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SINGLE-FAMILY RESIDENTIAL
DESIGN GUIDELINES

CITY OF ARCADIA

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A. INTRODUCTION

1. Introduction

The City of Arcadia's General Plan and Development Code promotes high quality design in buildings, landscape, signage, public realm, and open space areas. These documents also identify community design principles applicable to the City's ongoing redevelopment, including ''Creating Identifiable Places'', ''Improving the Public Realm'', and ''Improving the Private Realm.'' The General Plan stresses the importance of quality in design and the impact that site design and building form has on enhancing the visual image of Arcadia and establishing places that people enjoy. The design guidelines contained within this document have been written to reinforce these goals and objectives and provide general guidelines for any addition, remodel, or construction within any single-family land use district.

"Arcadia's single-family and multifamily residential neighborhoods have given the City its identity as a Community of Homes. The City protects and preserves the character and quality of its neighborhoods by requiring harmonious design, careful planning, and the integration of sustainable principles." Primary objectives associated with developing a quality project within Arcadia include designing within the established neighborhood context and relationship to the street, reinforcing neighborhood compatibility and identity, creating visually pleasing streetscape character, maintaining the visual quality of the hillside areas, incorporating high-quality architecture consistent with the neighborhood character, and reducing water use in landscape design.

As noted in the City's General Plan - Land Use Element, Arcadia has many long-established, single-family residential neighborhoods which are at the core of its identity. These residential neighborhoods fall into the Residential Estates (RE), Very Low Density Residential (VLR), and Low Density Residential (LDR) land use categories. Incorporated in 1903, Arcadia's residential roots trace back to the 1930s when the first subdivisions began appearing within the City. These subdivisions replaced what had previously been agricultural lands. The first subdivisions occurred in the northernmost portion of Baldwin Ranch, which included estate home neighborhoods and is now part of the Rancho Santa Anita and Santa Anita Oaks Property Owners' Associations. In the southern area of the City, small poultry and produce farms transitioned rapidly to subdivisions that offered moderately priced homes. Characteristics of individual properties and neighborhoods vary widely through the individual neighborhoods of the City.

Many of these areas have an established neighborhood character and identity, which is often further emphasized through a strong streetscape character with elements such as consistent setbacks, landscaping along parkways and mature trees.

- Residential Estates
  - Large, estate-type lots of 22,000 square feet or greater
  - Greater variation in lot dimensions
  - Curving streets, no sidewalks, that follow pattern of the topography
  - Mature trees prevalent
- Very Low Density Residential
  - Lots ranging from 10,000 to 22,000 square feet or larger
  - Some variation in lot dimensions
  - Curving and straight streets, infrequent sidewalks, that follow pattern of the topography
  - Mature trees common
- Low Density Residential
  - Traditional lots ranging from 7,200 to 10,000 square feet in size
  - Similar lot dimensions
  - Streets are straighter in nature, with infrequent sidewalks that may or may not follow topography
  - May or may not have mature trees

2. How These Design Guidelines are Applied

These Design Guidelines will be utilized during the City's development review process to encourage the highest level of design quality while at the same time providing the flexibility necessary to encourage creativity on the part of an applicant in response to existing site conditions. The Design Guidelines contain design objectives on page 8, followed by applicable design guidelines that direct users to desired design strategies for development or redevelopment of their property. The objectives seek to highlight the major factors affecting the development of a particular land use while also reinforcing direction provided by the General Plan and Development Code.

Designers and developers are urged to become familiar with these guidelines and to apply them throughout the design process to assure that the design, review, and permitting processes are as efficient as possible. No claim can be made that these guidelines encompass every possible technique for achieving a high level of design quality. It is important to note that the guidelines are a minimum starting point for quality development, and the designer is encouraged to use their own creativity and experience to improve upon the means for realizing this highest level of quality design. The guidelines do not seek to impose an overriding architectural style, a limited color palette, or an artificial design theme, but rather seek to promote the positive design characteristics currently found throughout the City.

3. How to Use These Design Guidelines

Property owners, developers, architects, designers, and contractors proposing a new development or redevelopment within Arcadia should first review the appropriate Development Code sections governing their property. They should then proceed to the Design Guidelines document applicable to their property's land use – whether Single-Family Residential, Multifamily Residential, Commercial/ Mixed Use, Industrial, or Signage.

The goal of this document is to provide clear and useful recommendations for the design, construction, review, and approval of development in Arcadia. The guidelines are intended as a reference point for a common understanding of the minimum qualitative design expectations. The guidelines are offered as one way of achieving attractive and functional projects that compare favorably with established community standards. All development shall comply with the spirit and intent of the design guidelines presented.

The design guidelines may be interpreted with some flexibility in the application to specific projects, as not all design criteria may be appropriate for each project. In some circumstances, one guideline may be relaxed in order to accomplish another, more important guideline. The overall objective is to ensure that the intent and spirit of the design guidelines are followed and to attain the best possible design within reason.

A building or project should be designed to conform with a traditional and historically-recognized architectural style identified and supported by selected building elements and articulation. (Refer to Appendix A: Architectural Style Guide for descriptions, examples and details associated with architectural styles.) In addition, caution should be exercised when considering architectural styles that have recently become popular (i.e. "trendy"), but have not yet stood the test of time. Historic styles that cannot be faithfully replicated should be avoided. No single architectural theme is being promoted, but rather the emphasis is to promote compatibility. Many of the styles and patterns shown in the following pictures and graphic illustrations represent a concept of recommended building elements and details as opposed to a desired architectural character.

An essential goal of the General Plan and reinforced by the design guidelines is to ensure neighborhood compatibility. "No development exists in isolation. Every act of construction affects and is affected by its surroundings. Every development, therefore, should be evaluated for its compatibility in terms of use, scale, and aesthetics with the neighborhood or district in which it is located. For small projects, this area of influence may be considered to be as small as to only include the buildings directly next door. For large projects, one must consider entire blocks or corridors." In order to ensure quality development within the City of Arcadia, these Design Guidelines have been created to promote new infill and redevelopment within the City while ensuring compatibility with existing uses. Guidelines that reinforce this objective are identified with a neighborhood symbol ( ). Together, these strategies reinforce the individual characteristics that continue to make Arcadia a desirable place to live.

Applicants pursuing the construction of a new or remodeled home should ensure that the community concerns and expectations are properly addressed within a proposal and the project is compatible with the surrounding homes in the neighborhood in which it is being proposed. Compatibility includes such terms as "architectural style, mass, scale, orientation, setback, and architectural elements such as texture, color, and building materials." For ease of reference, these terms are defined in greater detail within Appendix B of this document.

The following are some of the primary, more prevalent issues that have become a cause for concern in recent project submittals and are important in ensuring new single-family development relating to existing neighborhood development patterns:

1. **Mass and Scale:** Inappropriate massing and scale are a key concern as large, two- story homes are replacing smaller, single- story homes throughout the City.

2. **Front Entry:** Excessively tall or flat entry porches can have a towering or monumental appearance that is inappropriate for most Arcadia neighborhoods.

3. **Garages:** Street-facing garages tend to be uninviting and have the potential to dominate the front elevation of a home.

4. **Architectural Style and Design:** Many new home proposals lack a coherent architectural style, attempt to combine too many different style elements, and/or have an architectural style that is incompatible with the surrounding homes.

5. **Additions and Accessory Buildings:** Additions, as opposed to new homes, have their own set of design challenges. Poorly-designed additions and accessory buildings can ruin the character of an existing home.

6. **Colors and Materials:** The use of bright or strong paint colors and/or unnatural building materials can result in a house that looks out-of-place in a more traditional, established neighborhood setting.

7. **Landform and Tree Preservation**: Careless removal of mature trees and severe grading of hillside properties shows little regard for a site's natural attributes and degrades neighborhood character.

In addition, the General Plan stresses the importance of a sustainable future for Arcadia that includes strategies to conserve and enhance local resources and safeguard the environment. In addition to providing strong examples of good general design principles, this document provides designers and builders with guidance on "sustainable" design. Conventional design and construction methods can produce buildings that contribute to excessive resource consumption, that generate waste, and that are expensive to operate. The guidelines contained within this document reinforce this objective and promote site and building design elements that utilize green building practices and materials, preserve existing tree canopy and native vegetation, promote pervious surfaces, reduce or better distribute travel demand, encourage amenities that support transit and other alternative forms of transportation, including bicycling and walking, and support mixed- use development that provides opportunities for employment and commercial uses adjacent to residential units. "Sustainability" principles which can improve the environmental performance of a project without forcing excessive costs on builders or developers have been marked with the symbol of a leaf ().

4. Applicability to Other City Documents

This document is a tool for implementing the City of Arcadia's General Plan and Development Code. While the Design Guidelines contained herein are not intended to supersede the requirements of the Development Code, applicants should not assume that a project will be approved by merely adhering to the City's minimum zoning standards and development regulations. Rather, these Design Guidelines provide additional guidance to aid applicants in the design of single-family projects in order to ensure the high-quality development desired by the City and the community.

B. DESIGN GUIDELINES

SINGLE-FAMILY RESIDENTIAL

Design Guideline Objectives define Arcadia's priorities and standards for future development. Many of them have been derived from land use policies established in the General Plan. Development should be designed to adhere to the following objectives and the supporting guidelines provided.

Objective 1: *Protect the character of single-family residential neighborhoods through the preservation and improvement of their character-defining features.*

Objective 2: *Create a streetscape presence that is visually pleasing through site planning and building form and orientation while also maintaining neighborhood character.*

Objective 3: *Ensure new homes and home additions are consistent in architectural style, scale, massing, features, and quality as the surrounding neighborhood.*

Objective 4: *Preserve natural topography of a site.*

Objective 5: *Balance the aesthetics and use of landscape areas with the need to reduce water use in planting design.*

1. Site Planning Principles and Neighborhood Context

a. The location, configuration, size, and design of new buildings and structures, or the alteration or enlargement of existing structures, should be visually harmonious with their respective sites and compatible with the character and quality of their surroundings.

b. Natural amenities such as views, trees, and other similar features unique to the site should be preserved and incorporated into development proposals, when feasible.

c. In neighborhoods with an established architectural style or pattern(s), new homes or remodels should enhance the neighborhood character. The stronger the existing neighborhood pattern, the more important it is for an applicant to reinforce and respect those existing patterns.

d. Setbacks, heights, proportions, rooflines, and architectural features of new construction should complement the building orientation and architectural style.

e. Street-facing façades on a corner lot should develop a strong street presence by continuing detailing and articulation found on the primary building façade.

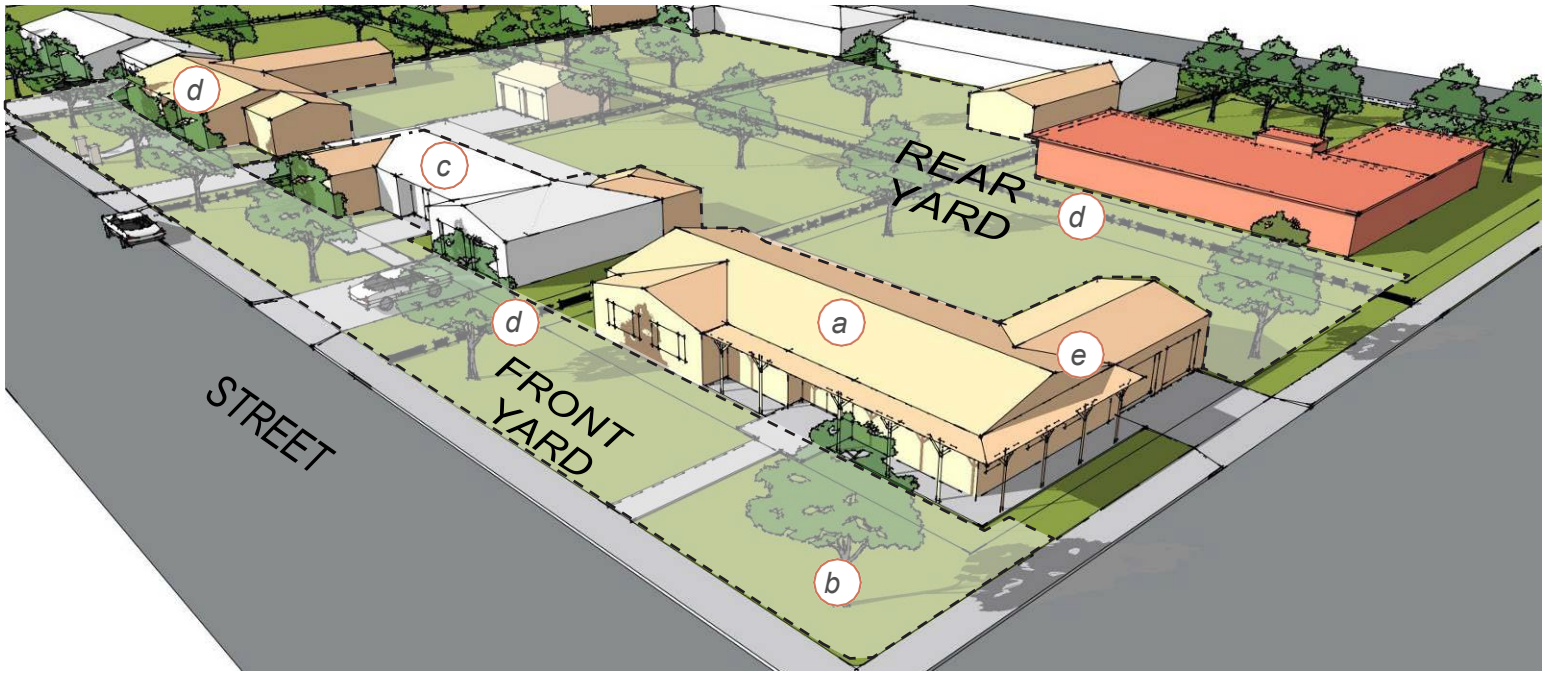
f. In neighborhoods with existing, smaller homes, new homes should be designed with a greater first floor area with additional setbacks at the second story of the new structure.

g. Side yard setbacks, beyond the minimum required, are encouraged when a new, two-story home is proposed adjacent to an existing one-story home.

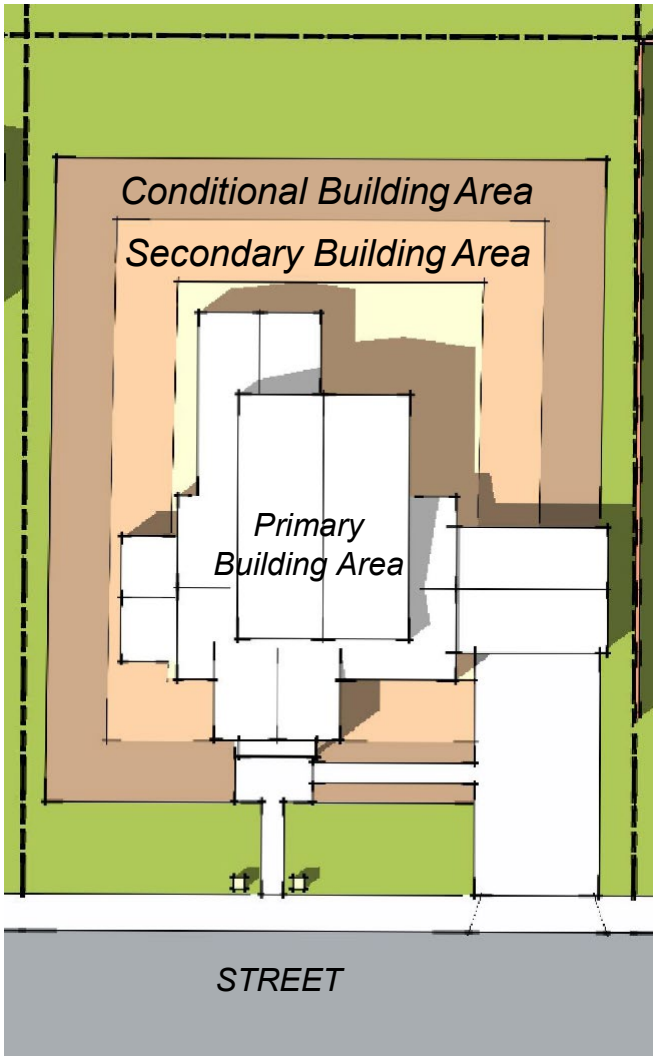
h. Building footprints should vary within the required setbacks in order to provide ample open space on a property.

i. Construction of new homes and additions to existing homes should consider the potential for impacts on privacy of neighbors.

j. Structures should be positioned on a site to minimize the blocking of sun access to actively used outdoor areas on adjacent properties.



Site Planning Principles



Lot Organization Diagram. *This diagram illustrates the described lot organization definitions*

2. Forms and Mass

a. *Lot Organization Diagram:* Defining a series of "Lot Areas" that inform the location, size, and scale of building and site elements are characterized in the siting and massing of structures, depicted in the Figure below. The Figure defines the boundaries of the following Lot Areas:

- *Primary Building Area*: The Primary Building Area is the central component of the lot, with greater massing elements allowed in this area.
- *Secondary Building Area:* The Secondary Building Area surrounds the Primary Building Area, where building wings and accessory structures are located. Side extensions or wings and dormers should mimic roof pitch, however, recede in size and location to the Primary Building Area mass.
- *Conditional Building Area*: The area surrounding the Secondary Building Area, with the outer edges defined by the minimum setbacks per the Arcadia Development Code.

b. The primary mass of a home should be clearly defined, street-facing, and setback from the front property line in alignment with houses immediately adjacent on both sides of the property.

c. Wings or side extension masses should be considerably shorter and narrower than the primary mass of a home with a clear and defined roof form. They should not be merely a setback of a single, large massing element; rather they should be sized, shaped, and configured to respond to the interior functions of the rooms which they contain.

d. The overuse of tacked-on building forms attached to the primary mass of a home should be avoided.

e. The building base should visually anchor the building by appearing more massive than the upper stories.

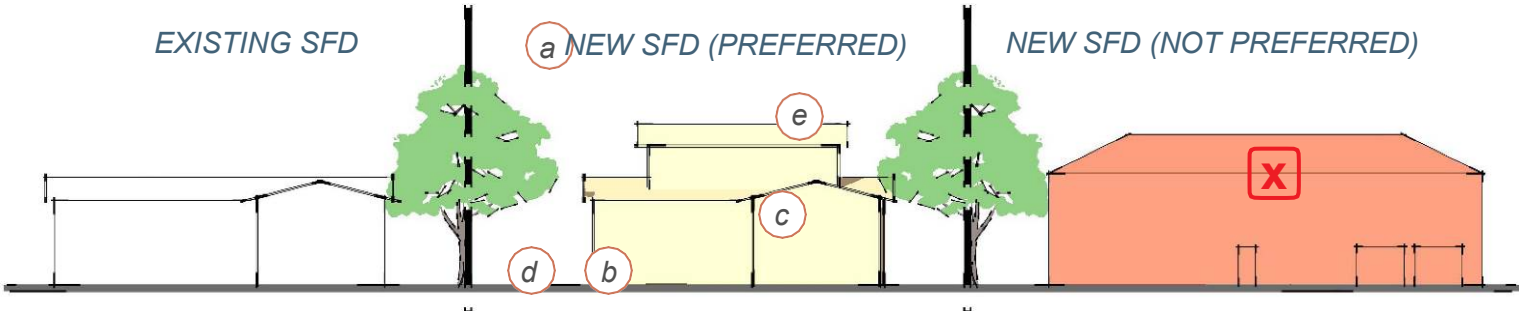
f. Cantilevered forms are generally discouraged, particularly when they are used without aesthetic justification.

g. Building elements that emphasize a structure's verticality are generally discouraged.

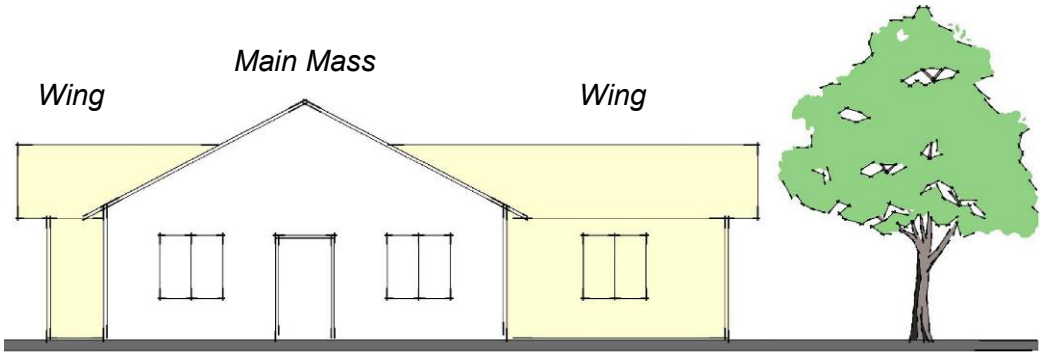
h. Homes located on corner lots should locate building mass on both the primary and secondary street frontages that address both street faces.

i. Where a new second-story home or addition is proposed within a predominately one-story neighborhood, second-story massing should be located to the rear or side of a home to minimize the appearance of the second-story.

j. Proposed height and bulk should respect existing structures on neighboring properties and not overwhelm them with disproportionate size and scale.



Example using General Neighborhood Design Principles



Mass Diagram. This diagram portrays the general concept of a primary mass and wing/side extension mass(es)

Street and sidewalk edges, stone detailing, and landscaping are continued to maintain neighborhood frontage conditions

3. Frontage Conditions

a. The predominant treatment of street and sidewalk edges, landscaping, or other design techniques within an existing neighborhood should be continued in the design of new homes.

b. Homes should be located in a manner compatible with the existing on-site relationship to the street of the surrounding neighborhood.

c. Homes should not have significantly greater height and bulk at the front of a property than that of adjacent homes.

Recommended Frontage Conditions

4. Garages and Driveways

a. The garage façade should be set back from the front façade of the house to give visual prominence to the house over the garage.

b. Garages placed in front of the main house should be side-loaded with the highest level of window and architectural detailing oriented towards the street.

c. Where detached garages exist in a neighborhood, new homes should consider locating detached garages at the rear of the lot in order to reduce the mass and scale of the house along the street frontage.

d. Garage doors should be recessed from the garage façade, to the extent feasible, to add shadow and visual interest.

e. Driveways should be enhanced utilizing different textures including, but not limited to, stamped concrete, pavers, or grass-crete. Landscape pockets should be provided adjacent to buildings and walls or fencing along driveways.

f. Where circular driveways are proposed, they should be integrated within the design of the property and connect to the street in two locations, aiding in defining a front yard area.

g. Driveways should be no wider than necessary to provide for safe and efficient vehicular access to the property in order to minimize the need for excessive paving.

Garage Conditions Diagram

5. Architectural Styles

a. A clear and distinctive architectural style should be selected. Refer to Appendix A for typical character and detail treatments for several architectural styles appropriate to Arcadia. All design features, proportions, and detailing should be consistent with the chosen architectural style.

b. Floor plans should be designed to allow proper placement and sizing of windows to complement the chosen architectural style.

c. Consistency and/or complementary architectural styles should be maintained within an existing neighborhood context.

Architectural style is clearly defined and executed based on the chosen style elements and detailing

Design features, proportions, and detailing consistent with chosen architectural style

6. Height, Bulk, and Scale

a. Simple building massing and roof forms should be utilized to maintain traditional architectural styles.

b. Complex floor plans should be avoided when they lead to complicated building masses and roof forms.

c. Symmetry in design can sometimes create a home that is monumental and too massive. The balanced effect created by symmetry can be achieved with a more subtle design.

d. Second floor massing should be stepped back to minimize impacts on adjacent neighbors and the streetscape.

e. Eaves should be provided at the first-floor level of a front façade to minimize the appearance of a structure's massing in predominantly one-story neighborhoods, as compared to architectural styles with two-story, blank front façades.

f. Proposed first and second floor plate heights should consider existing plate heights established within the immediate neighborhood.

g. Tall, long, unbroken, and blank front façades should be avoided, especially when immediate homes in the neighborhood have greater articulation along front façades.

h. Monumental scaled forms (e.g. tower or turrets) that contrast with the street presence of the existing neighborhood should be minimized.

i. All façades facing a street should provide a sense of human scale and be proportionate to the pedestrian.

j. A structure's size and bulk should complement the predominant massing types of the neighborhood.

Simple massing and roof forms used to strengthen traditional architecture styles

Second-story massing setback from front of home to minimize overall appearance

Eaves provided at first-floor level of building's front façade minimize appearance of massing

7. Rooflines

a. Roof plans, overhangs, colors, and materials should be consistent with the chosen architectural style.

b. Roof forms and pitches on new homes should be similar to those utilized on surrounding homes.

c. Combining two different roof pitches is discouraged.

d. Traditional roof forms such as gables, hips, and dormers are encouraged. More severe roof forms such as domes, steep chalet gables, and flat roofs are generally discouraged.

e. Encouraged roof types include: concrete tile, two-piece barrel tile, and class A architectural dimension asphalt shingles.

f. Discouraged roof types include: built-up and torch down roofs, rock roofing applied over an approved built-up roof, corrugated metal and fiberglass roofing panels, standing seam and similar metal roofing panels, and gravel roofs.

g. Dormers, cross gables, and other decorative roof features are encouraged provided that they are an integral part of the overall roof design and work within the building's architectural style.

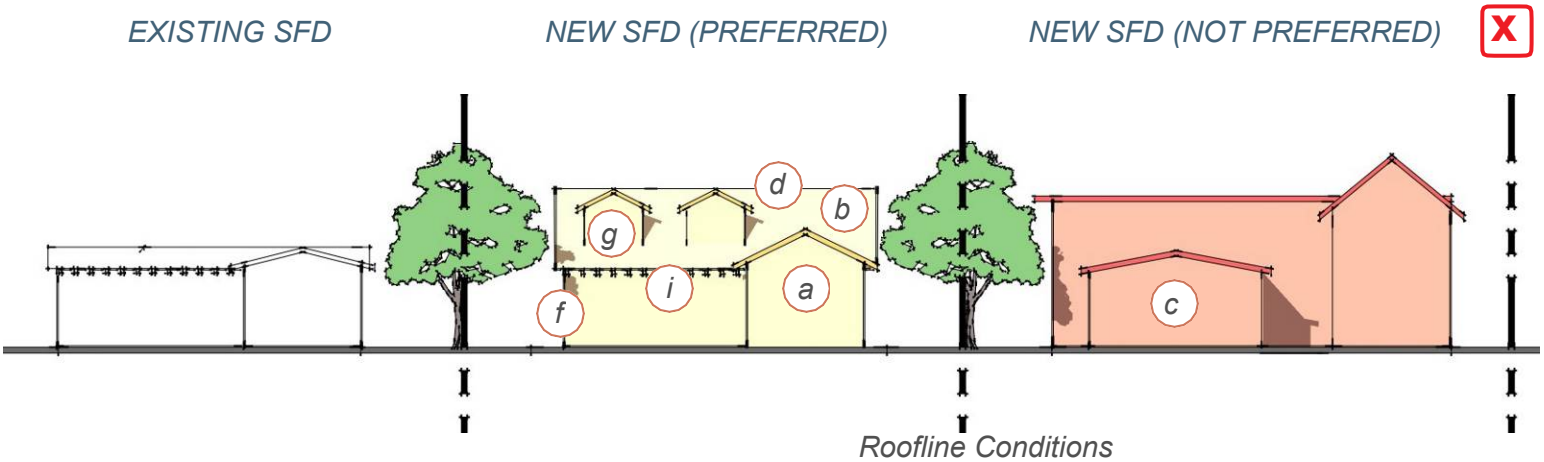
h. Gable dormers, single or multiple, should avoid exceeding more than half of the total roof width. Shed dormers may be wider.

i. Exposed rafter tails and/or other roof elements are encouraged to express detail and rhythm.

j. Excessive use of corbels or brackets should be avoided. If utilized, the placement and design of corbels or brackets should be carefully considered.

k. Bubble or dome-shaped skylights are discouraged.

l. Similar roof forms and pitches found within the immediate neighborhood should be incorporated into new home designs.



Roofline Conditions

8. Entries

a. When entry porches are prevalent in the immediate neighborhood of a project site, similar entry types (e.g., projecting or under eave) should be integrated into the front façade design of new homes.

b. In general, large, formal entries that are out of scale and proportion with the rest of the home should be avoided.

c. Entry designs greater than one-story are strongly discouraged.

d. Porches should be complementary of the eave heights of adjacent homes.

e. Entry roofs should follow the same pitch as the adjacent roofs. Flat roof porches are generally discouraged.

f. Recessed depth of entry alcoves and projecting depth of entry roofs should be large enough, relative to the house, to provide the appearance of shelter.

g. There should be no vertical or architectural elements located above the entries that emphasize the scale and massing of the structure.

h. Front entry doors and decorative elements such as roofs, moldings, columns, posts, lighting, benches, and planters should be architecturally compatible with the style of the house.

i. The primary entry, or front door, to a home should be visible from and oriented to the street.

j. Primary entries to a residence should be of similar orientation and scale to that of the immediate neighborhood.

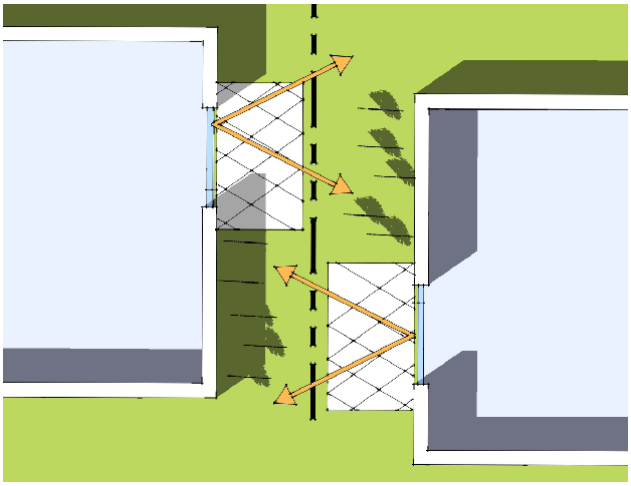
Entry and porch clearly defined through use of single-story roof elements

Example of architecturally compatible entry feature oriented to street

Entry designs greater than one-story are discouraged

Windows should align to provide balance on each building elevation

Windows and doors complementary of architectural style



Windows offset on new home (right) to minimize views onto neighboring property (left)

9. Windows and Doors

a. Building façades should be well-articulated with window and door types, including material, shape, and proportion, complementary of the chosen architectural style.

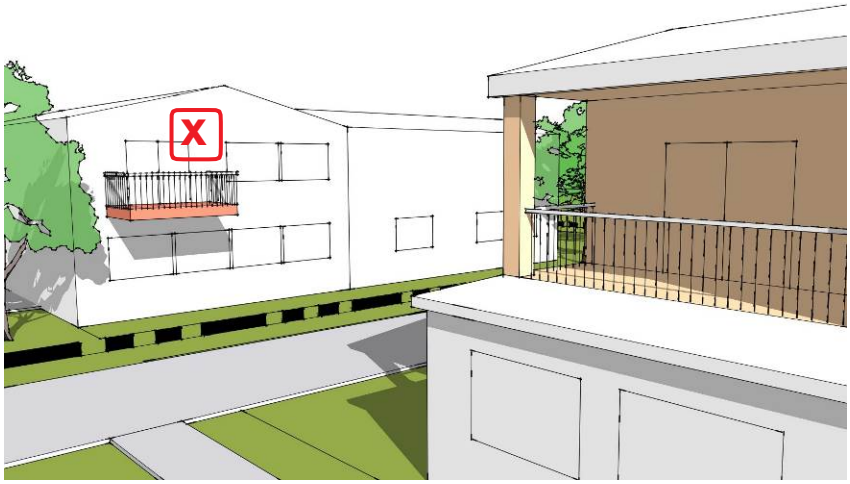
b. Two-story-high windows tend to emphasize the mass and verticality of a building and should be avoided. This is especially true of two-story window bays.

c. Windows should be articulated with detailing such as sills, trim, brackets, shutters, or awnings appropriate to the chosen architectural style.

d. Where appropriate to the architectural style, windows should be recessed a minimum of two (2) inches from the building wall to create shadow and depth on a building façade.

e. Any shutters utilized in conjunction with windows should be proportionate to the windows on which they appear in order to appear functional.

f. Windows should be aligned, whether horizontally or vertically, to provide balance on each building elevation.



Second floor balconies incorporated into the massing of a home (right) minimize intrusion into adjacent yards, while protruding balconies (left) increase visibility of neighboring properties

g. Adequate spacing or “breathing room” should be provided between door/window trim and between wall edge/top of plate to enhance overall project design.

h. Window and door changes on existing homes should match the existing windows/doors for architectural consistency. Alternatively, all windows and/or doors should be replaced to complement the architectural style of the house.

i. Windows and second-floor balconies/decks should be located to minimize direct views into neighboring residences and actively-used outdoor spaces of neighboring properties.

Porches, materials, color, and detailing enhance chosen architectural style

10. Articulation

a. Architectural detailing and articulation should be consistent with the chosen architectural style of a project.

b. Large expanses of wall plane should be avoided. Techniques for varying wall planes include integration of vertical or horizontal recesses and projections.

c. Building articulation should emphasize entries such as by use of overhangs, porches, and upgraded materials.

d. Articulation should provide interest through the use of thoughtful integration of key elements while avoiding a disordered appearance.

e. Decorative chimney caps are encouraged if appropriate for the architectural style of the building.

Brackets, window detailing, and material changes enhance architectural style

11. Facade Details

a. Façade treatment relevant to the house’s architectural style should be carried throughout the entire house with each façade and any accessory structure.

Decorative features can add detail to a façade and are encouraged

Use of architectural features including chimney, moldings, and railing

Balanced use of architectural details

Example of a balanced colors and materials palette with multiple colors and materials involved

b. Architectural features such as decorative moldings, windows, dormers, chimneys, balconies and railings, and landscaped elements such as lattices, can add detail to a façade and are encouraged as long as they respect the scale and dignity of traditional house design.

c. Detailing that make a residence appear too ornate or monumental for its surroundings are strongly discouraged. Such details may include quoins, elaborate columns and pilasters, balusters, dentils, and keystones.

d. Details with a false appearance, such as plant-on window shutters and foam wall ornaments and columns are discouraged.

e. Random and/or mixing of decorative or ornamental detailing should be avoided, as the result is often a chaotic visual appearance of architectural styles.

f. Surface detailing, such as score lines and color changes, are not a sufficient material integration or distinct scale and massing substitute. Large areas of flat or blank walls are strongly discouraged.

g. Large or prominent front elevation balconies are discouraged unless they are an integral part of the building's architectural style.

12. Colors and Materials

a. Colors and materials should be applied in an authentic manner on all sides of the home in a complementary manner in order to reinforce the chosen architectural style.

b. Piecemeal embellishment and frequent changes in colors and materials should be avoided.

c. For new structures, repeating colors and materials found in neighboring homes is encouraged.

d. Buildings with large walls should have a subtle base color. The base color on smaller buildings, or those with more elaborate detail, can use slightly stronger tones. In general, the larger and simpler the house design, the more subtle the color should be to reduce the massiveness of large wall planes.

c. Earth tones are best-suited and are appropriate for most of the architectural designs found in the City. The use of strong or bright, unnatural colors, including the salmon and pink hues and the bright "white on white" color schemes for exterior stucco, wood siding, trim doors and shutters should be avoided. However, the use of contrasting, natural colors can be appropriate for accent use, such as for shutters and doors.

d. Appropriate materials for walls and façades include stucco and wood siding, as well as more decorative materials such as stone, tile, split-faced block, and brick.

e. Stucco and plaster finishes should be consistent with the architectural style of the structure. The use of rough stucco finishes is discouraged.

f. Natural materials such as brick, stone, copper, etc., are preferred and should remain in their natural state or color.

g. Stone and brick veneer with a false appearance should be avoided.

h. Material changes should occur in conjunction with changes in the plane of the façade to avoid a "tacked-on" appearance.

i. Accent and trim elements should be differentiated from the colors and materials of the primary surface through color and/or material changes.

j. Roofing materials with glossy surfaces appear unnatural and are strongly discouraged.

k. Existing natural clay tile roofs should be replaced with the same material. For other repairs, remodels, and additions, care should be taken in the selection of material and installation to match as closely as possible with the color of the "aged" tiles.

l. Exposed gutters and downspouts, unless designed as an outstanding architectural feature of the overall theme, should be colored to match fascia or wall material.

Natural stone material terminates at inside corner, appearing integral to building structure

Earth tones are best suited for designs found in the City

Accent and trim elements should be differentiated from colors and materials of primary surface

Exterior lighting architecturally compatible with home and is shielded downward to minimize spillover onto adjacent properties

Second story addition maintains stylistic and detailed elements of original home

13. Accessory Lighting

a. Exterior lighting should be shielded and directed downward or to a specific object(s) or areas to avoid spillover onto adjacent properties.

b. Exterior light fixtures should be architecturally compatible with the main structure.

c. Accent lighting should be utilized to illuminate walkways, entries, and/or trees.

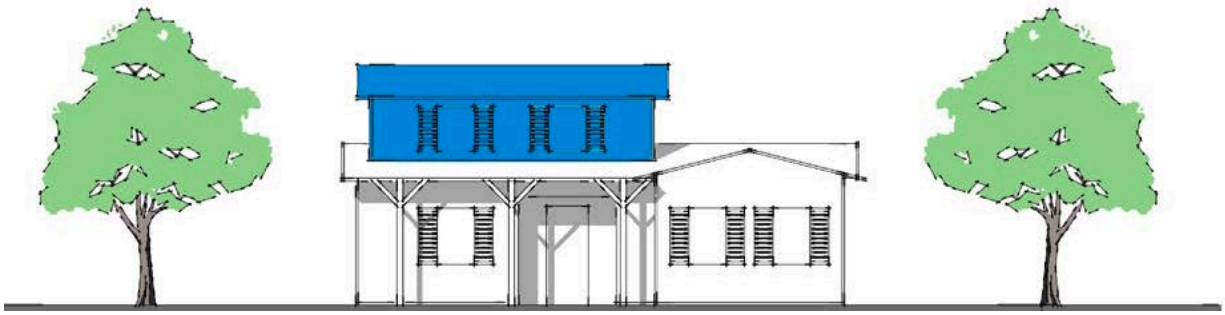
d. Any fixtures that are lighted upward should employ the lowest wattage necessary to minimize night sky impacts.

14. Additions, Alterations, and Accessory Buildings/Structures

a. Additions to existing homes or new accessory buildings/structures should be consistent with the architectural style and detailing of a home in terms of materials, finishes, colors, windows, doors, siding, or roof tiles.

b. Piecemeal embellishment and frequent changes in materials should be avoided. All façades of a home should utilize the same vocabulary of material and color.

c. Accessory buildings/structures should ensure adherence to the requirements set forth within the Arcadia Development Code for Single-Family Residential Zones.



Building Addition Diagram. Second story addition continues architectural style and detailing through the use of similar materials such as windows and shutters

d. When proposed, accessory buildings/structures should be smaller in mass and height to the main structure.

e. In order to enhance the privacy of neighboring properties, landscaped setbacks should be provided between any accessory buildings and neighboring properties.

15. Hillside Properties

a. Residences proposed within hillside areas should incorporate architecture, massing, scale, form, color, roof materials, and landscaping that reflect the natural hillside setting.

b. Homes and accessory buildings/structures should not be located at the crest, ridgeline, or top of a hill in order to maintain the visual character of hillsides.

c. Siting of a new home uphill, near an existing home, can create a silhouetting effect that can potentially obstruct views currently enjoyed by an uphill home. To minimize potential view impacts on existing homes, developments should incorporate one or more of the following site planning strategies:

- Tuck structures into hillsides;
- Locate structure on lower portion(s) of a hillside lot;
- Terrace homes utilizing the slope. Use split-level and multi-level plans on hillside lots;
- Incorporate earth tone and natural colors for the structure's exterior roofing materials, fencing, and walls to blend into the natural terrain;
- Perimeter fencing on hillside properties should be visually open (e.g., split rail, picket, post and cable, etc.) to maximize views.

Accessory structure visually secondary to primary structure

Structure tucked into hillside to minimize silhouetting on homes below

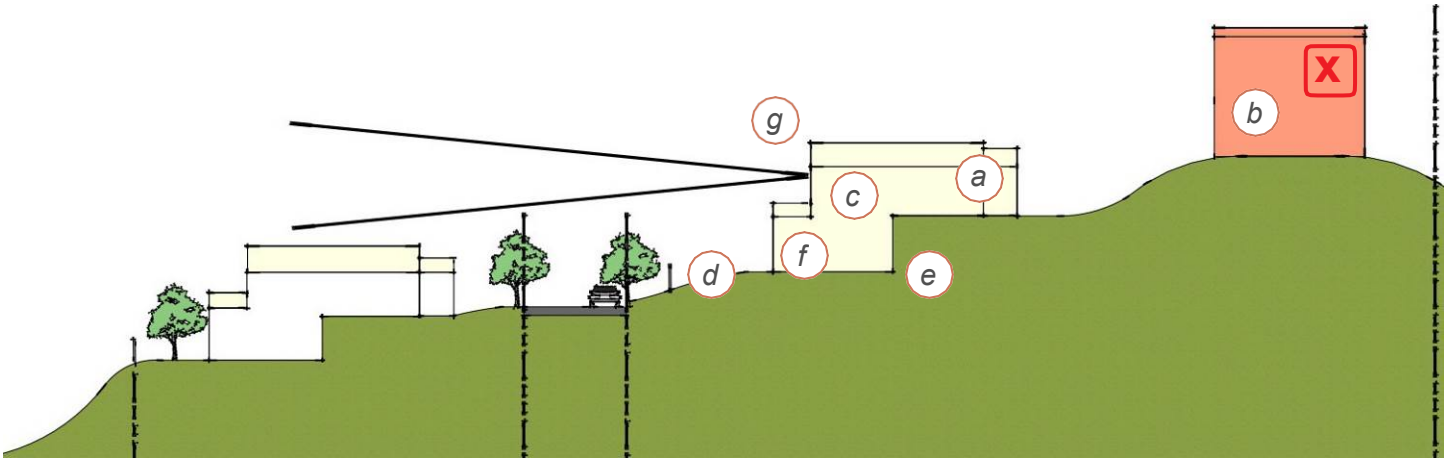
Structure sited to transition with hillside

d. To the maximum extent feasible, structures should be sited to naturally transition with the existing topography. Safe and sound grading, drainage, and engineering principles should be applied.

e. The proposed design of the structure on a hillside, including minimal grading of the site, should incorporate development techniques which demonstrate sensitivity to the natural terrain, such as split-level design or second story step-backs from downhill slopes, reduced building pads, and roof pitches that parallel existing slopes.

f. Structures supported on open forms of underpinnings, such as poles, should be integrated with the under-structure systems of the overall structure design. Areas under the structure should be appropriately screened or incorporated into the architectural massing in a manner that minimizes the appearance of a long, unbroken wall plane.

Split-level design reduces need for intensive grading of a site, maintaining natural terrain



Hillside Conditions

16. Fences, Walls, Gates, and Hedges

a. Walls and fences for courtyards and the perimeter of a property should be designed in a style, material, and color that complement the residence and the overall project design.

b. Fences and walls should be made of high-quality materials, such as wood, brick, stone, wrought iron, vinyl, or textured concrete block (e.g. split-face, scored, slump stone). Wrought iron fences should have iron posts and/or brick or stone piers.

c. Bare precision block walls are generally discouraged. Plain concrete block with a stucco finish that match the architectural style of a residence may be acceptable.

d. Where stone or brick walls are proposed, they should remain in their natural character.

e. Fences and walls, when connected to a building should complement one another in terms of their material, color, and detailing. When fences and walls are not connected to a building, they should be integrated into the landscape as an integral component of the design.

f. Front yard fencing and walls are discouraged in neighborhoods where fencing/walls are not already present.

g. In neighborhoods where front yard fencing and walls are present, new front yard fencing/walls should be open and simple and be consistent with the neighborhood in terms of architectural style of the home, level of detailing, etc.

h. Both sides of all perimeter fences or walls of a property should be architecturally treated.

i. On lots with existing fences and walls, any new fences/walls proposed should match or be compatible with the existing fences/walls.

Front yard fencing and walls are compatible with the materials and colors of the residence enhancing the overall design aesthetic

Fences should be made of high-quality materials

The use of landscaping to soften the visual impact of walls and fences is encouraged when visible from the public right of-way

On lots with existing walls or fences, new walls or fences should be compatible with existing

Existing trees in good condition should be preserved

The use of decorative hardscape materials are encouraged

j. The use of clinging vines, shrubs, and trees to soften the visual impact of walls and fences is encouraged, especially when visible from the public right-of-way.

k. Walls and fences should add visual interest and prove to be an enhanced site feature.

17. Impervious Coverage and Landscape Areas

a. Landscape design should be an integral part of the overall project design and be complementary to the architecture of a home. The landscape design should also fit in with the neighborhood and the surrounding environment.

b. Existing trees in good condition should be preserved whenever possible.

c. To the extent feasible, applicants should pursue use of drought-tolerant, and low water using plantings within a projects landscape design. Some integration of moderate water using plantings may be acceptable as long as a project water allowance remains under applicable WELO requirements.

d. Low impact development (LID) strategies, such as permeable paving, vegetated swales, and/or infiltration areas, should be incorporated into the design of all projects.

e. Landscaping should be utilized to define outdoor spaces while also softening the transition of a building's appearance at the ground plane.

f. Trees and/or screening hedges should be utilized along property lines to provide screening and enhance privacy. However, such landscaping should not obscure the entire view of the building.

g. Design of front yard areas should provide a balance between landscape and hardscape, while also balancing both impervious and permeable surfaces. Permeable hardscape materials are encouraged.

h. The use of decorative hardscape materials, such as brick, flagstone, interlocking pavers, tile, stamped or colored concrete, and decomposed granite, are encouraged.

i. In order to promote "walkable" neighborhoods, a pedestrian path should be provided to the front door connecting to the public sidewalk and separate from the driveway. Where no public sidewalk exists, pedestrian paths should continue to the street.

j. Landscape planters lining driveways, walkways, and property lines are encouraged.

k. Drought-tolerant and low water-using planting design should utilize a variety of drought resistant grasses, turf substitutes, or ground covers that maintain the appearance of a living, continuous planting area. Desert landscapes or rock garden designs are strongly discouraged.

l. Landscaping should be layered with low planting used in the foreground proceeding back to the tallest in the background.

m. Large planting sizes (36-inch box or greater), shrubs (5-gallon and 15-gallon), and groundcover are recommended to make a new dwelling look established and soften the visual impact of a build's mass.

n. Planting designs should take into account the long-term growth and expected maturity of trees, shrubs, and ground cover landscaping on a site. Plantings should also be grouped based on similar water, nutrient, and sun needs to ensure long-term growth and maturity.

Example of impervious surface integrated into a driveway

Example of a drought-tolerant focused landscape

Large planting sizes and groundcover are recommended for new dwellings to soften the visual impact of building's mass and give an established appearance

18. Sample Planting Palette

The following sample planting palette is provided to give homeowners, designers, and landscape architects an idea of planting types appropriate to the City. Planting palettes should seek to conserve existing, established plant materials when designing a new planting palette for a home, where feasible. Also, borrowing from the existing planting theme from the surrounding neighborhood context of a home ensures the proposed landscape design fits into the existing context.

Recommended plantings include the following; however additional planting selections that are appropriate to the City are also encouraged:

(* denotes trees that need a large area for root growth)

Cinnamomum camphora (Camphor Tree)

Quercus agrifolia (Coast Live Oak)

Olea europaea (Olive Tree)

Lagerstroemia indica (Crape Myrtle)

Canopy Trees:

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

Specimen Trees:

- *Agonis fluxuosa* (Peppermint Tree)
- *Ginkgo biloba* (Maidenhair Tree)
- *Olea europaea* (Olive Tree)
- *Pinus eldarica* (Afghan Pine)
- *Pinus pinea* (Italian Stone Pine)*
- *Podocarpus gracilior* (Fern Pine)
- *Arbutus unedo* (Strawberry Tree)

Flowering Trees:

- *Albizia julibrissin 'Rosa'* (Silk Tree)
- *Cassia leptophylla* (Gold Medallion Tree)
- *Cercis occidentalis* (Western Redbud)
- *Jacaranda mimosifolia* (Jacaranda)
- *Koelreuteria bipinnata* (Chinese Flame Tree)
- *Koelreuteria paniculata* (Goldenrain Tree)
- *Lagerstroemia indica* (Crape Myrtle)

- *Magnolia grandiflora*
- *Pyrus kawakamii* (Evergreen Pear)
- *Prunus cerasifera* (Flowering Plum)
- *Tabebuia impetiginosa* (Pink Trumpet Tree)
- *Brachychilton acerifolius* (Australian Flame Tree)
- *Chilopsis linearis* (Desert Willow)
- *Cotinus coggyria* (Smoke Tree)
- *Parkinsonia x Desert Museum* (Palo Verde Hybrid)

Palm Trees:

- *Archontophoenix cunninghamiana* (King Palm)
- *Phoenix spp.* (Date Palm)
- *Washingtonia filifera* (California Fan Palm)
- *Brahae edulis* (Guadalupe Palm)
- *Syagrus romanzoffiana* (Queen Palm)

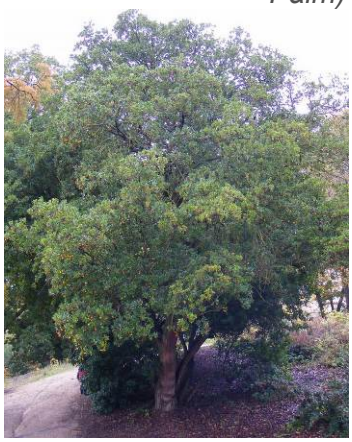
*Shrubs (*denotes value as screening plant):*

- *Prunus ilicifolia* (Catalina Cherry)
- *Azalea ssp.* (Azalea)
- *Arbutus unedo* (Strawberry Tree)
- *Alyogyne heugelii & cvs* (Blue Hibiscus)
- *Bamboo ssp.**
- *Buddleia davidii (*Butterfly Bush)
- *Camellia ssp.* (Camellia)*
- *Carpenteria californica (*Bush Anemone)
- *Cassia splendida* (Golden Wonder Senna)
- *Ceanothus var.* (Wild Lilac)
- *Cistus purpureus* (Orchid Rockrose)
- *Cocculus laurifolius* (Laurel Leaf)*
- *Cotoneaster lacteus* (Red Clusterberry)
- *Echium fastuosum* (Pride of Madeira)
- *Escallonia ssp.**
- *Euphorbia characias 'Wulfenii'* (Mediterranean Spurge)
- *Euphorbia rigida* (Silver Spurge)
- *Grevillea ssp.**

Chilopsis linearis (Desert Willow)

Archontophoenix cunninghamiana (King Palm)

Washingtonia filifera (California Fan Palm)



Arbutus unedo (Strawberry Tree)

Buddleia davidii (Butterfly Bush)

Cocculus laurifolius (Laurel Leaf)

*Hibiscus rosa-sinensis (Chinese Hibiscus)**

Osmanthus fragrans (Sweet Olive)

Salvia leucophylla (Purple Sage)

Cistus salviifolius (Sageleaf Rockrose)

Liriope muscari (Big Blue Lily Turf)

Trachelospermum jasminoides (Star Jasmine)

- *Hibiscus rosa-sinensis* (Chinese Hibiscus)*
- *Lomandra longifolia* (Mat Rush)
- *Myrtus communis* (True Myrtle)*
- *Osmanthus fragrans* (Sweet Olive)
- *Podocarpus henkelii* (Long-Leaf Yellow-Wood)
- *Prunus caroliniana* (Carolina Laurel Cherry)*
- *Pyracantha ssp.* (Firethorn)*
- *Rosa ssp.* (Rose)
- *Salvia leucophylla* (Purple Sage)
- *Salvia mellifera* (Black Sage)
- *Salvia apiana* (White Sage)
- *Zauschneria californica* (California Fuchsia)

Groundcovers:

- *Arctostaphylos hookeri* (Monterey Manzanita)
- *Ceanothus griseus horizontalis* (Carmel Creeper)
- *Cistus salviifolius* (Sageleaf Rockrose)
- *Cotoneaster dammeri* (Lowfast Bearberry)
- *Dymondia margaretae* (Silver Carpet)
- *Lantana spp.*
- *Liriope muscari (*Big Blue Lily Turf)
- *Mahonia repens* (Creeping Mahonia)
- *Pelargonium peltatum* (Ivy Geranium)
- *Rosmarinus officinalis* (Rosemary)
- *Salvia chamaedryoides* (Germander Sage)
- *Salvia 'Mrs Beard'* (Mrs. Beard Sage)
- *Santolina chamaecyparissus* (Lavender Cotton)
- *Trachelospermum jasminoides* (Star Jasmine)
- *Verbena ssp.*

Vines:

- *Bougainvillea ssp.*
- *Distictis buccinatoria* (Blood-Red Trumpet Vine)
- *Distictis laxiflora* (Vanilla Trumpet Vine)

- *Distictis 'Rivers'* (Royal Trumpet Vine)
- *Jasminum polyanthum* (Jasmine)
- *Pyrostegia venusta* (Flame Vine)
- *Rosa cultivars* (Rose)
- *Thunbergia alata* (Black-eyed Susan Vine)

Low Accent Plants:

- *Agapanthus* (Lily of the Nile)
- *Agave spp.*
- *Aloe spp.*
- *Anigozanthos species & cultivars* (Kangaroo Paw)
- *Bulbine Frutescens*
- *Hemerocallis hybrids* (Daylily)
- *Iris spp.*
- *Kniphofia uvaria* (Red-hot Poker)
- *Lavandula spp.* (Lavender)
- *Penstemon spectabilis* (Showy Penstemon)
- *Salvia Greggii* (Autumn Sage)

Ornamental Grass:

- *Muhlenbergia rigens* (Deer Grass)
- *Muhlenbergia capillarus* (Pink Muhly)
- *Bouteloua gracillis* (Blue Grama Grass)
- *Festuca californica* (California Fescue)
- *Festuca idahoensis* (Idahoe Fescue)
- *Leymus condensatus 'Canyon Prince'* (Canyon Prince Wild Rye)

Pyrostegia venusta (Flame Vine)

Thunbergia alata (Black-eyed Susan Vine)

Bulbine Frutescens

Kniphofia uvaria (Red-hot Poker)

Muhlenbergia rigens

(Deer Grass)

Muhlenbergia capillarus

(Pink Muhly)

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APPENDIX A - ARCHITECTURAL STYLE GUIDE

Introduction

Arcadia, like most other California cities, has a mix of architectural styles within its residential neighborhoods. Design feature consistency within traditional styles such as Ranch, American Colonial, Spanish, etc., has served Arcadia well because it has enlivened the City with architectural variety while maintaining a distinctly traditional neighborhood character.

In recognition of the value of architectural diversity, the City does not seek to dictate which individual architectural styles are allowed, but rather promote an awareness of what makes different elements work together to make a successful and universally recognized style. Strict adherence to a single architectural style is not required; however, combining too many elements from several disparate styles often results in an incoherent design and is strongly discouraged. Generally, the City recommends selecting a single architectural style as a starting point in the design process. The overall architectural style should be compatible with the surrounding neighborhood. The use of similar features, colors, and materials found in nearby homes is encouraged.

Tiers of Architectural Review

Included below are three tiers representing the prominence of architectural styles found within neighborhoods throughout the City. For example, in more traditional neighborhoods, Tier 1 architectural styles are found to be prominent and most appropriate for new development. Whereas in more eclectic neighborhoods, the architectural styles listed in Tier 1 through Tier 3 would be considered appropriate for new development.

Regardless of the architectural style proposed, applicants should refer to the following pages that list some of the typical architectural styles found in and around Arcadia and their successful characteristics.

TIER 1

1. Traditional Ranch
2. Colonial/American Traditional
3. Spanish

TIER 2

4. Mediterranean (Italianate, Tuscan, etc.)
5. Craftsman
6. Prairie

TIER 3

7. French
8. Contemporary or Modern
9. Tudor or Cape Cod

TRADITIONAL RANCH TIER 1

Traditional Ranch combines characteristics of other styles in the City's guidelines. It has the straightforward massing and detailing of the Tudor or Cottage style, along with the rustic materials of the Craftsman style. Emphasis on the horizontal is important, and extension of the Traditional Ranch style to two stories dilutes its distinction from the other aforementioned styles. Ranch style is particularly characteristic of Arcadia's mid-century boom years, creating a comfortable suburban setting surviving to the current day and influencing the approach recommended for all styles.

TRADITIONAL RANCH	
Form:	• Simple, horizontal massing • Modest entry expression – roof or alcove • Broad one-story shape • Usually built low to the ground • Garage typically attached to main facade
Roof:	• Shallow pitched roof – gable and shed • Low-pitched without dormers • Open eave (rafter exposed or boxed)
Walls:	• Stucco or clapboard walls
Windows:	• Wood window frames, or metal with recessed windows • Double-hung, casement, sliding and/or awning styles • Large picture window usually present
Details:	• Simple molding profiles • Shutters • Decorative wrought iron • Simple, low masonry planters • Outdoor patios
Color:	• More contrast between roof and walls than between field and trim

COLONIAL/AMERICAN TRADITIONAL TIER 1

Colonial or American Traditional style uses plain massing and fine detailing. Wood is used for the siding, and fine millwork traditionally is used sparingly, but efficiently for expressing detailed elements. Modest scale is important for detail work, including semicircular vents, window trim, window panes and muntins, and fascia boards with open soffits. Simplicity is important in the roof form, principally gable or shed.

COLONIAL OR AMERICAN TRADITIONAL	
Form:	• Simple form, at least for the primary part of the home
Roof:	• Moderate to steep roofs – gable or shed • Compound roof pitch (gambrel) part of tradition • Detailed molding and cornice profiles
Walls:	• Shingle or clapboard walls
Windows:	• Moderate to broad frames • Small panes • Double-hung sashes, usually with multi-pane glazing in one or both sashes • Frequently in adjacent pairs
Details:	• Small, finely detailed fascia boards, vents, and other details • Details part of functional elements rather than applied
Color:	• Usually pale walls; contrasting trim optional • Dark roofs

SPANISH TIER 1

Spanish styles – Colonial, Mission Revival, and Monterey among other variants – emerged as the dominant style in Southern California during the 1920s building boom. Its adaptability to different building programs has made it a perennial favorite. The adaptability results from intentional design characteristics:

1) The use of large, simple massing components to achieve simplicity;
2) The discreet use of well-placed, well-designed, and well-executed details. When combined with the simple massing, which would otherwise be dull, the details create an integrated design that is rich and expressive. Pergolas and other garden structures are also used to complement and mitigate the overall building mass.

SPANISH	
Form:	• Low mass moderates any two-story mass • Arches (deep) • Courtyards • Wide front balcony on Monterey variant • Arcades • Pergolas
Roof:	• Barrel tile roofs – shed, hip, gable • Flat shingles or tiles on Monterey variant • Heavy exposed dark beams • Shallow to moderate slopes (4:12 to 6:12), usually with little to no eave overhang
Walls:	• Stucco walls
Windows:	• Recessed windows with minimal frames
Details:	• Decorative vents • Iron accents and balconies
Color:	• Pale walls customary • Roof may be light, medium, or dark • Brown or other rich trim color

CRAFTSMAN TIER 2

The Craftsman style is a descendant of the Cottage Style and is particularly identified with California due to the influence of the Greene brothers in Pasadena and Bernard Maybeck in the San Francisco region.

The rustic look of Craftsman architecture relies on a spacious exterior – great porches and overhangs – as well as the use of stained wood, dark colors, and rustic supporting materials of river rock and rough brick. Massing can be very simple on a small Craftsman, which will likely focus entirely on its front porch and gable, or much more complex on a large Craftsman with variation of massing elements and angles.

CRAFTSMAN		
Form:	• Prominent porches (two sides common) • Large, often tapered, porch columns	• Second floor set in from first • Complex massing on larger houses
Roof:	• Composition or flat tile roofs • Shallow slopes – gable; some shed • Broad eave overhangs (12 to 42 inches)	• Rafters usually exposed • Supported by tapered square columns • Carved rafter tails & brackets
Walls:	• Shingle or clapboard walls (stucco alternative)	
Windows:	• Broad wooden window frames • Fine division of panes, especially at top of window	
Details:	• Decorative vents • Wood accents and balconies	• Tapered posts • Clinker (rough) brick or river rock
Color:	• Dark warm colors	

PRAIRIE TIER 2

The Prairie style originated in Chicago, with examples concentrated in the early 20th century Chicago suburbs, most noteworthy in part due to Frank Lloyd Wright's work in this style. Spread by pattern books and popular magazines, Prairie-style homes are of the few indigenous American styles.

Typically, two-stories, Prairie-style homes incorporate one-story porches or wings with low-pitched roofs and widely overhanging eaves, usually boxed. Prairie-style houses typically integrate strong, masonry piers to support porch roofs and emphasize horizontal lines. Additional detailing, such as tall casement windows, horizontal wall material patterns, and broad flat chimneys, among others, further emphasizes the horizontal nature of this style.

PRAIRIE		
Form:	• Typically, two stories, with one-story porches/wings; porte-cocheres common • Cubic or otherwise geometric in form • Top half of upper story emphasized, often with different material/color	
Roof:	• Low-pitched with widely overhanging eaves, typically boxed • Gable or hipped roof, symmetrical or asymmetrical • Dormers common	
Walls:	• Contrasting wall materials or trim emphasizing the upper part of the upper story • Stucco, stone, or brick walls	
Windows:	• Casement windows, double-hung – often tall in shape • Geometric patterns of small-pane window glazing	• Often continuous sill below second-story windows
Details:	• Façade detailing emphasizes horizontal lines • Decorative friezes or door surrounds with stylization • Massive, square porch supports with elaborations	• Contrasting wood trim feature
Color:	• Wide use of natural colors; contrasting darker trim	

MEDITERRANEAN (ITALIANATE, TUSCAN, ETC.) TIER 2

The Mediterranean style incorporates elements of the Spanish Revival, Italianate, and Tuscan styles, and began to be incorporated frequently in the early 20th century in Southern California. Simple forms comprise the symmetrical, primary façade of the home, often with a tower feature. Shallow to moderately sloping gable or hip roofs, at times multi-level, are typical, with wide overhang eaves and decorative brackets. Walls are comprised of stucco and/or stone, with windows varying in style – often with recesses and/or arched or curved detailing (lintel) above. Additional detailing includes simple chimneys with elaborate spark arrestor, decorative vents, and wrought iron accents and balconies.

MEDITERRANEAN (ITALIANATE, TUSCAN, ETC.)		
Form:	• Two-stories, rarely one-story • Simple forms comprise a symmetrical, primary façade • Tower feature at front façade common	
Roof:	• Shallow to moderate slopes – gable or hip • Multi-level roofs common eaves with decorative	• Moderate to widely overhanging • Tile roofing brackets beneath
Walls:	• Stucco or stone walls	
Windows:	• Variety of window styles – typical styling includes tall, narrow windows • Recessed windows common, with or without frames • Commonly arched or curved detailing (lintel) above	
Details:	• Simple chimneys with more elaborate spark arrestor detailing • Decorative vents	• Wrought iron accents and balconies • Raised terrace(s)
Color:	• Pale primary wall colors • Roof may be light, medium, or dark	• Brown or other rich trim

FRENCH TIER 3

French design is distinct from the Classical style in its application of a few distinctive features. Most characteristic are mansard roofs, which are always steeply pitched and either straight or curved. That curve is normally concave, but convex curves may also be appropriate. Ornate metalwork is another hallmark, usually applied in a linear manner as balcony balustrades, or as fascia boards along eaves, but in some instances used structurally for columns. Used in moderation, French style works particularly well with Classical and Spanish styles. In an eclectic neighborhood, it is the quality of the design rather than its feature set that allows wildly divergent styles to work together well, and French design is within that mix.

FRENCH	
Form:	• Symmetrical entry • Terraced massing optional
Roof:	• Flat tile roofs • Steep slopes – mansard dominant • Detailed parapets • Dormers common • Eaves commonly flared upward at roof-wall junction
Walls:	• Brick, stone, or stucco wall cladding, sometimes with false half-timbering
Windows:	• Recessed windows with minimal frames
Details:	• Curved iron accents and balconies • Thin, detailed moldings • Decorative vents
Color:	• Pale walls and trim; any shade for roof

CONTEMPORARY OR MODERN TIER 3

Modern houses tend to emphasize strong horizontal and vertical planes, express layering of planes and spaces, and interweave interior and exterior spaces. Together, these design elements can produce compelling and dramatic effects. When introduced into a neighborhood of more traditional styles, however, modern houses often present too great a contrast or too little in terms of humanizing detail to fit the setting. Modern styles are encouraged if they involve the best characteristics of the style – the layering and indoor/outdoor interweaving - as well as avoiding the visual conflicts with traditional styles that too often occur. Landscape screening, an important component of both modern architecture and harmonizing differing styles, will be taken into special account in evaluating modern designs.

CONTEMPORARY OR MODERN	
Form:	• Simple, horizontal massing • Pronounced entry expression – roof or alcove • Deep layering of wall and window planes • Intermingling of exterior and interior space
Roof:	• Flat roof, and/or shallow pitch – gable and shed • Roof beams exposed
Walls:	• Stucco or other smooth walls
Windows:	• Wood window frames, or metal with recessed windows • Generally present in gable ends
Details:	• Subtle colors except optional fine accent lines • Natural amenities (wood, stone, brick, or occasionally concrete block)
Color	• Neutral colors, earth tones • Dark accents and exposed wood.

TUDOR OR CAPE COD TIER 3

The Tudor or Cape Cod architectural styles are common throughout the United States. Both styles are characterized by steeply pitched roofs with side gables. One of the most distinctive characteristics of the Tudor style is the decorative half-timbering, while the Cape Cod style is known to utilize shingle or clapboard siding. Straightforward massing is also used in each, and details are simple but highly visible, such as wide window trim, plain fascia boards, and simple exposed soffits.

TUDOR OR COTTAGE		
Form:	• Simple massing • Entry expression may be modest • Rustic tile roof	
Roof:	• Moderate to steep roof pitch • Shed or gable roof • Usually side-gabled (less commonly hipped or front gabled)	
Walls:	• Shingle, clapboard, or rustic walls	
Windows:	• Pronounced surrounds, wide or narrow • Tall, usually in multiple groups, with multi-pane glazing • Large, elaborate chimneys	• Recessed windows • Simple exposed soffits
Details	• Minimal overhangs • Exposed wood corbel,	• Wood beam trim • Siding
Color	• White and cream stucco • Brick or stone accent	• Neutral and earth tones

APPENDIX B - GLOSSARY OF TERMS

Accessory Building/Structure: A structure that is physically detached from, secondary and incidental to, and commonly associated with the primary structure.

Alcove: A small area cut out of a larger mass, such as an entry porch.

Architectural Review Board (ARB): The body which conducts design review for each of the five Homeowners Associations (HOA), recognized by City Council Resolution 6670.

Articulation: Use of different planes, surfaces, and forms to define an interesting and attractive building or component of a building.

Asymmetry: Different on one side than on the other.

Balustrades: The combination of handrail, spindles (balusters), baserail and newels, which together form a railing system that enclose one or both sides of a staircase.

Cantilever: A portion of a building extending out beyond its supporting wall or column.

Chamfer: A beveled corner which is formed in concrete work by placing a triangular or curved insert in the corner of the form.

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

Conditional Building Area: The area surrounding the Secondary Building Area, the outer edges of which are defined by the minimum setbacks per the Arcadia Zoning Regulations, where scaled-down wings and accessory structures may be located upon Architectural Review Board approval.

Context: The character-defining surroundings of a site.

Cupola: A small structure, enclosed but with openings/fenestration, placed on the top of a building's roof.

Dormer: Astructure with walls extending up from a roof, typically housing one or more windows.

Eave: The extension of a roof beyond an exterior wall, with no enclosed area underneath it.

Eclectic: Of mixed styles.

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

Façade: See Elevation.

Fascia: The board enclosing the edge of an eave.

Gable Wall: A wall beneath the exposed end of one or more sloping roofs.

Guidelines: A set of recommendations that are applied as appropriate to each project or development situation to meet certain objectives and achieve attractive and functional designs.

Hardscape & Impervious Surfaces: Pavement and other ground treatments other than plant materials.

Integrity: Having enough consistency to be perceived as an "integral" unit.

Layering: Having different elements in different planes, forming layers, rather than a simple wall.

Mansionization: Building a house too big for the size of the lot, or too ornate or formal in its appearance.

Mass: The overall perceived size of a building, affected by not only its dimension, but also the way its walls, roofs, and façade elements are designed.

Mission or Barrel Tile: A half-circular roof tile that is used alternatively face-up and face-down.

Modulation: Varying the depth and other characteristics of a wall or roof to improve its appearance through breaking up its length and mass.

Monumentality: The appearance of trying to appear too important or imposing for its context.

Muntins: Narrow strips that form a division between window panes.

Nested Gables: One gable placed beneath another, usually off-center.

Overdesigned: Too ornate for its size or surroundings.

Pilaster: A column (structural or decorative) that is placed against a wall.

Pitch: The slope of a roof, expressed in inches of rise against 12 inches run (as in 4:12).

Porch: A prominent entry, including any roof above.

Porte-Cochere: A roofed structure, open on the sides, extending over a driveway.

Primary Building Area: The heart of the lot where permitted massing elements may be up to the maximum size identified in these guidelines.

Primary Living Area (PLA): Primary Living Area (PLA) shall mean that portion of a residence to be the main gathering and entertainment room used by residents and guests at the residence.

Project: Physical work upon a property requiring City approval.

Quoins: Large squared stones, such as buttresses, set at the angles of a building; the external corner of a building.

Ridgeline: A ridgeline is the top of a hill, ridge, or promontory, which drops or slopes down on at least one side.

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

Scale: Size relative to other portions of building, landscape, or surroundings, or to viewers.

Secondary Building Area: The area surrounding the Primary Building Area, where buildings wings and accessory structures may be located

Shed Roof: A simple roof of a single slope.

Site Amenities: Benches, fountains, garden structures, and other features added to an open space to en- hance its use and enjoyment.

Soffit: The underside of an eave.

Street Presence: The combination of building façades, public and private frontages, landscape, trees, side- walks, streets, and the activity within these areas that generate the physical character as viewed within the public right-of-way.

Substantial: Having enough visual depth to appear visually and structurally sound.

Surrounds: Ornamental projecting surfaces around a window and/or door.

Symmetry: The same on both sides.

Underdesigned: Too simple to offer interest to the viewer.

Wings: A secondary volume of a building where the primary volume is referred to as the main mass.