



Architectural Design Standards: 2015

LAUDERDALE • BY • THE • SEA

Acknowledgements

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Part 1
General Provisions



PART 1 - General Provisions

(a) Purpose and intent.

The purpose of the Town of Lauderdale-By-The-Sea Architectural Design Standards is to encourage the local adaptation of the Mid-Century Modern architectural style as the preferred architectural style of the Town, in that such architectural style is compatible with the essential character of the Town, supportive of efficient development, is architecturally and visually appealing, and fosters a sense of place in the preservation of the architectural and design characteristics of the Town's existing built environment.

(b) Town Architectural Design Standards document - incorporation by reference.

This Town of Lauderdale-By-The-Sea Architectural Design Standards manual (hereinafter referred to as the "Town ADS"), as adopted by the Town Commission and as may be amended from time to time, has been incorporated into Section 30-51 Architectural Design Standards, Chapter 30-Town Land Development Code. In the case of conflict, the Town Code governs.

(c) Applicability.

(1) All development, including new construction, reconstruction, alterations and additions within the B-1-A, B-1, RM-25, and RM-50 Town zoning districts shall comply with the architectural standards and architectural review requirements as provided in the Town Code and this Town ADS.

(d) Architectural styles.

(1) Preferred architectural style. The preferred architectural style of the Town shall be in accordance with the Mid-Century Modern or similar harmonious architecture, except that any buildings the Town Commission has designated as a "historical landmark" shall conform to the architecture of the existing building, as further provided herein.

(2) Alternative architectural styles. Alterations and additions to existing buildings with design elements that are not associated with the Mid-Century Modern style of architecture shall conform to the architectural style of the existing building as provided herein.

a. While the Mid-Century Modern architectural style is the preferred architectural style, it is not intended to be the exclusive architectural style of the Town. Alternative architectural styles and design concepts may be considered during the development review process. However, it shall be the applicant's burden to show that the proposed alternative architectural style and design concepts, to the maximum extent practicable, are compatible with the architectural style of adjacent existing or approved development on the same or adjacent properties and street frontages, as further provided herein.

b. Alternative architectural styles may be considered appropriate if it is found that:

1. The proposed alternative style is compatible with the architectural style of adjacent existing or approved development on the same or adjacent property, as further provided herein; and

2. The architectural style of proposed development incorporates a scale, massing, and sufficient number of the same or similar design elements (e.g., horizontal or vertical building facade articulation, building facade articulation elements, facade materials, roof design, use and design of balconies, window design, door design, use and design of window or door shading devices, railing design, etc.) to create a clear and affirmative relationship or transition between the architectural styles of existing buildings or of approved development on the same or adjacent properties and street frontage, as further provided herein.

c. Adjacent when used herein, shall mean a lot or parcel of land that shares all or part of a common lot line with an other lot or parcel of land or a lot or parcel of land that is separated from another lot or parcel of land by a right-of-way or park.

(e) Review of architectural design.

(1) To ensure that any application for a development permit, as required by Chapter 30, Article II, "Development Review," of the Town Code of Ordinances ("Town Code") and Section 30-51, Architectural design standards of the Town Code complies with architectural design review provisions, the Town Manager shall:

a. designate staff with appropriate levels of education or expertise; and/or

b. retain the services of an outside consultant with appropriate levels of education or expertise.

(2) If the Town Manager retains the services of an outside consultant to conduct the architectural design review, the Town shall recover the costs for such services in accordance with the provisions of Section 30-4 of the Town Code.

(3) The primary purposes of the architectural design review shall be:

a. to determine whether or not the plans submitted for the proposed development permit comply with the architectural design features and materials typical of the Mid-Century Modern architectural style. Alternatively, if the plans submitted for the proposed development permit are of an alternative architectural style that complies with the requirements of the Town ADS, as set forth herein, to determine whether those plans comply with the architectural design features and materials typical of that style; and

b. to suggest to the applicant such changes as may be necessary to bring the plans into conformity with the relevant architectural style.

(f) Compliance with all other applicable code provisions.

(1) The plans and specifications required to be submitted for the proposed development permits shall be designed in accordance with all other applicable Town Code provisions.

(2) In the architectural design review of all development permits, compliance with all applicable building and life-safety codes shall prevail over any conflicting provisions of other applicable codes or standards.

(g) Application for architectural design review.

(1) An application for architectural design review shall be submitted to the Development Services Department on a form provided by the Town, accompanied by the appropriate fee.

(2) Such application shall include, but not be limited to, the following information:

a. Year of the existing building and/or structure.

b. Pictures of all elevations of the existing building/ structure that face public rights-of-way.

- c. Pictures of adjacent uses/ buildings/ structures in relation to the subject property.
- d. Manufacturer's specifications regarding proposed exterior building materials. Sample and color of proposed exterior building materials (brick, stone, wood, window and door finishes and tinting, etc.) may be required to be submitted, as may be deemed necessary by the Town.
- e. Manufacturer's specifications regarding proposed exterior paint colors, with specific color names or identifications codes, if listed. If the color is not in the Town's inventory, then a physical sample shall be submitted for approval.
- f. Architectural drawings. Architectural drawings may be required to be submitted in conjunction with the application. Such architectural drawings shall be prepared by and bear an impression seal of a registered architect qualified under the laws of the State of Florida to prepare such drawings.
- g. Other information as may be deemed necessary by the Development Services Department necessary to review the permit application for compliance with this section.

(h) Approval of architectural design.

The Town shall determine whether the plans submitted for a development permit substantially conform to the provisions of the Town Code and this ADS in preserving the traditional aesthetic treatment of the community, and shall include such findings in accordance with the documentation required for development review and approval as set forth in Article II, "Development Review" of the Town Code.

(i) Revisions to approved plans.

Modification to the approved plans shall be subject to the provisions for modifications to development plans as provided in Article II, "Development Review" of the Town Code.

(j) Appeals.

The applicant may appeal the Town Manager's, or his or her designee's, determination regarding compliance of plans submitted for a development permit with the provisions of the Town Code and this ADS, as follows:

(1) Appeal shall be submitted to the Town Commission.

(2) Appeal must be filed within 30 days of the administrative decision. The request for an appeal shall be filed concurrent with the application for the development permit being requested. The appeal shall be based on the application file and plans submitted up to the date of the determination being appealed, including the evaluations of the submittals by Town staff or consultant. The submittal shall include the appropriate fee.

(3) The Town Commission shall consider the appeal on the record at a regularly scheduled public meeting held within 55 calendar days of the administrative determination. Arguments may be made to the Town Commission supporting or opposing the appeal, but no additional written information or testimony shall be submitted by the applicant or the Town staff/consultant.

(4) The Town Commission may approve, approve with modifications or conditions, or deny the application. Approval with modifications or conditions shall be subject to further Town review of revised plans for compliance with the modifications or conditions imposed by the Town Commission. The Town Commission decision on an appeal shall constitute a final development order.

Part 2
Architectural Styles of
Lauderdale-By-The-Sea



PART 2 - Architectural Styles

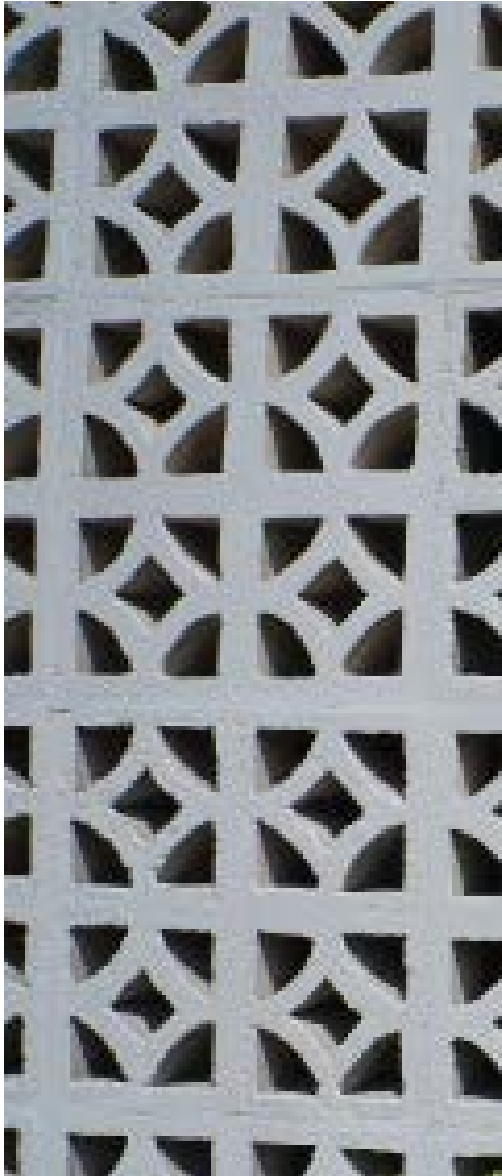
(a) The following describes the architectural styles found in the Town.



LAUDERDALE BY THE SEA - MID-CENTURY MODERN VINTAGE POSTCARDS



PART 2 - Architectural Styles



(1) Mid-Century Modern



(1) Mid-Century Modern

(1) Mid-Century Modern (1940-1965)

The Mid-Century Modern style of architecture emerged in the United States after World War II. The exuberance of its forms mirrored the joy in general society over the ending of the war. In the soaring forms and adventurous shapes of Mid-Century Modern architecture, architects found creative ways to heighten the dramatic effect of shallow slopes, large overhangs, color, and textured openings with minimal materials.

The Mid-Century Modern style is characterized by swooping lines and forms, biomorphic kidney shapes, boomerangs, cantilevered rooflines, decorative concrete panels and irregular geometric shapes repeated in rhythmic patterns. Distinguished primarily by balanced yet asymmetrical compositions of concrete, glazing and shading systems, it was also the first style of architecture directly influenced by the automobile. This is exemplified by many small motels which include the 'arrival' of the automobile as a preferred part of the architecture, and it was this celebration of 'arrival' that sets Mid-Century Modern architecture apart from other architectural styles.



(1) Mid-Century Modern

(2) Florida Vernacular (1895-1915)

Florida vernacular style is an expression of folk culture in Florida as developed from the “Cracker Houses” in Key West which were typically one room deep with two rooms separated by an open center hallway with a single roof over all spaces. In Florida, it is exemplified by several architectural elements designed to alleviate the intense heat of summer and take advantage of the ocean breeze. Thus the style is exemplified by extensive outdoor porches and deep roof overhangs to provide protection from the sun. In the days prior to air-conditioning these porches became important daily living spaces allowing residents to enjoy whatever breezes might be available. Large window openings and cross-ventilation design were also utilized to maximize available breezes to better ventilate interior spaces. In addition these porches and deep overlaps would permit windows to remain open during rainstorms and for the interiors to take best advantage of the cooling effect of these rainstorms.

The house would typically have a simple interior plan with a minimum of rooms. Roofing materials were originally wood and later changed to metal sheathing as it became more available and affordable. Today the metal roof has become more typical. Later additions to the original house would typically include interior bathrooms and kitchens often through a series of breezeway connections.



(2) Florida Vernacular



(2) Florida Vernacular



(3) Mediterranean Revival

(3) Mediterranean Revival (1920-1930)

The Mediterranean Revival style of architecture in south Florida really had its beginnings with the architect Addison Mizner who became identified as the fashionable architect for Palm Beach society. All of Mizner's buildings in the resort could be labeled "Spanish" or as the purists prefer, "Mediterranean Revival." Mizner's style became the style of Palm Beach society and spread throughout south Florida.



(3) Mediterranean Revival influences on a Mid-Century Modern hotel

(4) Contemporary Architecture (1970- present)

Contemporary architecture describes recently built work, and work that reflects an interpretation of design of our time. Although not necessarily a style, critics argue we are too close to it to yet understand its core design elements.

Contemporary architecture best succeeds when it continues the ongoing Town traditions of engaging pedestrian-compatible scale, front yard setbacks, and low building heights with neighborhood compatible architecture. Lauderdale-By-The-Sea encourages architecture of our time that reflects the specific needs of the site as well as architecture that complements the adjacent architectural context.



(4) Contemporary Architecture



(4) Contemporary Architecture



Part 3

Architectural Design Features, Characteristics and Finishes

(1) Accordion wall

Part 3 – Architectural Design Features, Characteristics and Finishes

(a) Architectural design features and characteristics.

Typical architectural design features and characteristics utilized in the Mid-Century Modern architectural style are described herein:



(1) Accordion Wall

(1) Accordion wall refers to a wall composed of folded planes, similar to that of multi-fold paper.



(3) Applied Decorative Art

(2) Acute dramatic angles are reflected in building rooflines, flank entrances and are used as signage intended to grab the attention of the viewer. The shallow angle is all about movement and defining a point of arrival. Acute angles were typically used in signage to attract the attention of drivers.

(3) Applied Decorative Art is made of rendered stucco or mosaic tiles designed in images commonly themed after tropical imagery, such as seahorses, mermaids or floral and plant materials.

(4) Asymmetry is two sides or halves that are not the same in the overall design composition of a building, lending character and disrupting the formality used in traditional styles. Although not symmetrical, the weight and size of materials are positioned to create overall balance and harmony and to emphasize important architectural features in the building façade.



(2) Acute dramatic angles



(4) Assymetry



(5) Bean Poles

(5) Bean Poles are either decorative or supporting pipe columns often angled together to create a futuristic (for the 1950's) look and provide a dramatic decorative element.

(6) Biomorphic Kidney Shapes and Aerodynamic Curves and Boomerangs are used to emphasize entry features, balconies, stairs, courtyards and swimming pools. The curve was a luxurious form, and seen as a status symbol. Hard to form and construct, curves represented a new level of detail that the machine age made possible to achieve. The curve provided a break from the more rigid form of pre-war architecture.

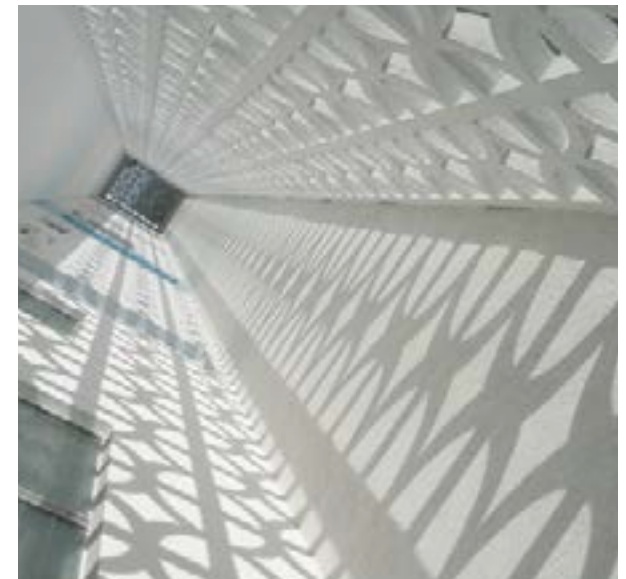


(6) Biomorphic kidney shape



(6) Shapes and Curves

(7) Brise Soleil is a permanent sun shading structure that allow air to flow through but filters the sunlight. They are found along outdoor corridors, façade exteriors, planter walls, and are utilized simply as ornamentation. A brise soleil provides not only a reprieve from the elements but also protection of light and air corridors. Brise soleils often result in charming and intriguing walkways as the shades and shadows that they create change throughout the day. Their use creates a highly textured, sometimes whimsical, façade or corridor that adds interest and utility to structures.



(7) Brise soleil



(8) Built-in planter box



(9) Cantilevered concrete



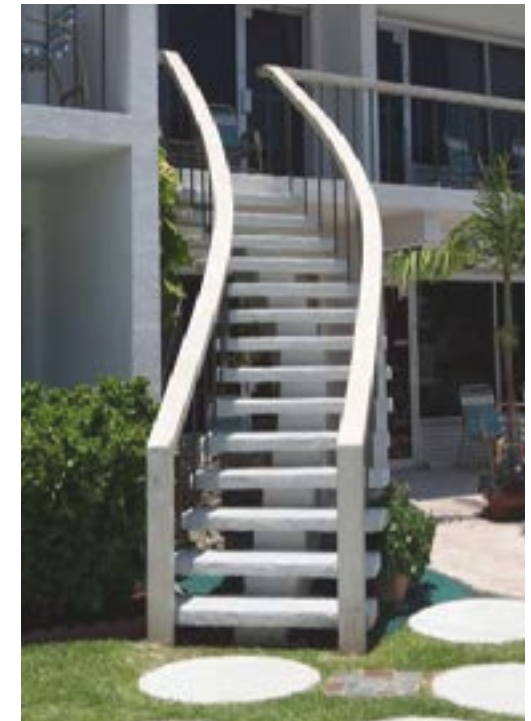
(11) Courtyards

(8) Built-in planter boxes provide a defined space for planting material and were often used to highlight a building corner or to mark an entranceway. They form entrances and soften vertical walls and are typically constructed of slump brick or natural stone materials. These boxes provided the designer with a mechanism by which to terminate a façade element, complete a window/shading device sequence or allow for a transition in material.

(9) Cantilevered concrete canopies and projections are overhead roofs or structures that were anchored only at one end. They were state of the art in the Mid-Century era because of improved reinforced concrete and a new ability to form concrete into unique shapes, such as accordion (folding planes) and compressed arches. Cantilevered concrete canopies were most commonly used to emphasize entrances to buildings, for both the pedestrian and the car.

(10) Cantilevered Floating staircases are staircases that have open risers to provide a dramatic structural design element. They give the pedestrian a chance to be seen as glamorous by others. It was common to use exterior semi-open stairwells with either metal grills or decorative concrete panels to provide protection from the tropical environment.

(11) Courtyards are areas that are predominantly open to light and air, and are bounded by 3 or sometimes 4 sides of the building, often having a large portal feature denoting the entrance.



(10) Cantilevered floating staircases



(12) Cutouts

(12) Cutouts are circular or rectangular openings in concrete wall surfaces which provide for dramatic effects with light. They were sometimes coordinated with the built in planter to allow for the penetration of the slab with trees. Random circles with a variety of sizes were made to look like Swiss cheese, also known as “cheeseholes.”



(13) Decorative concrete panels

(13) Decorative Concrete Panels are cast concrete decorative filigree panels and masonry concrete blocks that were utilized as nonstructural exterior walls or curtain wall construction. They are a vertical expression of a brise soleil and allowed a variation in the building facade, emphasized entrances, created texture, provided privacy and created dramatic decorative shadows.

(14) Decorative railings are railings designed to provide not only safety, but also add decoration to plain Mid Century Modern façades. Railings were commonly designed in metal and concrete materials with either geometric or organic shapes. They were whimsical and could be very intricate. They also provided vertical and horizontal shadows to building surfaces.



(14) Decorative metal railing



(14) Decorative wood railing



(14) Decorative concrete railings



(15) Emphasis on horizontal orientation

(15) Emphasis on horizontal orientation refers to the utilization of horizontal windows banded together to accentuate the horizontal orientation of a building. It may also refer to the use of raised horizontal stucco banding on a building.

(16) Geometric shapes are shapes that were often used in repeated rhythmic geometric patterns, adding interest to a plain façade and to decorate exterior railings.

(17) Intersecting planes are illustrated in vertical walls that penetrate horizontal flat or angled roofs, creating emphasis to an entryway or to signage. Such intersecting planes were created in the use of either stucco or to provide greater contrast may have been created to provide texture with the use of glass, brick, stone or mosaic tile.



(15) Emphasis on horizontal orientation



(16) Geometric shapes



(17) Intersecting planes



(17) Intersecting planes



(18) Outdoor corridor with beanpoles



(18) Outdoor corridor with floating Staircase

(18) Outdoor corridors, created by overhanging roof plates and projecting floor slabs, are horizontal extensions of either the flat roof or foundation and were used to form open air verandas or catwalks, stylized railing details, perforated wall tiles, angled pipe column supports (bean poles), and deep overhangs for protection from the sun. Railings were used to highlight details that may have been introduced along important facades, unit doors, or signage. A favorable year round climate, breathtaking views, and a means of natural ventilation are all factors that played an important part in the prevalence of the use of outdoor corridors and catwalks in Southeast Florida.

(19) Parapet is a wall like barrier at the edge of a roof, terrace, balcony or other structure. It is a continuation of a vertical feature beneath the roof.



(19) Parapet roof with eyebrow



(19) Parapet roof with eyebrow



(20) Porte-cochere



(20) Porte-cochere with box planter

(20) Porte-cocheres are structures that provide an entrance area for vehicles. They are formed with reinforced steel, which provided the opportunity for many customized shapes. This curved cantilevered concrete slab creates a sense of arrival and also protects passengers from inclement weather.

(21) Ribbon Windows are a continuous horizontal window. An evolution of this window type gave way to the corner window, box window, and derivatives of each of these elemental details.



(21) Ribbon windows with eyebrow



(21) Box & Corner windows



(22) Sled or Shed Roof



(22) Cantilevered roof with overhang



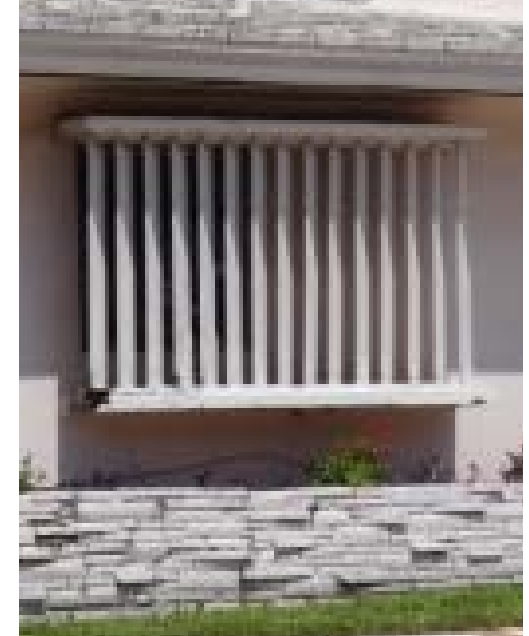
(22) Sled or Shed Roof

(22) Rooflines are typically acute angled, also referred to as sled or shed roofs. Typical examples were cantilevered roofs with overhangs or straight parapet roofs with an eyebrow over the window.

(23) Shading Devices are concrete cantilevered slabs over windows, eyebrows, and stucco trim designed to form playful geometric shapes and used to cool the interior with filtered sunlight. Other techniques for shading include louvers and metal grills covering windows that form brise soleils to create a dramatic affect with light and shadow over composition.



(22) Windows with Eyebrows



(23) Shading devices - Louvers



(23) Shading devices, catwalk, with Brise Soleil

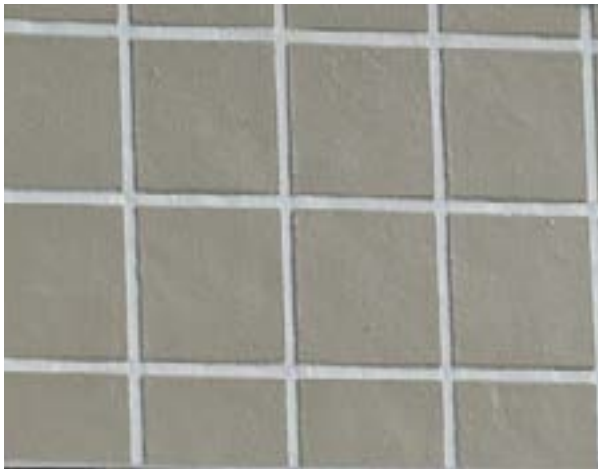
(b) Finishes.

Typical finishes utilized in the Mid-Century Modern architectural style are described herein:



(1) Aluminum railings

(1) Aluminum is used primarily in the fabrication of railings or metal grill brise soleil and in window frames; the finish is either raw or anodized.



(2) Scored stucco

(2) Stucco is the principle building material applied to reinforced concrete block. It can be smooth, textured, rendered, or scored. Stucco can create geometric patterns and provide subtle shadows highlighting specific geometric patterns.



(3) Mosaic tiles

(3) Mosaic are small pieces of glass or other materials compiled together to create an image or border. Due to its relatively higher costs than other materials it was used sparingly - usually as a frame or counterpoint at the main entrance to a building.



(4) Natural stone

(4) Natural Stone is precious material and usually applied to front façade and entrances. In coral stone and key stone, quarried from the local coral reef and the Florida Keys, you can see fossil imbedded into the mass, and it can be natural chunks or cut in tiles.

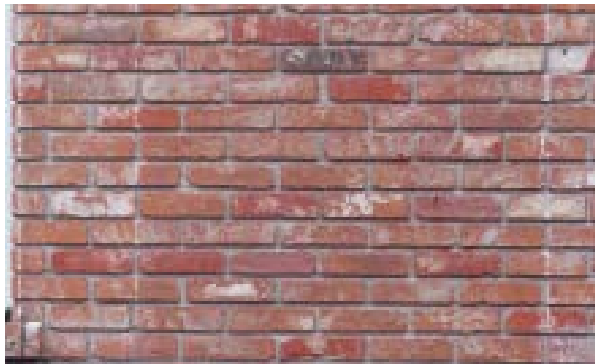


(5) Crab Orchard



(5) Crab Orchard

(5) Crab Orchard Stone quarried in eastern Tennessee, is a defining Mid-Century material and made popular by Frank Lloyd Wright. It comes in shades of tan, buff, blue gray and pink.



(6) Roman/Clay

(6) Roman / Clay Brick are bricks that are longer and flatter than other modern brick types, with no fixed dimensions. They run in a variety of patterns and textures and are staggered, straight or random and emphasize the horizontal lines common in Mid-Century Modern architecture.



(7) Slump brick

(7) Slump brick is concrete formed to look like brick and was used primarily in feature walls and planters. Painting of slump brick is permitted, with white being the preferred color.

Part 4
Paint and Color Schemes



PART 4 - Paint and Color Schemes

Color is an important aspect in defining an architectural style. The placement and combination of colors on the building should highlight architectural features and be consistent with the colors traditionally used for the building's architectural style. This section explains the basic terminology and theory behind color, identifies the colors typically used on Mid-Century Modern architecture and other architectural styles found in the Town.

(a) Color Terms



(1) Color wheel



(2) Primary colors



(3) Secondary colors



(4) Tertiary colors

(1) The Color Wheel. The color wheel identifies color families and how they relate each other.

(2) Primary Colors. All colors, with the exception of white, come from primary colors. Blue, yellow and red are the primary colors. Combinations of these three colors produce other colors. A mixture of all three of these colors in equal amounts produces the color brown.

(3) Secondary Colors. Mix equal amounts of two primary colors to create secondary colors. The results are violet (red and blue), green (blue and yellow) and orange (red and yellow).

(4) Tertiary Colors. Mix one primary color with larger amounts of another primary color to create tertiary colors. For example, mix one part blue with two parts red to make red-violet.

(5) Hue. The hue of a color is the basic color. For example, blue is the hue in light blue and dark blue.

(6) Tone. Tone describes the color's density and reflective quality. Tone is important when choosing a color scheme.

(7) Value. The value of a color describes the amount of white or black in the color. The value ranges from light to dark on a gray scale.

(8) Saturation. The saturation of a color refers to its pureness and boldness.

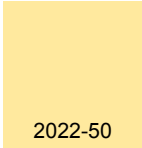
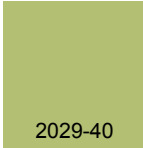
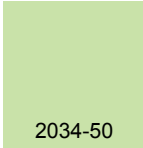
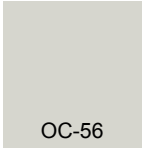
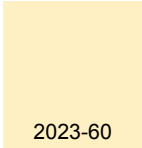
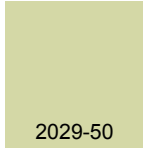
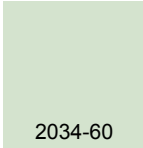
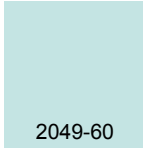
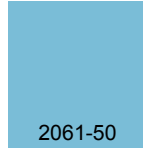
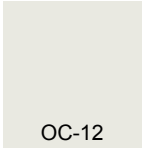
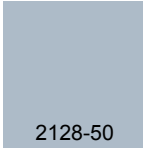
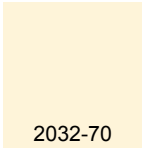
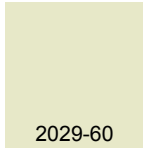
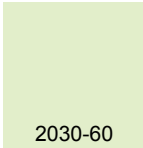
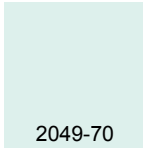
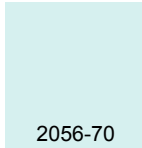
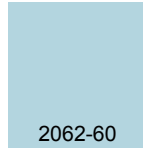
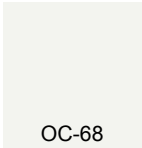
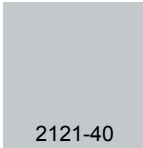
(b) Town Color Chart

The Town encourages use the following color chart for Mid-Century Modern architectural style buildings. If the proposed color(s) is not shown on the Town color chart, it should be selected based on the appropriateness of the color(s) with the building's architectural style and compatibility with the colors of adjacent properties.

(1) Pastel Colors. Pastel colors are the result of adding a large amount of white to colors. Because of the lightness of the color, there's little concern of clashing. Pastels create a comfortable, airy feeling in any room.

(2) Neutral Colors. Neutral colors include shades of white, gray and black. Neutral colors are the easiest colors to use for one obvious reason; they blend easily with most surroundings.

(3) Bold Color. Colorful shades are good accent wall paint colors because they accentuate a space without overpowering it.

 2007-04	 2017-40	 2022-50	 2029-40	 2034-50	 2041-50	 2056-50	 2062-40	 OC-56	 HC-25	 2126-40
 2081-50	 2017-50	 2023-60	 2029-50	 2034-60	 2049-60	 2055-60	 2061-50	 OC-12	 OC-98	 2128-50
 2081-70	 2017-60	 2032-70	 2029-60	 2030-60	 2049-70	 2056-70	 2062-60	 OC-68	 HC-93	 2121-40

*Paint colors provided by Benjamin Moore

(c) Selecting a Color Scheme for the Architectural Style of the Building

When selecting an appropriate color scheme the style of the building is a large factor in the decision of what colors to use.



(1) Florida Vernacular Architecture



(2) Mediterranean Revival Architecture



(3) Contemporary Architecture



(4) Mid-Century Modern Architecture

(1) Florida Vernacular.

White and natural colors.

(2) Mediterranean Revival.

Typically relate to the color of Spanish/Italian buildings. Pink, orange, sienna, beige and brown are best on Mediterranean Revival, old world buildings.

(3) Contemporary.

White is the current trend for contemporary buildings, just like Mid-Century Modern. Vibrant color/hues or materials should be used to highlight significant architectural features.

(4) Mid-Century Modern.

Use a white tint for the field color with vibrant hues to highlight significant architectural features.

(d) Color Guidelines for Mid-Century Modern Buildings

Identify significant features of the Mid-Century Modern building to determine the appropriate colors to use. Utilize the following guidelines to select the proper color emphasis on architectural features.



(1) Field color

(1) Field Color.

The color utilized on the largest area of a building. On larger buildings over two (2) stories, white tints should be used for the field color to reflect light and make the building appear lighter in mass. One and two story buildings can apply more vibrant colors only if the trim of the building and where present slump brick are painted white to create contrast.



(2) Trim

(2) Trim.

Projected wood or stucco that typically surrounds doors and windows is used in Mid-Century Modern architecture to create decorative details and to break up the mass of the buildings. Highlight such horizontal and vertical elements to give each building a unique identity and create visual interest and drama. Neutral or vibrant colors are preferred colors for trims.



(3) Roofs and outlining trim

(3) Roofs and outlining trim.

Roof materials should be white where possible in that white reflects light and keeps the building cool and light weight in appearance. Outlining trim should be painted a color that gives contrast to the white roof and highlight angled roof lines.



(4) Natural stone materials

(4) Natural stone materials.

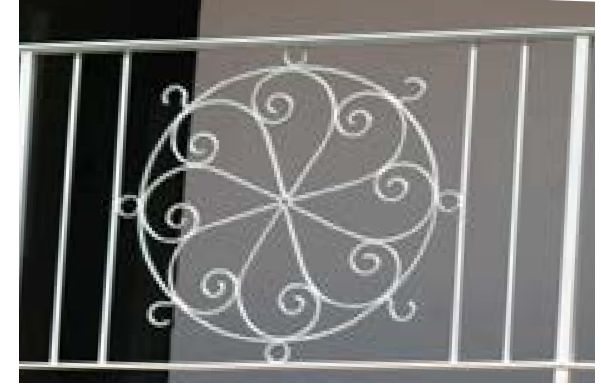
These materials absorb paint which is later very difficult to remove. Painting natural materials is discouraged. Paint colors utilized on the building should complement the natural stone materials.



(5) Slump brick

(5) Slump brick.

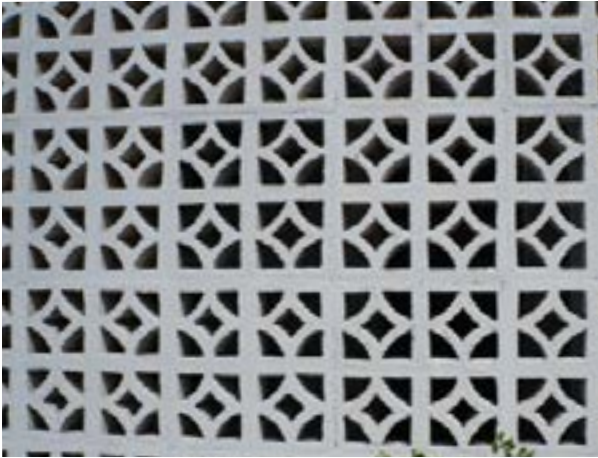
Slump brick should be painted white to allow the brick pattern joints to be highlight by the sun.



(6) Metal screens and railings

(6) Metal screens and railings.

These features should be either white or aluminum finished. Anodized brass should be refinished and not painted.



(7) Screen block brise soleil



(8) Intersecting planes



(7) Concrete filigree panes

(7) Concrete filigree panels and screen block brise soleils.

Panels and brise soleils should only be painted white to highlight the dramatic light and shadow affects that such features create.



(8) Intersecting planes

(8) Intersecting planes.

Should be highlighted in different colors or neutral tones to emphasize the contrasting planes.



(9) Signage pylons

(9) Signage pylons.

Should be painted a color that provides contrast to the building field colors. Vibrant colors can also be used to draw attention to the sign.



(10) Entry door

(10) Entry Doors and Accent features.

Should be highlighted with a color that provides contrast to the building field colors to create a focal point and to identify the entrance to the building.



(11) Unit doors

(11) Unit Doors.

Create a rhythm in a building and should be painted to match the trim of the building or an additional color to give the guest a sense of arrival. If the doors are white, a contrasting trim color is recommended to give the same affect.



(11) Unit doors



(12) White Window frames



(12) Aluminum Window frames

(12) Windows frames should be white or aluminum finish.

Black frames detract from the paint colors of a building and are therefore discouraged.



(13) Applied artwork



(13) Mosaic tiles

(13) Applied artwork and mosaic tiles.

Should not be painted the colors used in applied artwork and mosaic tiles should be complementary to the environment and to tile building.

(e) Additional Recomentations

- (1) Because Lauderdale-By-The-Sea is located on the ocean, light colors are recommended to make the buildings appear light weight and reflect the Florida sunlight.
- (2) The unique characteristics of a building should be highlighted.
- (3) The selected color scheme should complement adjacent buildings.
- (4) The use of white or a white-tint is preferred as the field color. The use of dark brown paint colors are discouraged as the field color.
- (5) No more than two hues per building are recommended.
- (6) The use of muticolors is whimsical and is encouraged, but should be used in a manner that demonstrates balance and harmony.
- (7) The combination of peach and gold colors and other Mediterrean style colors should not be applied to Mid-Century Modern buildings, but they may be appropriate for other architectural styles.
- (8) Building colors should be repeated where possible in the colors of outdoor furnishinggs such as patio purniture, umbrellas and shading devices.
- (9) When darker neutrals or colors are used as the field color, it is recommended that trim and other features be contrasted with the use of white.
- (10) The use of color to create architectural features is discouraged. A change in colors is only recommended when there is a break in the plane of a building.
- (11) Use color to highlight decorative metal appliquéés, significant architectural features and to create major focal points.

Part 5
Architectural Design Elements
(Encouraged and Discouraged)



PART 5 - Architectural Design Elements

The following architectural design elements are intended to provide guidance in the application of the Town ADS. For purposes of this ADS, the term “right-of-way” shall include waterways.

(a) Architectural details.

Architectural details enhance buildings by adding articulation, color, shadows, and interesting forms. Important architectural details include the building façade and entry, windows and doors, railings and rooflines. The selection and placement of architectural details should provide visual interest at the pedestrian level. Also important to the character of the Town is the building’s interaction with adjacent properties.

(b) Building façade.

The building façade, or building elevation, generally refers to the principal vertical plane of a building. Façades are comprised of doors, windows, material and detail articulation. The following elements shall be considered by the Town in the review of building façades:

- (1) Human scale of main building façades should be created through the use of doors, windows, awnings, arches, walls, trellises, arbors, pergolas, and other architectural elements. These elements should be integrated into the building design to avoid the look of “tacked-on” architectural features.
- (2) Existing or older structures with architectural details or ornamentation should be retained, restored, or repaired whenever possible.
- (3) Building façades should maintain the integrity of the original design and style.
- (4) Primary public façades should be close to and oriented towards the street, with care given to address pedestrian access.
- (5) Architectural details that contribute to the building’s architectural style should be retained.
- (6) Window openings, entrance locations, and amenities on existing properties should be kept in their original locations.
- (7) Updated building mechanical, electrical and plumbing systems should be hidden from public view and designed so as to not interfere with existing architectural details.

(8) Signage should be appropriate to the architectural style and placed in a manner consistent with the Article VIII- Sign Regulations, Chapter 30 Town Code.

(9) Marked stucco to simulate shutters flanking window openings, and indiscriminate use of stucco “scoring” or “cut lines,” shall not be permitted, unless they perform a function in the design.

(10) Particular treatments such as scoring, slump brick or other architectural motifs should “return” on the abutting elevations.

(11) Indiscriminate use of brick is discouraged.

(12) Removal of and/or cladding over original brick, stone or tile with stucco is discouraged.

(13) Shutters shall be architecturally designed to enhance the structure. All tracks and housing shall be concealed from view when not in use.

(14) Exposed concrete or masonry block is discouraged.

(15) Buildings and structures shall not be of a design that is plainly of an exhibitionistic character in form and coloring. By way of example, a milk bottle, bean pot, articles of food, clothing, a windmill or the like would be in violation of this provision.

(16) Any new construction shall be designed in such a manner as to present a pleasing façade facing all streets.

(c) Building entrances.

Entrances are intended to provide for a threshold, either quick or ceremonial, so as to draw persons from the outside of a building to the inside. Mid-Century Modern design heralded entrances through a varied array of techniques. The Town encourages the creation of entrances that are identifiable and accessible from the front façade of a building, with careful consideration of the following entrance elements:

Horizontal Plan

(1) Change in Wall and Window Plane (texture)

- a. Brise soleil walls that provide for a textured effect when used in contrast with smooth stucco or distinctively colored vertical wall planes are encouraged.
- b. Multi-story window walls in either symmetrical or asymmetrical expressions are encouraged.
- c. Using only paint colors to detail architectural features is discouraged.
- d. Closing up, removing and choosing inappropriate color selections for existing architectural details is discouraged.

(2) Wall Articulation of Entrance Doorway Surrounds (projections)

- a. Raised stucco detailing to enhance an entry point is encouraged. This also provides an excellent opportunity for building occupants to locate important points of building circulation.
- b. The use of natural stones, synthetic tiles, and hybrid composites are encouraged. Existing stones, stucco banding, and other original materials should be preserved.
- c. Existing materials of a contrasting nature that are inappropriate to the architectural style of the existing structure should be removed. Likewise, the placement of new contrasting materials is discouraged.

(3) Placement of Decorative Detailing

- a. Raised stucco banding, alternating color scoring, and reveals are all encouraged decorative detailing elements in the design of building entrances.
- b. The introduction of design detailing around entrances that is not in character with the existing architectural style is discouraged.
- c. Removal of original reliefs and decorative art is discouraged.

(d) Horizontal Plane Articulation (canopy)

- (1) The reuse, retention or restoration of existing concrete brows, extensions, and canopies is encouraged.
- (2) The removal of concrete covered walkways, windows, and canopies is discouraged.
- (3) The use of new materials, such as metals, to provide sun shades is encouraged.
- (4) Canvas, composite, or metal awnings over entrances provide interest and function to a façade and are encouraged.

(e) Changes in Vertical or Horizontal Façade

- (1) Changes in overhangs, either through extension or retraction of the covered areas over doorways, helps to center the visual interest on the doorway and are encouraged.
- (2) The removal of functional existing horizontal plane features is discouraged.
- (3) The introduction of new horizontal planes that conflict with, are out of scale and/or distract from existing building entrances is discouraged.

(f) Use of Architectural and/or Structural vertical supports (columns/louvers)

- (1) Multi-level structural supports identify important areas of a building entry and are encouraged.
- (2) Creative cladding, painting, or detailing vertical supports around entrances provides for interest and variety along a streetscape and are encouraged.
- (3) Columns should be well-proportioned to the building to which they are attached.

(g) Entry Portals

- (1) Restoration of existing architectural details around and along entry portals is encouraged.
- (2) Introduction of new details around entry portals should be harmonious with the existing façade.
- (3) If development is new, entry portals should be developed to provide a heightened sense of entry and enhance the façade of the new structure.
- (4) Removal of existing entry portals openings is discouraged.

(h) Elevated Landing (porch/terrace)

- (1) This feature is a common and highly utilized design element in Mid-Century Modern hotels, motels, and commercial buildings and its use is encouraged.
- (2) The retention, repair, and/or restoration of the front loaded or wrap around porch/terrace is highly encouraged.

(i) Changes in Building Profile/Skyline (roofline/parapet)

- (1) Raised or lowered parapet walls above entrances offer interest along a public right-of-way and are encouraged.
- (2) Accordion and curved hyper-parabolic roofs with stucco finished undersides are encouraged roof profiles.
- (3) Flat roof lines that extend over entrances are encouraged.
- (4) Retention of distinctive, existing roofline profiles over entrances is encouraged.
- (5) The introduction of hip roofs and barrel tile roofs for Mid-Century Modern buildings is discouraged. However, such roof styles may be appropriate for other architectural styles.
- (6) Parapets having exposed concrete or masonry block which can be viewed from right-of-ways shall not be permitted.
- (7) If metal garage doors are used, they shall be painted.
- (8) Air cooled condensing and/or compressor equipment, water cooling towers and other type of mechanical equipment or apparatus installed on or attached to a premise shall be screened from view from all right-of-ways, and adjoining properties by a wall and/or landscaping.

(9) Rooftop equipment, such as that used in air-conditioning and any other type of mechanical or service equipment, shall be screened from view from right-of-ways.

(10) Exposed air conditioning ductwork or exposed solar tanks are discouraged.

(j) Window Openings.

Windows are an important part of the Mid-Century Modern style and should be simple, functional and relate to the overall building design. Glazed openings “bring the outside in”, be it through passive ventilation or by allowing natural light to penetrate the interior.

(1) Window functions should be considered when selecting the type of windows proposed.

(2) The Town encourages the use of window openings to add interest to building facades that are visible from right-of ways in a manner that enhances “through views” that provide for pedestrian views of interior public spaces.

(3) The use of mirrored glass shall not be permitted.

(4) Type of Windows

a. Jalousie Window.

Jalousie windows include thin slats of louvered glass set in a frame.

1. Jalousie windows, although a primary original window type for Mid-Century Modern architecture, have inherent security and efficiency concerns and are not permitted by the Florida Building Code. Because of this, alternative window types must be pursued when selecting new windows.

2. Exposed security bars used to secure jalousie (or any window type) are discouraged.

b. Awning Windows.

Windows that are typically hinged at the top and swing outwards. They provide excellent ventilation and are useable during inclement weather, allowing rain water to roll away from the building.

1. The use of awning windows is encouraged.

2. The use of divided light (colonial style windows) awning windows is discouraged.

c. Sliding Windows.

Sliding windows operate much like sliding glass doors and come in a variety of frame colors. They may also be single light or divided light.

1. Sliding glass windows are compatible with the Mid-Century Modern style of architecture and are encouraged.
2. The use of divided light (colonial style windows) sliding windows is discouraged.

d. Casement Windows.

Casement operation implies that window panels swing out much like a door. Hinges are either exposed or hidden.

1. The use of casement windows is encouraged.
2. The use of divided light(colonial style windows) casement windows is discouraged.

e. Single Hung Windows.

Single hung operate with the lower panel of glass is operable, sliding upwards. They provide good passive ventilation and fair protection from the elements.

1. Single hung windows are an appropriate selection for most buildings.
2. The use of divided light (colonial style windows) single hung windows is discouraged.

(k) Entry Doors.

Main entrance doors are a principle feature of most primary façades and therefore maintaining the location of the original main entrance door is encouraged by the Town. The specific style of entry doors is selected by designers to coordinate with the architectural style and complement the details of the building. Often these entrance areas serve as an introduction to the interior. Listed below are some of the major types of entry doors appropriate for the South Florida region. All appropriate door types described below shall be either single or double leaf configurations.

(1) Types of Doors

a. Jalousie Entry Doors.

Jalousie doors include thin slats of louvered glass set into a door frame. Jalousie style doors were used heavily in the 1970's.

1. Jalousie doors, although a primary door type for the Mid-Century Modern architecture, have inherent security and efficiency concerns and new jalousie doors are not permitted by the Florida Building Code.
2. Exposed security bars used to secure jalousie doors (or any door type) are discouraged.

b. Flush Solid Doors.

Flush wood, metal or composite doors are an appropriate door type selection for commercial building entrances, are very popular, and are encouraged for use due to their inherent durability, security, and variety of options. They may be treated with a variety of paint colors and hardware options.

1. The use of flush solid doors is encouraged.
2. The use of paint to create detail on entry doors is discouraged. Designers should find ways to articulate detail on entry doors by incorporating the strengths of the various door styles presented in this ADS.
3. Glazed openings in flush solid doors with details that are incompatible with the prevailing architectural style of the building are discouraged.

c. Applied Molding Doors.

These doors are flush doors with applied decorative moldings.

1. Raised molding doors are perhaps the most popular door style of the Mid-Century Modern architecture and are encouraged for use by the Town when appropriate to existing Mid-Century Modern architecture.
2. Balanced symmetrical squares located along the vertical axis of the door were often carried through the building as a repeated detail on unit doors in Mid-Century Modern architecture. The use of such feature is encouraged when appropriate to the existing architecture.
3. The use of typical six panel doors with moldings ("colonial" doors) is discouraged.

- d. Glass Doors (Storefront if integrated with commercial grade windows). These doors typically provide a full window opening to the interior and were an important component of Mid-Century Modern architecture.
- e. Doors with additional window patterns are to be reviewed on a case by case basis.
- f. Glass doors are encouraged as they provide for an engaging streetscape.
- g. Decorative & Specialty Doors
 - 1. Doors with applied ornamentation.
 - i. Doors may be adorned with slightly raised decorative reliefs that are compatible with the architectural style of the building.
 - ii. Creative methods of window banding in doors or reveals can complement the exterior design.
 - iii. The door's compatibility to the building's architectural style is reviewed on a case by case basis.
 - 2. Pivot Doors. Doors that pivot and provide for a larger door opening.
 - i. Pivot doors are a new and premium door design that brings the hinging of the door system in line with the door opening. This door is very useful when door spacing is tight.
 - ii. Pivot doors may also be combined with more than two panels, allowing the entire "wall of door panels" to hinge away; providing for large open area.
 - iii. Pivot doors come in a variety of frame and glass finishes.
 - iv. Use of pivot doors shall be reviewed on a case by case basis.
 - 3. Larger than standard doors
 - i. Oversized doors, when used appropriately can add a dramatic moment to an entry area. Larger and/or taller doors usually expand a space and make the door opening appear larger than it actually may be.
 - ii. The use of oversized doors and doors that are non-standard in size shall be reviewed for compatibility with the existing architecture.

4. Emergency Doors

- i. Emergency egress doors that are located along the primary façade should be painted to match the building, with level landings as required at the outdoor discharge.

(1) Property Walls/Fences

- a. Low property walls are used to define the line between public and private areas, while maintaining a desirable level of engagement of the pedestrian. Property owners are encouraged to retain, repair, or restore property walls original to the building. These elements are a unique characteristic to the era, and together with the street friendly entrances and walks, provide for an engaging public right of way.
- b. If new walls fronting primary façades or public right-of-ways are proposed, they should preserve view corridors while providing the privacy for the property owners or occupants. In the RM-25 zoning district, they shall also meet the requirements of Sec. 30-241(i)8 of the Town's code.
- c. Full height and monolithic property walls are discouraged.
- d. A layered approach of landscape, transparent screening, and other design details is encouraged.
- e. The use of shadow box and wood slat fences that are greater than four feet (4') in height are discouraged by the Town where such fencing detracts from the visual quality of the streetscape.
- f. Chain link fencing, where permitted, is discouraged. If used, it shall be screened from view of the public right-of-way.

(2) Low rise and monumental landscape elements (Hedges)

- a. The use of monumental planting to either frame an entrance or denote the beginning or end of a property is encouraged.
- b. Landscape materials should be well maintained and designed in a manner to promote a safe environment for building occupants and passersby.

d. Landscaping materials that incorporate a mix of native and exotic specimens are encouraged. The plantings selected should be salt tolerant.

(3) Decorative Railings for Stairs, Terraces, and Walkways

a. Metal & Aluminum Railings

- i. Decorative metal and aluminum railings that reflect the Mid-Century Modern architectural design are encouraged.
- ii. The retention, repair, or restoration of existing decorative railings is strongly encouraged.
- iii. Straight picket and plain railings along visible from public right-of-ways are discouraged.

b. Concrete and Block Railings

- i. The retention and restoration of concrete horizontal, vertical (louvered) or even angled support railings are encouraged.
- ii. Solid concrete balcony walls are discouraged.

c. Wood & Composite Railings

- i. Existing examples of wood railings are rare, and therefore their retention is encouraged.
- ii. Composite railings are composed of two or more existing materials. Their use is encouraged if compatible with the existing architecture

d. Terrace Railings

- i. Ground floor terrace railings are encouraged if they are compatible with the existing architecture.
- ii. Existing examples of terrace railings should be retained.
- iii. Where new brise soleil techniques are proposed, they should incorporate the design of existing brise soleil.
- iv. The destruction or removal of existing decorative railing that is structurally sound is discouraged.

e. Metal / Composite Low Rise (Railings)

- i. Decorative aluminum railings are encouraged and allow for a wide range of interesting designs and finishes that complement the existing architecture while maintaining important view corridors.
- ii. The Town encourages the retention of existing metal railings.

(4) Preferred Roof Line Designs and Details

a. Flat Roofs

- i. Flat roofs are a prevalent and accepted roof style in the Town for nonresidential and multifamily uses, and are encouraged when appropriate to the building's architecture style.
- ii. Thick facias and deep overhangs are encouraged roof details.
- iii. The removal of overhangs and fascia elements are discouraged.

b. Acute Angled Rooflines

- i. Acute angled rooflines are a hallmark feature of Mid-Century Modern design, and, as such, the retention of existing acute angled rooflines is encouraged. New development seeking to introduce acute angled rooflines is also encouraged.

c. Rounded Eaves

- i. Rounded eaves are a rare roof element, common to Mid-Century Modern architecture, and, as such, the repair, restoration, or retention of existing rounded eaves is encouraged.
- ii. Replication of rounded eaves as a new design element is discouraged.

d. Hyper-Parabolic Roof

- i. Hyper-parabolic roofs are a rare roof element, common to the Mid-Century Modern architecture, and, as such, the repair, restoration, or retention of existing hyper-parabolic roofs is encouraged.
- ii. Roof canopies of various curves may be treated as hyper-parabolic roofs, and should complement the existing architecture.

e. Accordion Roof

- i. The accordion roof detail is an example of Mid-Century Modern architecture and is highly desirable when is used as canopy over covered walks, entry portals and carports.
- ii. Accordion rooflines may be extended to provide a porte cochere.

f. Parapet Roof

- i. Parapet roofs are encouraged.
- ii. The parapet roof should enhance both vertical and horizontal wall planes.

- iii. They should be seen as extensions of lower level wall detailing.
- iv. Parapets comprised of a cladding or structural material that is distinct from the actual wall material is encouraged.

g. Gabled Roofs

- i. For gabled roofs, light colored (white or grey) roof tiles are encouraged and should be either flat or barrel type.
- ii. The use of standing seam aluminum roof cladding is compatible with and encouraged for Contemporary and Mid-Century Modern architectural styles.

(5) Outdoor Lighting Compatible with Mid-Century Modern Architecture

a. Surface Mounted Fixtures

- i. Surface mounted lights are common in Mid-Century Modern architecture and are encouraged.
- ii. Where possible, common area and decorative outdoor fixtures should be energy efficient, well maintained, and designed to reduce glare.
- iii. Outdoor lighting should be designed to complement a building's architectural features and style.

b. Recessed Lighting

- i. Recessed lighting may be used in ceilings, walls, and floors and is encouraged.
- ii. Recessed fixtures should be used to highlight public spaces and to illuminate walkways without the need for bollards or projecting fixtures.
- iii. Where existing original recessed fixtures are identified, their retention, restoration and/or repair is encouraged.

c. Linear Fixtures & Light Shelf

- i. Linear lighting fixtures highlight important architectural features, walkways, and façades, and are encouraged.
- ii. Where feasible existing linear lighting fixtures should be replaced with newer more efficient linear lighting systems.
- iii. Light shelves provide an indirect architectural lighting feature and their retention is encouraged.

d. Wall Mounted Light Fixtures

- i. Wall mounted fixtures can complement railing, hardware, or color design details. The retention, repair, or reintroduction of wall mounted light fixtures is encouraged.
- ii. Perforated metal shades, glass shades of various shapes and styles, and metal cylinders of either down or up-down light spread are encouraged.

e. Decorative Lighting

- i. Decorative outdoor lighting should be designed to enhance the composition of the building's architecture and open space areas.

(6) Additional Architectural Features

a. Pergolas, and Trellis Features (Arbors)

- i. Pergolas of wood, metal, or composite materials may be used to accentuate a low rise wall. These elements, when keeping with the existing architectural style of the building, are encouraged.
- ii. Trellises are effective design elements that provide solar shading and entry articulations, and can be incorporated into the site design and for building to define a property boundary, and are encouraged when complementary to the architectural style of the building.

b. Water Features and Fountains

- i. Water elements adorn low rise property walls and/or other architectural elements and are encouraged.
- ii. All water features should be properly lit and not present a risk to the general public.

c. Exterior Courtyards

- i. Courtyards that provide for public and private areas and are highlighted with appropriate landscaping materials and walks are encouraged.
- ii. Walkways should be central to the open space area, providing for areas of repose for the pedestrian.
- iii. Walkways that are curved to provide interest and allow asymmetry in site design are encouraged.
- iv. Courtyards that provide circulation with only sod and a few plantings are discouraged.
- v. Courtyards that are sealed and no longer retain the original configuration are discouraged.
- vi. Courtyards should be designed to include trees, bushes, hedges, and/or flowers in addition to sodded areas.

(7) Shading Devices to Provide Interest and Spatial Definition

a. Awnings

- i. Awnings that complement the existing architecture, are in scale with the building, and provide opportunities for pedestrian experiences on the ground floor are encouraged.
- ii. The use of metal or canvas materials for awnings is encouraged.
- iii. Bell shaped awnings and striped awnings are discouraged.

b. Canopies

- i. Canopies of any material that provide areas for gathering are encouraged.
- ii. Existing canopied areas should be retained. Their restoration, repair, and retention are encouraged.
- iii. Canopy detailing should be in keeping with the building's architectural style.

c. Overhangs

- i. Existing overhangs that are integral elements to the architectural style of a building, or that are additions to an existing building are encouraged.
- ii. Overhangs provide for protection from the elements and allow for common areas that can be enjoyed privately or publicly.

d. Landscape Shading

- i. Proper landscape materials that are salt tolerant, able to withstand reasonable wind force, and native in species, are encouraged for use in areas where landscape coverage may be appropriate.
- ii. Palm groves, areas where palms are clumped together, are encouraged in obtaining small areas of coverage.
- iii. Landscape shading is encouraged in areas where too much “built environment” exists and the opportunity to provide for natural cover is desirable.
- iv. Landscape should be used to enhance view corridors, important points of circulation, amenity areas, privacy and building systems screening.

Part 6
Mid-Century Modern Signage





PART 6 - Mid-Century Modern Signage

Mid-Century Modern signage provided drama and whimsy to the structural and geometric buildings that defined this architectural style. There was typically a playfulness and energy in these signs with each sign having its own distinct personality as tempered through the eye of its time. Text and lettering in these signs were commonly used as graphic devices to decorate otherwise austere and minimal structures.

This chapter presents examples of Mid-Century signage in all its glorious history. Signage that appears in these photographs are examples of Mid-Century Modern signage and should be utilized as a guide for considering signage for buildings in Lauderdale-By-The-Sea. However, in selecting a sign for a Mid-Century Modern building, the style as well as the scale of the sign must be taken into consideration.

The photograph at left is a superb example of Mid-Century signage integrated as part of the building architecture. This particular sign is located at 2860 North Federal Highway in Ft. Lauderdale - just south of Oakland Park Boulevard. The building was originally constructed for Castro Convertibles whose signage was displayed in this same position.

Architectural Masonry Support with horizontally projecting text.

(a) Lauderdale-By-The-Sea Code Provisions

Article VIII of the Town's Land Development code addresses the Town's sign regulations. The Town recognizes that many attributes of Mid-Century Modern signs would not be possible under the Town's current sign code. Therefore, the code includes a provision specific to the Mid-Century Modern style which provides:

(1) Existing Mid-Century Modern style signs that do not meet the requirements of this Article. An application may be filed for Administrative Review, or with a site plan application, for the replacement of an existing Mid-Century Modern style sign that meets the requirements of Chapter 30-51 and the Town ADS but does not meet the requirements of this Article, provided existing non-conformities are not increased.

(2) New Mid-Century Modern style signs. An application may be filed for a Conditional Use Permit or as part of a site plan application for a new Mid-Century Modern sign that does not meet the requirements of this Article. As part of a Conditional Use or site plan review, the Town Commission may waive any of the requirements of these sign regulations upon a finding that the proposed sign complies with the Mid-Century Modern architectural style as addressed in Section 30-51 "Architectural Standards" and the Architectural Design Guidelines.

(b) Characteristics

(1) Location & Sign Support

a. Location

In designing a sign that evokes the Mid-Century Modern spirit, location can be one of the most important attributes of the sign.

Mid-Century Modern signage championed the integration of the signage as part of the architecture. Many Mid-Century Modern buildings have been designed from the very beginning with the signage location being an important part of the total building architecture.

Other popular locations for signage include poles, or monumental masonry at the exterior perimeter of the property. The location of the sign is defined by the type of structural support.



Architectural signboard integrated with building with horizontally projecting lettering

b. Sign Support

The types of structural support for signage run from free-standing signs to signage that incorporates a portion of the building structure. Many varieties of each type can be seen in the diversity and unconventionality of Mid-Century Modern signage.

1. Pole mounted steel tube supports are often called 'beanpoles' in the jargon of the Mid-Century Modern architectural style. These are typically round or rectangular steel columns which then support a light-box sign. Typically there are single vertical poles, multiple poles or angled pole supports. There is also what is called 'Cheesehole Beanpoles' which are perforated metal panels serving as the non-structural portion of the supporting column.

2. Full Height Masonry support is the portion of a building that also serves as the back-board for the signage.

3. Monument (Partial Height) support is typically a stone monument supported in the ground which serves as the back-board for the signage.

4. Architectural Support is a sign which is incorporated as part of building design.

5. Projecting lettering is individual lettering vertically supported on roof, porte-cochere, or eyebrow.

6. Horizontally projecting is individual lettering horizontally supported on a vertical wall.



3. Masonry monument support.



2. Full height masonry monument support.



1. Multiple steel tube structural support



3. Monument sign support with back-lit illuminated lightbox inserted into monument.



2. Sign on architectural masonry support with horizontal projecting letters.



2. Mosaic tile sign board on architectural masonry support with horizontal projecting letters.



4. Inverted channel letters on architectural masonry sign board.



4. Mosaic tile sign board with horizontally projecting letters.

(2) Sign Board Materials.

The material upon which the actual signage is mounted plays an important part in the appearance of the final sign. Typical sign board materials include glass, metal, masonry, & mosaic tile. The particular material for the sign board depends upon the selected structural support.



4. Individual reverse channel lettering on signboard integrated with building.



b. Horizontally projecting reverse channel letters on architectural masonry support



Back-lit illuminated on twin pole supports



b. Exposed neon lighting on architectural masonry support



Reverse channel letters horizontally attached to architectural masonry wall

(3) Text

The font, type and material of the sign's lettering can become an integral part of the text font and sign.

a. Font

Mid-Century Modern signage contains a playfulness and joy in its approach to adopting a 'cartoonish' quality to many of the fonts utilized on Mid-Century Modern buildings. Fonts became the design.

In the 1960's, it was common for the letters to be given "Zip-Top Photo-Lettering." This lettering style was for letters to be given heavier weight to an alphabet in its top half which provides very unique forms and interesting fonts. The different characterizations of a letter were meant to impart the lighthearted character of the architecture.

More than exactly copying these historic fonts, it can also be fun for the sign designer to reinvent almost any font in the playful spirit of the Mid-Century Modern style.



Reverse channel letters horizontally attached to architectural masonry wall



Reverse channel letters horizontally attached to architectural masonry wall scored to look like tiles

b.Type

Three types of lettering are commonly used in signage. The following are appropriate for Mid-Century Modern signage.

1. Solid letters are individual letters directly attached to the sign board.
2. Reverse channel letters are molded plastic lettering to give form and depth to signs. The reverse channel refers to the back-side of the lettering which is hollow. This hollow interior back-side is also often used to install lighting - thus becoming 'Reverse Channel Illuminated lettering.'
3. Exposed neon lettering.

c. Material

Different materials are appropriate for different types of signs and the message to be communicated. Typical materials found in Mid-Century Modern signage include:

1. Metal
2. Plastic
3. Wood
4. Sand blasted glass

(4) Composition.

In terms of composition in Mid-Century Modern signage almost anything goes, with any combination of shapes being utilized together in one sign. The composition of a sign may include a single shape, more than one shape or repetitive similar shapes. These playful and fanciful geometric forms create a sense of energy as they interact with one another and draw attention to their advertising.

What is important is for the composition of the sign to evoke the spirit of the Mid-Century Modern style. There is a joyful design intent here. Intersecting and colliding forms are typical of the style and appear almost as if intentional. Amidst these intersecting forms the total composition punctuates the architecture and electrifies the surroundings - all the while advertising its wares.

(5) Shape of Sign.

The shapes of Mid-Century Modern signs exhibit the welcoming nature of the Mid-Century era. Simple geometric forms were utilized in countless combinations and variations to portray the exuberance of Mid-Century style. Common shapes utilized in Mid-Century Modern signage were:

- | | |
|----------------|----------------------|
| a. Circle | e. Triangle |
| b. Oval | f. Parallelogram |
| c. Arch | g. Star |
| d. Rectangular | h. Directional arrow |



b. Oval



Other miscellaneous shape



1. Single pole mounted support.



f. Parallelogram



Vertically supported neon signage on roof as part of the building design



Horizontally supported on wall as part of the building design

(6) Illumination.

Night-time illumination of signage is an integral part of the mid-century modern style and adds excitement to any design.

Permitted forms of illumination:

- a. Backlit light box - molded aluminum or plastic sign box typically illuminated from within.
- b. Ground up-lighting of architectural elements or free standing signage.
- c. Wall or structure mounted - lights attached to the building structure.
- d. Exposed neon lighting.
- e. Reverse channel lettering including illumination



Horizontally supported neon letters on wall as part of the building design



Horizontally supported neon letters below and reverse channel illuminated letters above on wall as part of the building design



Back-lit illuminated signboard on pole support

Architectural Design Standards: Mid-Century Modern Signage

6.9



Horizontally supported individual reverse channel lettering



Neon lettering



Neon lettering



Full-height architectural monument sign with exposed neon lettering attached horizontally to wall plus in-ground up-lighting illuminating palm trees and seating areas