 Use less formal designs and materials on informal buildings

1.1.14 Use simple and symmetrical shapes.
Geometrical shapes such as circles, squares, ovals, rectangles and triangles are visually stable shapes which help to focus attention on the sign message. These should be used in almost all cases. Combinations of geometric shapes (e.g., combining a rectangle and a circle) will also usually produce a good sign shape. Some examples of acceptable sign shapes are shown below:

1.1.15 Select sign colors to complement the building and neighborhood.

a) Signs should not overpower the surroundings by their color, the intensity of their colors or the use of incompatible colors.

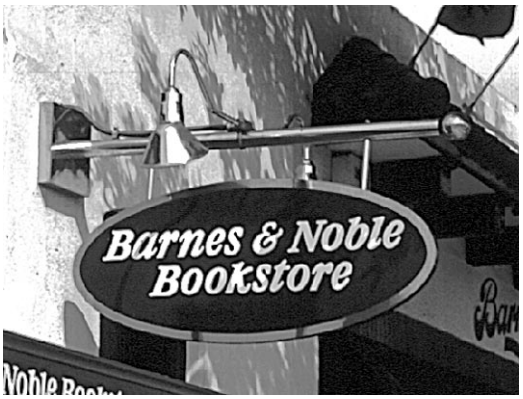
b) Avoid bright or garish colors except as small accents.

c) See color guidelines on page 38 for additional guidance on selecting compatible colors.

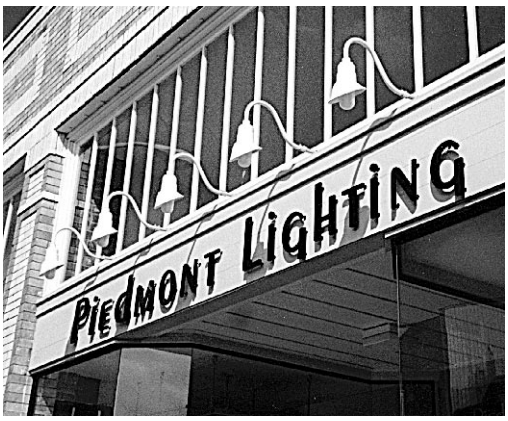
General Sign Guidelines

1.1.16 Lighting

a) Use direct illumination (spot lights) for wall, projecting, and freestanding signs. Tubular neon may also be used for window signs.
b) Interior illuminated box signs are not allowed. *See illustration 1.1.12di.*
c) Awning valence sign letters may be backlit, but limit the awning transparency to the letters and graphics only. Totally backlit awnings which act as giant signs will not be allowed.
d) Conceal wiring, transformers and related electrical equipment from view.
e) Avoid light glare visible from the street, sidewalk or adjacent properties.



1.1.16a Direct illumination

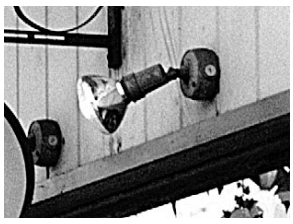


1.1.16a Direct illumination

1.1.16c Awnings with backlit letters only as shown here are allowed

1.1.16c Totally backlit awning signs like this are not allowed

1.1.16e Select fixtures with shielded bulbs to avoid glare



1.1.16e Avoid fixtures with exposed bulbs

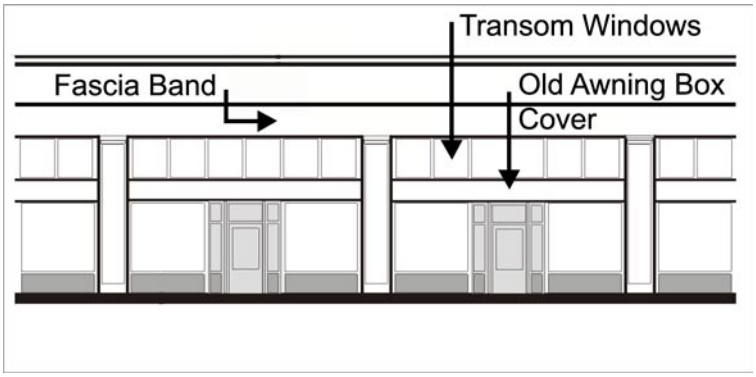
1.2 WALL SIGNS

Wall signs are panels or individual letters mounted flat against and parallel to the building wall.

1.2.1 Relate wall signs to the architecture and proportions of the building.

1.2.2 Preferred locations of wall signs:
a) Just above doors and windows
b) Within plain fascia bands or on plain panel areas
c) On old awning box covers if there are no awnings

1.2.2 Bands between display windows and transom windows are often good locations for signs. This includes old awning box covers.



1.2.3a Do not cover transom windows.

1.2.3a Do not place signs over important areas of architectural detail or spill over architectural boundaries

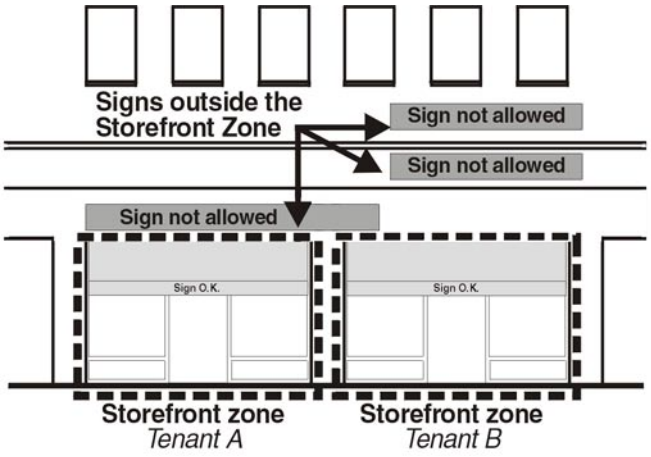
1.1.2b Fascia bands or plain panels directly above the storefront and which are clearly part of the storefront zone are often good locations for signs. See also illustration 1.2.3b

1.2.3 Do not cover architectural features with signage.

a) Do not cover windows, transom windows, or features such as columns, recessed areas, mouldings or architectural trim.

b) Keep wall signs within the limits of the store-front zone except where there is only one first floor tenant space or where sign applies to entire building.

c) If a building does not have good locations for wall signs, use other allowed sign types such as awning signs or window signs.



1.2.2b For individual stores avoid locating wall signs outside limits of the storefront zone

1.2.4 Use sign materials which project slightly from the face of the building.

a) Either use individually applied letters to the face of the wall, or apply sign copy to a board or panel mounted on the wall face.

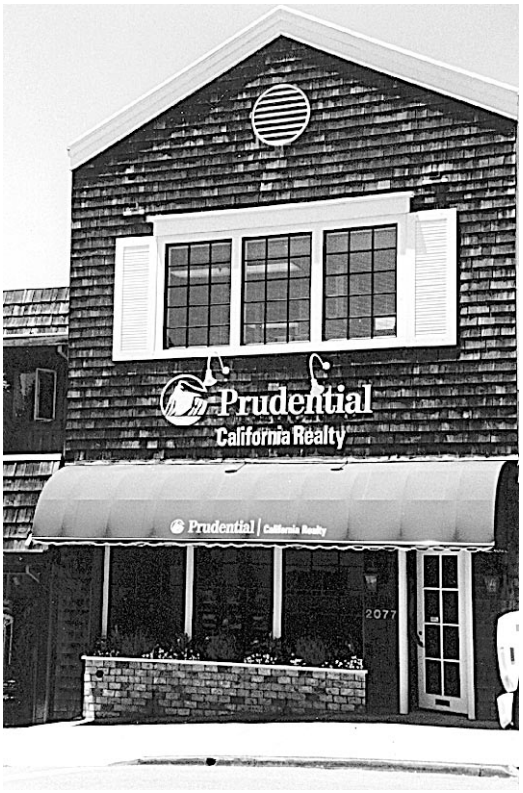
b) Do not paint signs directly onto wall surfaces.

c) Sign copy and graphics applied to a board or panel may consist of any of the following:

i) Individual letters and graphics of wood, metal or similar materials

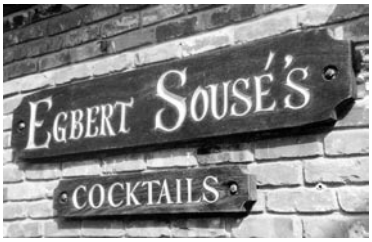
ii) Individual letters and graphics carved into the surface of a wood panel

iii) Letters and graphics painted directly onto the surface of the panel



1.2.3b Wall signs outside the storefront zone are acceptable if there is only one first floor tenant space or the sign applies to the entire building

1.2.4a Individual letters applied to building surface



1.2.4.cii Letters carved into surface of wood panel

1.2.5 Limit the width of wall signs related to tenant and building size

1.2.5 Irregularly shaped wall signs can work on larger wall areas

1.2.5 Relate the shape of wall signs to the architecture of the building.

Make sign shapes consistent with the shape of the panel or other building element containing the sign. This will usually result in horizontal rectangular signs, but vertical rectangles, circles and other shapes may be appropriate on some buildings.

1.2.5 Rectangular wall signs work well in most cases

1.2.6 Relate the color of signs to the colors of the building and storefront.

Select wall sign colors to blend with the building and storefront colors. Select from color ranges which are analogous and complements of them. See color guidelines on page 42 for guidance on selecting compatible colors.

1.3 PROJECTING SIGNS

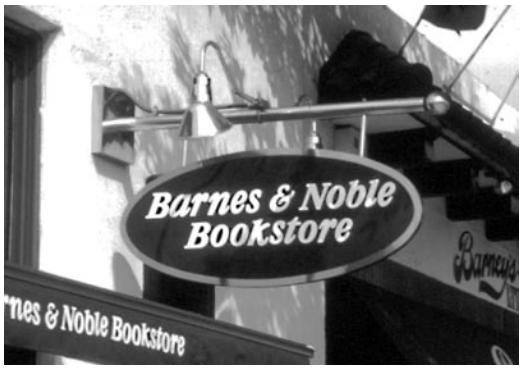
Projecting signs are relatively flat, two-sided solid or fabric panels attached to brackets which are mounted on and perpendicular to the face of buildings and storefronts.

1.3.1 Use high quality materials.

a) Wood, metal and non-glossy fabrics are good selections.
b) Avoid plastic.

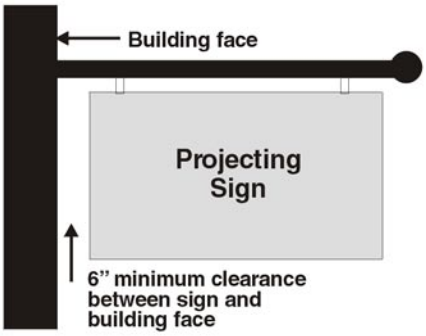
1.3.2 Limit the number and size of projecting signs.

a) Use no more than one projecting sign per business frontage.
b) Maximum size of solid projecting signs is five square feet.
c) Maximum size of projecting fabric signs is ten square feet except in the C-27 Zone where the maximum size is five square feet.
d) Project wood and metal signs no more than 36 inches from the building face or as allowed in the zoning district (i.e., 30 inches in the C-27 Zone).
e) Project fabric signs no more than 30 inches from the building face except in the C-27 Zone where the maximum projection is limited to 12 inches.
f) Provide at least six inches between the inside edge of the sign and the building.



1.3.1 High quality signs utilize substantial materials, well-designed support brackets and attractive, shielded lighting

1.3.2e Project fabric signs no more than 30 inches from building face



1.3.2f Provide at least six inches between projecting signs and the building

Projecting Signs

1.3.3a Simple round or square metal support brackets mounted to flush wall areas are appropriate in most cases

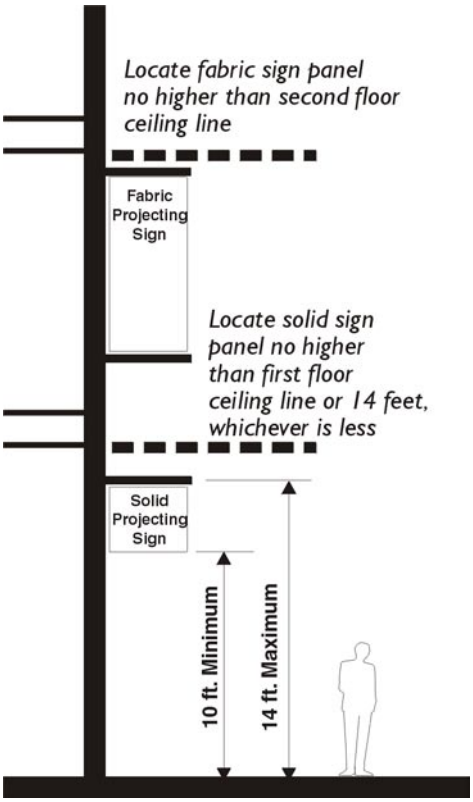
1.3.3a More decorative mounting brackets may be used when appropriate to the sign and architecture of the building

1.3.3 Relate the design of projecting signs and supports to the character of the building.

a) Simple sign frames and supporting structures are preferred, except where more decorative approaches are characteristic or appropriate to the sign and architecture of the building.
b) Simple round or square horizontal metal supports with capped ends, painted black or white, are generally always acceptable.
c) Provide supports for fabric projecting signs at both the top and the bottom as shown in the illustration below.

1.3.4 Position projecting signs with respect to the architecture of the building.

a) Locate solid sign panels below the first floor ceiling line, or no more than 14 feet above the ground, whichever is less.
b) Fabric projecting signs may be mounted up to the height of the second floor ceiling line.
c) Provide at least ten feet of clearance from the bottoms of projecting signs to the ground.
d) Attach mounting brackets to flat surfaces. Avoid attachment to moulded or other three dimensional surfaces.



Projecting Signs

1.3.5 Position projecting signs with respect to other adjacent projecting signs.

a) Align the top of signs and projecting brackets as closely as possible with those of other projecting signs within 100 feet and in the same block face.

b) If the tops of neighboring signs vary, use the same height as other projecting signs on the same building or use the average height of neighboring signs.

c) Provide a minimum spacing of 40 feet between any two projecting signs.

1.3.5 Avoid placing projecting signs at different heights and closer together than 40 feet

1.4 BANNER SIGNS

Banner signs are flag-like business identification devices which project perpendicular from the face of buildings. They are usually appropriate only for larger buildings, for highly formal, monumental buildings that do not lend themselves to conventional signage, for buildings set back substantially from the street, and/or for businesses which are in areas which are more auto-oriented than pedestrian in character. Banner signs are subject to substantial wear and tear from wind, sun and rain, and require frequent replacement.

1.4.1 Use appropriate high quality materials.

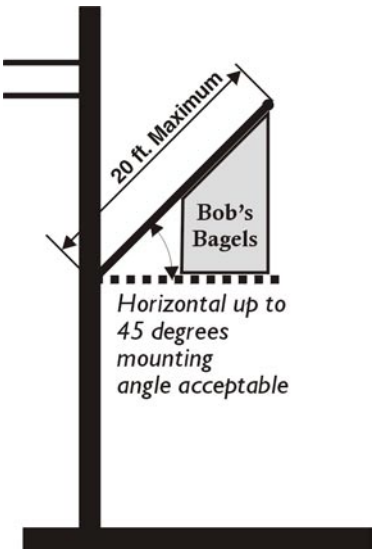
a) Use canvas, cloth or other non-glossy fabrics.
b) Avoid tarp and vinyl materials.

1.4.2 Limit the number and size of banner signs.

a) Use no more than one banner sign per business.
b) Avoid using banner signs in conjunction with projecting signs.
c) Banner signs may not exceed 25 square feet in size.
d) Banner signs are not allowed in the C-27 Zone.

1.4.3 Mount banner signs per the following guidelines.

a) Use flag pole supports attached to flat wall surfaces.
b) Mount banner sign supports horizontal to the ground plane or up to a maximum angle of 45 degrees.
c) Limit the support structure length to 20 feet maximum.
d) Limit the projection of banner signs to the maximum allowed in the zoning district.



Banner Signs

1.4.4 Place banner signs carefully with respect to the building facade.

a) Position supports so that the highest point of the sign support pole is no higher than the second floor ceiling or, in the case of one-story buildings, no higher than 4 feet below the parapet or roof overhang immediately above the sign.

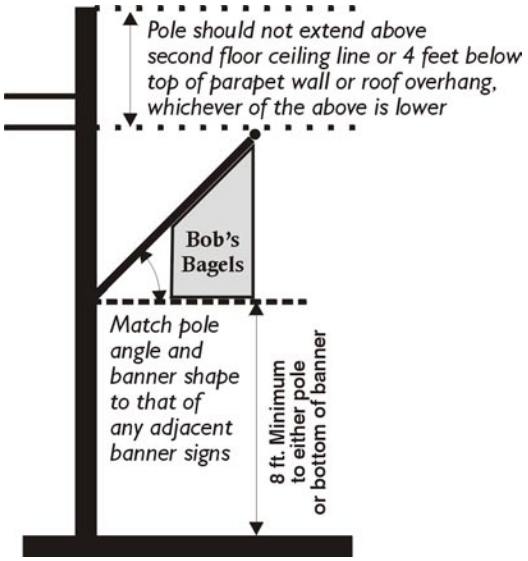
b) Mount banner sign so that the lowest point of the pole and banner is no lower than 8 feet above the adjacent finished grade or sidewalk.

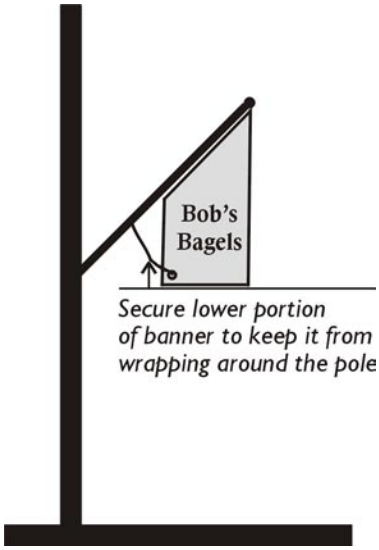
c) If there are other banner signs on the same building or within the same block face, use the same pole height and angle. Place signs so that the mounting height matches as closely as possible the other existing signs.

1.4.4c Match mounting heights of adjacent banners but provide more space between banners than shown here (40' minimum)

1.4.5 Secure one lower end of the banner to the adjacent building or pole with light weight chain or cable.

Securing the inside corner of banner signs will make the business identification message easier to read, and will assist in keeping the banner from wrapping itself around the support pole.





1.5.1a Example of carved wood under canopy sign

1.5.1a Example of painted wood under canopy sign

1.5.2 Avoid hanging signs that are larger than necessary to identify business to passing pedestrians

1.5.3b Use consistent mounting height and spacing for multiple under canopy signs

1.5 UNDER CANOPY SIGNS

Under canopy signs are relatively flat panels, often two-sided, which are similar to projecting signs, but are smaller and suspended below awnings, bay windows, balconies and other similar projections. They are intended primarily for business identification to pedestrians passing on the sidewalk, but not from traffic lanes or other portions of the roadway.

1.5.1 Use high quality materials.

Since under canopy signs are generally close to the eye level of passing pedestrians, it is important that they be made of attractive materials.

a) Use wood or metal.
b) Avoid the use of plastic or fabrics.
c) Finish exposed sign edges with wood or metal trim.
d) Suspend signs with metal rods, chain, cable or hooks.

1.5.2 Maximum size and number of under canopy signs.

a) Use no more than one under canopy sign per business.
b) Maximum size of under canopy signs is three square feet.

1.5.3 Orient under canopy signs to pedestrian traffic.

a) Mount signs under awnings, bay windows or other projections with their orientation perpendicular to the building face so as to be visible to pedestrians using the sidewalk.
b) Mount multiple signs under the same canopy or groups of canopies so that they are the same distance above the sidewalk and have similar shapes and sizes.

1.6 AWNING SIGNS

Awning signs consist of letters and graphics applied directly to the face or valance of awnings. Awning signs are often used effectively in combination with window signs.

1.6.1 Positioning.

a) Locate signage only on vertical awning valances or on awning faces with a slope of at least 2:1.
b) Place signage on only one surface of any awning.

1.6.2 Maximum amount and type of signage placed on awnings.

Since awning sign letters will often be viewed at automobile speeds, the amount of information which can be effectively conveyed is limited. Keeping sign text short will allow viewers to better comprehend and remember the message.

a) Maximum size of each awning sign is twelve square feet.
b) Maximum number of signs per awning is one.
c) Maximum number of awning signs per business is three.
Note: This would require at least three awnings per (b) above.
d) Limit signage placed on sloped or large vertical surfaces to 15% of the surface area.
e) Consider including the address number on awnings to assist customers in finding the business.

1.6.1a Signage located on vertical valence

1.6.1a Signage located on vertical-faced awning

1.6.1a Signage located on sloped face of awning

Window sign example

Window sign example

Window sign example

1.7 WINDOW SIGNS

Window signs are primarily oriented to passing pedestrians and are generally applied to the inside of display windows, although they may also be suspended behind the window or located inside transom windows.

1.7.1 Maximum size and number.

a) Maximum window sign area is 20% of any single window, and 10% of the aggregate ground floor window area, but no more than twelve square feet per window.
b) Maximum height of window sign letters is 10 inches.
c) Maximum number of window signs per business in one per 25 lineal feet of frontage.

1.7.2 Use materials and application methods which result in a high quality appearance.

a) Limit materials to:
   - paint or vinyl film applied directly to the inside face of the window;
   - tubular neon suspended behind the window glass; or
   - wood or metal panels with applied lettering.

b) All copy and graphics should have clean edges and, in the case of letters and numbers, match the exact shape and size of the selected type style.

Window sign example

Window sign example

1.8 FREESTANDING SIGNS

Freestanding signs are appropriate only for buildings or projects which are set back substantially from fronting streets.

Signs which may be approved under the Small Project Design Review process must meet the criteria outlined below. Larger signs must be submitted under Regular Design Review.

1.8.1 Placement.

a) Locate signs within 10 feet of the front property line.
b) Orient signs perpendicular to the front property line.
c) Avoid blocking any vehicular or pedestrian sight lines which might result in safety problems.

1.8.2 Number, type and size limits.

a) Freestanding signs may identify the project name or a single major tenant, or they may provide vehicular directions (e.g., *Service Entry*). Multiple tenant freestanding signs must be submitted for Regular Design Review.
b) Only one project or tenant identification sign is allowed for each development parcel.
c) Maximum height is six feet for project identification or tenant identification signs; four feet for vehicular directional signs.
d) Maximum sign area is 60 square feet in total area for project identification or tenant identification signs; 25 square feet for vehicular directional signs.
e) Area of text and graphics is limited to no more than 60% of the area of the total sign.
f) Incorporate street address number.

1.8.3 Lighting.

a) Lighting for freestanding signs approved under the Small Project Review process must be by direct spotlight illumination from fixtures mounted either at the top of the sign or on the ground below the sign. Fixtures must be shielded to avoid direct view of the bulbs.
b) Internally illuminated signs must be reviewed under Regular Design Review.

1.8.1b Freestanding sign oriented perpendicular to the front property line

1.8.2c Maximum height of tenant or project identification freestanding sign is six feet

1.8.2c Maximum height of vehicular directional signs is four feet

2. Building Elevations, Awnings and Colors

2.1 STOREFRONTS/GROUND FLOOR FACADES

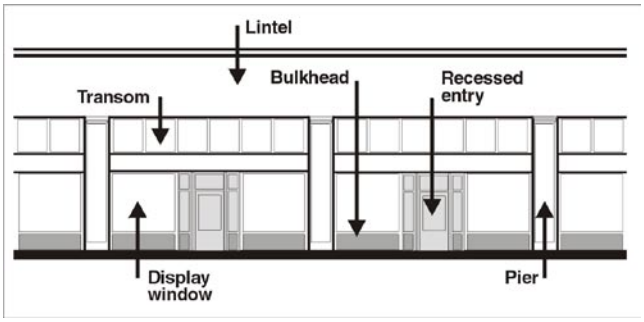
Note: While the majority of the guidelines in this section refer to commercial storefronts, they also should be applied to other types of ground floor facades.

Storefront or ground floor building facade changes eligible for Small Project Design Review are limited to those that do not involve properties on the Local Register of Historic Resources (LRHR) ***and*** *are limited to either:*

i) Replacement or construction of doors, windows, bulk-heads and nonstructural wall infill; or
ii) Restoration of documented historic fabric; or
iii) Installation or replacement of security grilles or gates.

Storefront Components

The traditional storefront fits into a well-defined opening bordered by two vertical side piers, the sidewalk at the bottom, and a horizontal lintel or the lower edge of the upper facade at the top as shown on the diagram below. The storefront should be set back from the facade face, columns or piers by a distance of six to twelve inches. It usually is composed almost entirely of windows, which provide maximum light to the interior and large areas for displays.



Traditional retail storefront elements

Entry - single or double doors with large glass panels, generally recessed a few feet back from surrounding storefront elements.
Transom Window - glass panels above the entry and/or display windows to provide light and/or ventilation. May be fixed or operable, transparent or translucent.
Display Window - large expanse of transparent glass to display merchandise or activity within. May continue into store entry area when entry area is recessed.

Bulkhead - short, solid wall below the display windows, usually finished with durable, high-quality and easy to clean material such as polished stone veneer or tile.
Piers - column-like structural elements which separate individual storefronts.

STOREFRONT DESIGN PRINCIPLES

1. **WORK WITH EXISTING HISTORIC FEATURES.**
   Existing historic storefront features, materials and finishes should be retained and repaired, or if necessary, replaced in kind.

2. **KEEP STOREFRONT ELEMENTS WHERE THEY BELONG.**
   Ground floor elements such as solid piers, wall surfaces and display windows should be kept in their original locations.

3. **BASE RECONSTRUCTIONS ON HISTORICALLY APPROPRIATE DESIGNS.**
   Where storefronts have been previously remodeled, new work should either recreate the original design or use a design compatible with the building's historic style and period. Original drawings, photographs and research concerning similar buildings should be conducted.

4. **ACHIEVE COMPATIBILITY BETWEEN NEW AND HISTORIC ELEMENTS.**
   New elements which are not in-kind replacements for previously removed original storefront elements should blend well with the old. Rely on the guidelines. A good rule of thumb is to keep new elements simple.

Restoration of Documented Historical Fabric

Restoring storefront elements to original or historic conditions must be based on documentation which may include old photographs, surviving fragments of the original elements, or similar storefront elements that still survive elsewhere on the building.

Two approaches to reconstructed storefronts that both conform with the Storefront Design Principles.

Both examples are compatible with the Victorian architecture of each building. Top example is a newly constructed, but very authentic Victorian Design that did not exist historically. To be successful, this approach usually requires a designer and builder with a thorough understanding of historic architecture.

Bottom example is a simplified version that maintains the proportions and general outline of a Victorian storefront, but omits the historical detailing. Such treatments are usually easier to design than construct.

2.1.1.b Upper photo: Original storefront in left bay and remodeled storefronts in two right bays. Lower photo: Detail of remodeled far right bay.

Although the two remodeled storefronts display considerable creativity and high design quality, they are not consistent with the building's original architecture as seen in the left storefront. They therefore do not conform with Guideline 2.1.1b and could not be approved under Small Project Design Review.

Such changes may be controversial and require Regular Design Review so that the public has an opportunity to comment (See "Process Overview" on Page 1).

In many cases, such changes displaying high design quality may be approved under Regular Design Review.

2.1.1 Ensure that all storefront changes are at least equal in quality to the existing storefront and at least as consistent with the building's original or historic architecture.

a) *Equal in Quality* refers to all elements of the storefront's existing design, including: composition, configuration, proportions, pattern of window and door openings, materials, detailing and craftsmanship. Changes to any of these design elements should at least equal the quality of the existing elements.

For example, materials can be ranked in order of quality in terms of durability, craftsmanship, cost and aesthetics (highest to lowest):

- polished stone slabs (marble, granite, etc.),
- architectural terra cotta,
- stone or ceramic tile,
- pressed brick or face brick,
- surfaced or finished (including molded) wood,
- stucco,
- unsurfaced (rough) wood.

Replacing architectural terra cotta with stucco would therefore not be *equal in quality.*

Other changes that would normally not be considered *equal in quality* include reducing the proportion of glazing to solid wall surfaces or reducing or eliminating entry vestibules.

b) *Consistent with the original or historic architecture (Storefront Design Principle No. 1, Page 23).* This principle applies to all elements of the storefront's existing design, including composition, configuration, proportions, patterns of windows and door openings, materials, detailing and craftsmanship. If the original architecture had previously been altered, and the alterations have design merit, the changes may alternatively seek consistency with the previous, i.e. "historic" alterations.

Examples of stylistic inconsistencies include:

- All glass doors typical of Art Deco and modernistic buildings on a Victorian or other Pre-Art Deco building.
- Omitting transom windows on a traditional (usually pre-1945) building as opposed to a modernistic (usually post-1945) building.

2.1.2 Storefront configuration and proportions.

a) Follow original pattern of heights and widths of openings and solid wall areas.
b) Do not fill in window areas with walls, opaque glass, or other opaque materials.
c) Provide a high proportion of glazed surfaces (display windows and transoms) versus solid wall areas (bulkheads). Display windows at least three times the bulkhead height are preferred.
d) Set storefronts (display windows, transoms and bulkheads) 6" to 12" back from the surrounding building facade (piers and lintels) or to match any original or historic storefronts elsewhere on the building.

2.1.3 Bulkheads.

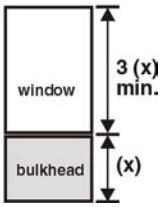
Note that changes to piers and pilasters are not eligible for Small Project Design Review.

a) Maintain the original height of the bulkhead below the storefront glazing. If the original bulkhead is missing and if other bulkheads exist on the building, match their height. Keep new bulkhead heights within a range of 12" - 24" unless restoring an historic configuration.
b) Finish bulkheads with materials which are compatible with the materials of the larger facade wall and style of the building (see illustrations).

Use a smooth, durable material such as marble or other polished stone, metal (except as in 2.1.6d), or glazed ceramic tile which is different from the material of the upper wall or piers. Avoid concrete, used brick, stucco, or other heavily textured or rustic materials. Use smooth surfaced wood panels on Victorian buildings and buildings with predominantly wood surfaces.

2.1.3b Use bulkhead materials and details which are compatible with facade walls and pilasters. Wood bulkheads are used in this example to complement the wood storefront.

2.1.2b Do not infill window areas with wall as was done here



2.1.2c Preferred display window/bulkhead proportions

2.1.3 Retain or restore storefront bulkheads

2.1.3b Use smooth durable materials such as glazed tile or polished stone for bulkheads

2.1.4b Avoid fake stone and other materials not used for traditional facades

2.1.5 Retain or restore transom windows

2.1.4 Materials.

a) Whenever possible, match original storefront materials. If original materials cannot be matched, use materials which are compatible with original or historic materials on the facade and consistent with the building's architectural style. For example, if the building facade is wood, window frames and bulkheads should also be wood.

b) Materials not used for traditional facades, such as used brick, shingles, bathroom tiles, fake stone, other rough finished materials and corrugated metal, should not be used, except for newer buildings where these materials were used originally and are still present. *See Guidelines 2.1.3, 2.1.5, 2.1.6, 2.1.8 and 2.2 for guidance on bulkheads, windows and doors.*

2.1.5 Retain or restore transom windows with materials to match the original.

a) Uncover existing transom windows if they have been covered over or install new transom windows if the originals have been removed.

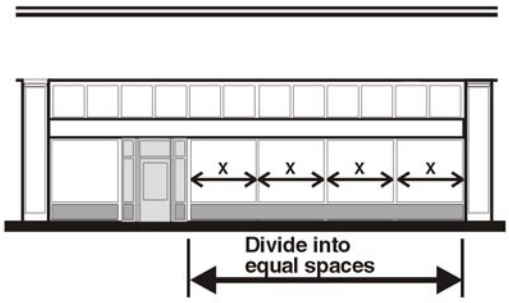
b) Do not obscure transom windows on the exterior of the building with awnings or sign panels.

c) Glass in transoms can be translucent (e.g., stained glass or prism glass) or transparent.

2.1.5 Restore transoms as on the storefront to the left above. Do not fill in transom windows as was done on the store to the right

2.1.6 Window mullion spacing and proportions.
Mullions are the vertical frames separating window panes.

a) Maintain and restore original window spacing if known. Otherwise, use equal window mullion spacing whenever possible.



2.1.6a Divide large window areas into equal size panes unless matching existing or original storefront

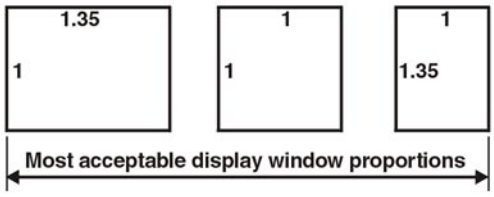
b) Unless an original storefront feature, avoid tall, narrow display windows in favor of square, horizontal or vertical window shapes whose proportions range between 1:1 and 1.35:1 as shown in the diagram to the right. In some cases such as a single display window adjacent to an entry door in a vestibule, a narrower window may be used.

c) Whenever possible, align display and transom window mullions.

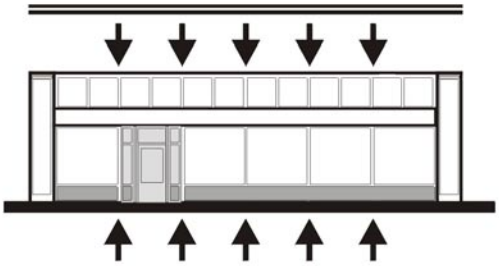
d) Avoid recessed metal panel bulkheads set in frames that continue the window frames above, unless already the prevailing bulkhead design on the building.

2.1.6d Avoid metal panel bulkheads

2.1.6b Use individual display windows which are within the range shown in the diagram below unless matching original building window proportions



2.1.6b Utilize display window proportions that are within the above range



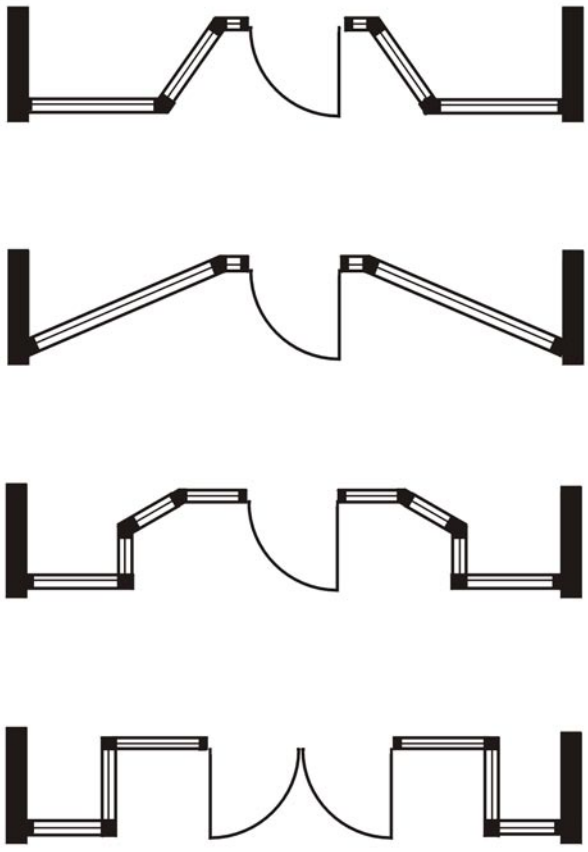
2.1.6c Align display and transom window mullions

2.1.7a Recess entry doors from front facade

2.1.7b Use special paving for vestibule floors

2.1.7 Provide or retain entry vestibules.
Entry vestibules are common and traditional commercial district elements that add visual interest to storefronts and allow customers to enter and exit shops without interfering with pedestrian movements on the adjacent sidewalk. They are best if angular (slant-sided) in shape.

a) Recess entry doors three to six feet from the front facade.
b) Pave vestibule floor with tile, stone, or similar hard surface, high quality materials to set the area apart from the adjacent sidewalk, and provide pedestrian interest.
c) Provide trim around vestibule ceilings so that the ceiling reads as a recessed panel or provide other treatment with similar design interest and consistent with the building's original or historic style.

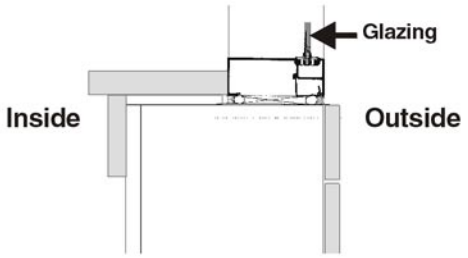


2.1.7a Examples of appropriate vestibule configurations

2.1.8 Storefront window frames and sills.

a) Use slim profile storefront frames. Older buildings frequently have slim profile storefront window frame sections set at the face of the bulkhead as shown in fig. 2.1.8a.

Retain and repair existing storefront sections whenever possible. If display window frames must be replaced, select frames which are similar in section to the existing.

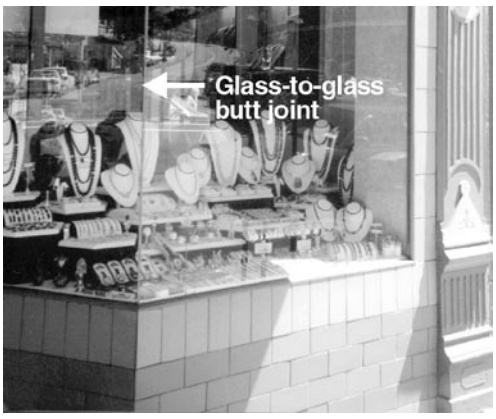


2.1.8a Place glazing near the exterior face of larger replacement frames

b) Unless storefront windows are set at or near the face of the tile, stone or brick bulkheads, incorporate the bulkhead material into the sill detailing as shown in the adjacent illustration.

c) Provide projecting wood sill detailing for wood storefront frames, and for wood or stucco bulkheads, as shown in the illustration to the right.

d) The use of glass-to-glass butt jointed glass at display window corners is acceptable and encouraged.



2.1.8d Glass-to-glass butt joint corners allowed and encouraged

2.1.8a Example of older slim profile storefront window frame

2.1.8b Incorporate bulkhead materials in window sills for tile, stone and brick bulkheads

2.1.8c Use standard projecting wood sills at wood and stucco bulkheads

2.1.9a Avoid permanent exterior grilles

2.1.9a Avoid visible security gates

2.1.9b Security grilles on the inside of the storefront

2.1.9 Limit the extent of security grilles and gates. *Security bars applied to commercial storefront windows and doors convey an image which is counter to that of a healthy shopping district. However, in areas and for uses where enhanced nighttime security is appropriate, the following guidelines apply:*

a) Use roll up gates and grilles that are not visible during business hours. Do not use fixed gates and bars.
b) Install security grilles on the inside of the storefront windows. A good solution is usually square grids rather than vertical bars, especially when located at the back of the display window with display merchandise hanging from the grids.
c) Use open bar types of security screens rather than opaque metal roll down doors.
d) Maintain natural metallic finish, or paint gates and grilles white or one of the building trim colors. Avoid painting gates and grilles black, choose colors that minimize their visibility.

2.1.9a Use retractable grilles mounted behind the display window that are not visible during business hours

2.2 DOORS AND WINDOWS

2.2.1 Restore previously altered doors and windows to their original or historic materials and designs.

Documentation may include:

- old photographs or original architectural plans
- surviving traces or fragments of the original or historic doors or windows that still survive elsewhere on the building and at locations similar to those to be restored

or

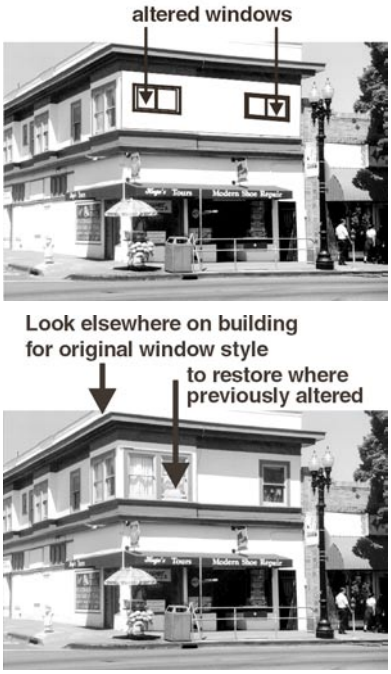
2.2.2 Use doors and windows idiomatic to the building's style and period.

Look for examples of original use on other Oakland buildings of the same style and period.

2.2.3 Select doors to complement building.

a) For storefronts, match door material to storefront frame material. Frameless glass doors may be used with either metal or wood frames.

b) Provide significant amounts of door glazing to provide an inviting entry. Avoid solid doors.



2.2.1 Look to existing windows in the building for guidance on restoration or replacement

2.2.3 Doors with one large vertical glass panel and wide wood or metal borders (stiles and rails) are a good choice for almost all ground floor entries. For pre-Art Deco (1930s) ground floors, wood stiles and rails usually work best.

Frameless glass doors (without stiles and rails) work well with Art Deco and modernistic ground floors.

2.2.4c Sliding windows

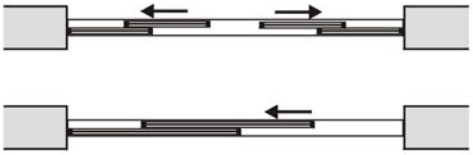
2.2.4c Casement windows

2.2.4 Fit openable windows to the character of the building.

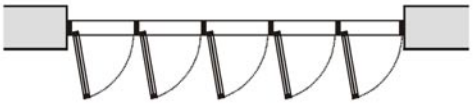
a) For storefronts, limit openable windows to areas above bulkheads when existing bulkheads have special materials (e.g., decorative tile).

b) Match window material to frame material (e.g., wood windows in wood frames / metal windows in metal frames)

c) For storefronts, use the following types of openable windows:
- Sliders
- Folding
- Casement
- Awning



2.2.4c Types of openable sliding windows



2.2.4c Casement windows

2.2.5 Door and window glass.

a) Use transparent glass for all main doors and windows. Stained glass may be used in certain circumstances. Do not use reflective glass as this does not lend itself to a welcoming retail area or provide adequate retailing transparency. For sun-control use awnings or transparent suncontrol film instead.

Doors and Windows

2.2.4c Folding openable windows are especially good where large areas of storefronts are to be opened up to the street

2.2.4c Folding doors used to open up full height of storefront

2.2.4c Openable awning windows should open inward so that they do not interfere with the sidewalk.

2.2.4c Folding windows used with bulkhead

2.2.4c Openable awning window enclosing outdoor patio seating area

Renovation Examples

Good
Storefront renovation examples

Simple design / related projecting signs / open storefront feel / good relationship to upper facade

Related storefronts / pilasters and columns expressed / bulkheads related to other facade elements / clear signage area recessed entries

Poor
Storefront renovation examples

Inappropriate materials / too much signage / poor quality signage

Covered architectural detail / excessive signage and lighting / inappropriate bulkhead height and material / multiple security grilles and gates

Insensitive to historic building and adjacent storefronts

2.3 AWNINGS

2.3.1 Relate awning placement to the major architectural elements of the building.

a) Place awnings above storefront windows (but below any transom windows) and/or above solid wall areas that would be suitable for windows.

b) Avoid covering transom windows or architectural elements such as belt courses, decorative trim and similar features.

c) Use separate awnings over individual storefront bays (separated by piers) rather than continuous awnings across the building frontage.

d) For buildings with plain or undistinguished ground floor facades, consider placing awnings above upper floors windows.

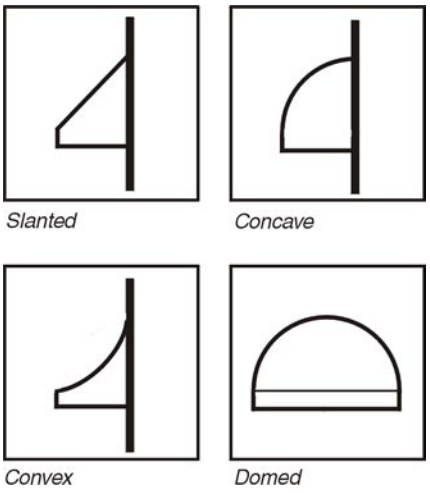
2.3.1c Use awnings over individual display windows

2.3.1d Second story awnings are appropriate to add visual interest

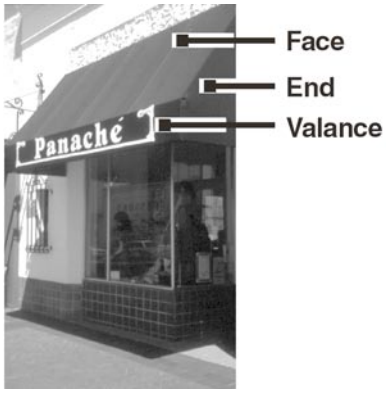
2.3.1a Awning placed above storefront windows, but below transom windows

2.3.1b Avoid covering transom windows and architectural elements with awnings

2.3.1b Avoid covering transom windows with awnings



Typical Awning Shapes



Awning parts

2.3.3b Avoid markedly different awning shapes related to adjacent storefront awnings

2.3.2 Relate awning shape to the architecture of the building.

a) Use traditional slanted awnings for older building styles or when in doubt as to the best awning shape.

b) Limit concave awnings to modern style buildings.

c) Limit convex awnings to Art Deco buildings or other very refined or formal styles.

d) Use domed awnings or no awnings on arched windows.

2.3.2 Relate awning shapes to window shapes and architectural features such as columns and pilasters. Use domed awnings over arched windows.

2.3.3 Relate awning shapes and placement to others on the building and in the same block face.

a) Use the same awning alignment and shape on the same level of any single building if consistent with other guidelines.

b) Match the shape, slope and projection of other awnings on nearby buildings.

c) Mount awnings so that their lower edge will match those of adjacent buildings.

2.3.4 Limit awning surfaces to non-glossy fabrics, galvanized corrugated metal, non-glossy factory paint-finished sheet metal or glass.

a) Use metal awnings only on Post Modern, utilitarian, or pre-Art Deco "commercial" style buildings. Use one metal sheet per awning.

b) Avoid metal awnings composed of multiple seams and with metal valances.

2.3.5 Select awning colors with care.

a) Deep reds, greens and blues are generally the best colors to use.

b) Light and dark earth tones can also often be used effectively.

c) Consider including vertical stripes of other colors. However, limit the awning colors to a total of three, excluding sign letter and graphics colors.

d) Avoid bright and garish colors.

e) Use natural metal color on metal awnings.

2.3.6 Design awnings to conform with the building code.

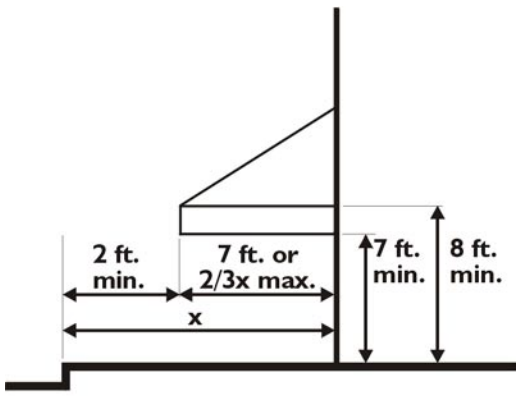
a) Do not extend awnings more than seven feet from the face of building, nor closer than two feet to curb, nor more than two-thirds of the distance from the property line to the curb face.

b) Provide eight feet minimum vertical clearance over sidewalk for framed or rigid portion of awning, and seven feet minimum vertical clearance for any unframed valance.

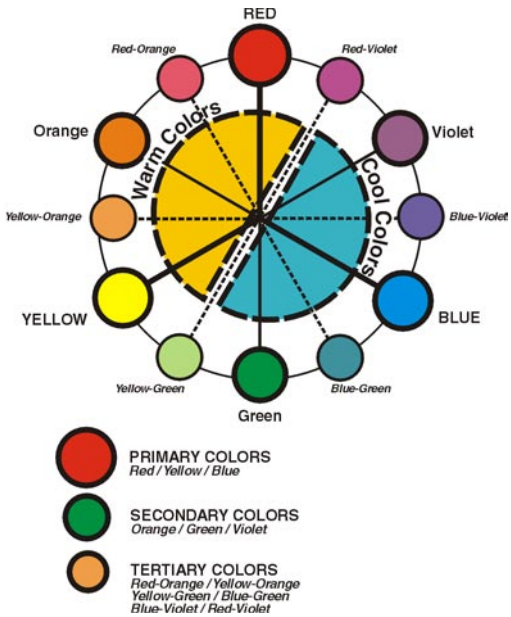
Note: 6'-8" vertical clearance is permitted upon approval of an *Alternative Methods and Materials Request* from the City's Building Department.

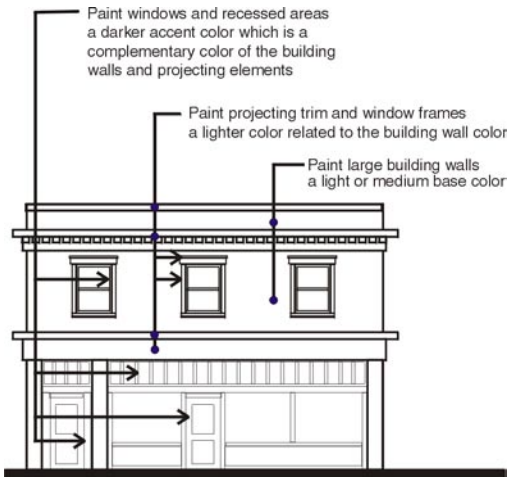
2.3.4a Use single sheet metal awnings that are simple in form and detail

2.3.4a Avoid metal awnings with valances and many pieces



2.3.6 Design awnings to conform to these Building Code requirements





Recommended color application

Special District Colors

Some City districts, such as International Boulevard, may be appropriate for brighter colors. However, applications for stronger color must be processed through Regular Design Review.

2.4 COLORS

2.4.1 Select colors which are harmonious and compatible with other adjacent buildings.

a) Emphasize secondary and tertiary colors for larger building surface areas. Limit primary and bright colors to accent elements such as window sash.
b) Generally select shades of each color which are more subdued than full strength colors. These shades are usually created by adding the complementary color, white or black to the main color.
c) Avoid bright, garish or fluorescent colors.
d) Avoid predominantly cool colors if neighboring buildings use mostly warm colors, and vice versa.
e) Select colors that relate well to the building's architectural style or period. Pre-Art Deco buildings generally used warm colors with an emphasis on light and dark earthtones. Art Deco and later buildings used a broader color range.

2.4.2 Use a combination of two or three colors rather than a single color.

a) Use light and medium colors for large building walls.
b) Generally select colors which are adjacent to each other on the color wheel (e.g., blue-green, blue, and blue-violet) for overall building color and for large trim elements.
c) Use darker colors for recessed elements such as window sash and doors.
d) Use lighter colors for projecting elements such as window trim, cornices, and other architectural projections.
e) Avoid combinations of warm and cool colors except when one is used only as an accent.
f) Avoid combinations of highly contrasting colors, except for accents or to distinguish sign lettering and graphics from their background.

2.4.3 Treat natural building material surfaces with respect.

a) Avoid painting natural or integrally colored materials not originally intended to be painted. These usually include brick, stone, terra cotta, tile, vitrolite, integrally colored stucco, and copper or other high quality metals.

b) Use the gentlest means possible when removing paint or dirt from building surfaces.
c) When removing paint, use methods which do not damage the building's materials. Start with soap and water and a soft brush for cleaning. Use stronger methods such as scraping or chemicals only when necessary. Make sure that any chemicals used are compatible with the building's materials.
d) Do not use sandblasting or similar abrasive methods except on very hard metals such as cast iron.

3. Sidewalk Cafes, Outdoor Seating Areas, and related Structures

Sidewalk Cafes and Outdoor Seating Areas provide an opportunity to bring pedestrian activity and visual interest to a street, alleyway, or public plaza. Outdoor seating provides many types of commercial business opportunities for additional seating during seasonal increases in business. Sidewalk cafes larger than 15 tables constructed within the public right of way, which may be approved under the Small Project Design Review process, must meet the criteria listed below. All sidewalk cafe operators proposing to locate within the public right of way must obtain an encroachment permit from the City's Building Services Division, and comply with all requirements imposed by other affected Departments.

3.1 LOCATION AND SIZE PARAMETERS

a) Sidewalk cafes shall leave a minimum of six and one-half feet of unobstructed sidewalk remaining and available for pedestrian purposes as per 17.102.335B1 in the Oakland Planing Code.
b) Cafes should be limited to the extended space in front of the storefront zone.
c) The size of outdoor seating areas should be ancillary to any interior seating area. A good ratio for full-service restaurants is a 2/3 interior dining and 1/3 exterior dining ratio.
d) Cafe partitions and other physical barriers should be installed or constructed in such a way that allows cafe patrons to be visible to people passing by and so that views of the streetscape are visible to cafe patrons.
e) Cafe or outdoor seating adjacent to major

thoroughfares should construct partitions or balustrades that separate street from sidewalk.

f) Sidewalk cafe areas should receive ample natural light. Where areas face south or are subject to glare, sun shading should be provided.

g) Cafes should not impede or jeopardize access to or privacy of neighboring storefronts or buildings.

h) Avoid blocking any vehicular or pedestrian sight lines that may result in safety problems.

3.2 BARRIERS, DIVIDERS, AND PARTITIONS

a) Solid partitions such as wood, bricks, fabric, metal, or decorative iron fence partitions may be erected that are no higher than 3 feet. Solid opaque partitions such as windbreaks or other screens up to 5 feet may be installed at the end of cafe seating areas placed in alleys or other off-street areas or buildings adjacent to industrial uses. In general, partition material should be complementary to the character of the building and surrounding district. Partitions shall not be constructed of glass, chain-link fences, or any material deemed unsafe to passing pedestrians or unsightly.

b) Partition layout should incorporate spaces for plants and flowers, particularly at sides closest to pedestrian traffic on sidewalk. Appropriate materials for planters include brick, stone, cast-stone or other high-quality concrete.

c) Each partition shall be designed to support weight leaning against it and designed in a way so that it cannot be easily stepped over, moved or knocked over. Partitions and other physical barriers shall provide a minimum 36 inches wide opening for handicapped access. Partitions and other physical barriers shall be designed to be easily removable. Any sleeves or supports shall be designed and/or covered in such a manner that they do not create tripping hazards when the barrier is removed. Partitioned areas shall be designed to meet all relevant building code requirements regarding entrances/exits.

d) Paving materials, if installed, should be stone, ceramic clay tiles, brick, cast-stone or other high-quality concrete. Avoid poured asphalt. Raised wood platforms, not to exceed 2 feet off the finished grade, may be considered as a seating stage in less formal contexts.

3.3 SEATING, TABLES, UMBRELLAS AND OTHER AMENITIES

a) Seating should match or be compatible with associated tables as far as style and materials.
b) Table umbrellas may be installed provided they contain no writing, pictures, or advertisements. Structural or other overhead coverings, besides awnings attached to buildings (as per guidelines in Section 2.3) are not appropriate and must be processed under regular design review.
c) Incorporate, where appropriate, amenities to provide additional outdoor seats or benches. Seating areas may also incorporate artwork, statues, water features and similar elements that will increase visual interest to patrons and people passing by.
d) Convenient trash cans should be provided within the cafe space which shall be emptied daily (existing city trash cans may not be used). Permanent areas and enclosures for waste disposal or recycling shall not be placed in the public right of way.
e) Lighting fixtures must be shielded to avoid direct view of the bulbs or other light sources.
f) Landscaping should be consistent with urban streetscaping. For any general site landscaping, street treesand hardy shrubs and groundcover should be used, especially encouraged are native and drought tolerant species.

3.4 SIGNS AND COLORS

a) Two Business Signs for the specific business served are permitted on barriers or partitions facing opposite directions on the sidewalk in addition to signagepermitted elsewhere in these guidelines. Partition signage must conform with aggregate sign area limits specified in the zone. Advertisements should not be gaudy and should complement colors of principle storefront signage as determined by staff.
b) Color schemes for Sidewalk cafe elements should be complementary to storefront color schemes as per Section 2.4 Color Guidelines (pp38-39).

Submittal Requirements

The material on this page is for general information only. Individuals wishing to file for Small Project Design Review should obtain application forms from the City of Oakland's Community & Economic Development Agency Zoning Counter located at 250 Frank Ogawa Plaza, 2nd floor.

Basic Application

1. Completed Application Form
2. Three (3) full-size sets of dimensioned plans including the following:
   - Plot plan or site plan
   - Exterior elevations of affected facades
   - Sign plan (if applicable)
   - Other plans which may be required by staff based on the nature of the improvements or location
3. Photographs of the site, proposed development or work area, and adjacent properties with addresses clearly marked. *Photographs must be labeled with the date taken and mounted on a sheet or sheets no larger than 8.5" x 14".*
4. One (1) copy of the Assessor's Map for the subject property. *This is available at the Alameda County Assessor's Office, 1221 Oak Street, Oakland.*
5. Letter of Authorization if the property owner is represented by an architect, contractor, or other agent.
6. Rendered elevations and samples of materials and colors mounted on sheets no larger than 8.5" x 14"

Application Fees

Fee information is available from the Master Fee Schedule. Staff will compute applicable fees upon request.

Building Permits

Building permits are required and may be applied for following Small Project Design Review approval.

Plan and Drawing Requirements

All plans are requested to be drawn at either 1/4"=1' or 1/8"=1' scale, except for sign plans and design details which should be drawn at a larger scale (at least 1" = 1').

Plot or Site Plan Fully dimensioned and labeled, showing building footprint, property lines and setbacks, north arrow and scale.

Location of existing and proposed signs, trees, accessory structures, streets, sidewalks, parking areas and driveways, fences and retaining walls.

Clearly indicate existing elements (E), elements to be removed (R) and proposed new elements (N).

Elevations Fully dimensioned and labeled, showing relevant building sides and indicating height, roof slope, finished floor elevations and materials.

Location of all existing and proposed signs and awnings.

For additions and alterations to existing buildings, clearly indicate existing elements (E), elements to be removed (R) and proposed new elements (N).

Photographs may be substituted for elevations in some instances as determined by staff.

Sign Plan Fully dimensioned and labeled, showing area of each proposed sign and the aggregate area of all existing and proposed signs for the business or activity and subject lot.

For projecting signs, banner signs, flags and awnings, include:

- *Maximum projections*
- *Minimum distance from the ground*
- *Method of attachment*

For under canopy signs, include canopy cross section.

For banner signs and flags, show:

- *Pole angles and height*
- *Height of base and top of pole from the ground*

Additional Requirements

Staff may request additional information, photographs or drawings after receiving and reviewing the application to clarify the proposal and allow an adequate evaluation of the proposed changes.

Projects Involving Restoration of Documented Historic Fabric

Include documentation of historic design. The documentation can include:

- *Old photographs*
- *Original Plans*
- *Surviving traces of historic fabric still on the building. Include photographs and measured drawings.*