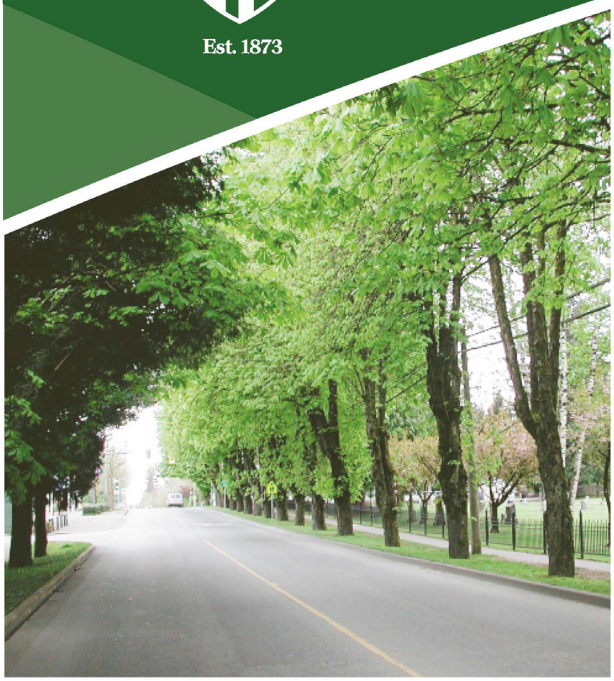
Township of Langley

Est. 1873



Fort Langley

BUILDING FAÇADE DESIGN GUIDELINES

adopted by Council May 3, 1993

FORT LANGLEY BUILDING DESIGN GUIDELINES

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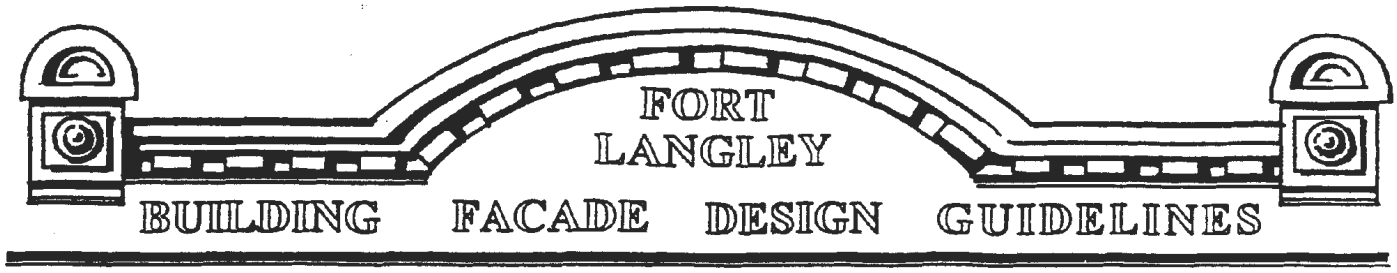


SECTION 1: GENERAL PRINCIPLES

1.1 INTRODUCTION

As required in the Fort Langley Official Community Plan, building design guidelines for Fort Langley have been prepared and adopted by Council resolution. The purpose of the guidelines is to improve the viability of businesses in downtown Fort Langley by encouraging development of an appealing downtown area. This will be accomplished by encouraging new development and alterations that complement and enhance buildings with heritage value and the heritage character of the area.

In 1985 the Fort Langley - Downtown Revitalization Study was completed. This study provided guidelines for building improvements and streetscape improvements in the downtown area of Fort Langley. The Fort Langley Community Plan, adopted in 1987, designated the downtown area as a heritage alteration permit area. A facade improvement study and signage guidelines were completed in 1988, and used to provide guidelines for the heritage alteration permit area. These guidelines have been combined into this document and revised based on experience in administering the guidelines. The heritage alteration permit area was changed to a heritage conservation area in 1997. (Bylaw 3710 Ft. Lly OCP and 3740 Dev. Appl. and Fee Bylaw)

These guidelines are intended to assist property owners, merchants, designers and the Corporation of the Township of Langley in designing and evaluating proposed restorations and renovations of existing buildings and construction of new buildings in the downtown area of Fort Langley.

The building design guidelines cover building facades, canopies, signage, lighting and satellite dish antennae. Any person renovating, restoring or undertaking new construction work within the commercial areas should consult the guidelines prior to making plans for the work. A heritage alteration permit is not required for facade improvements (any reconstruction or improvements including new siding, doors, windows, cornices or awnings or canopies to any elevation of an existing building) or signage that is in conformity with these guidelines. A heritage alteration permit is also not required for minor additions that are less than 50 m2 (538 sq. ft.) in floor area, do not front a road (other than a lane) and are in conformity these guidelines or are constructed in a similar style and of similar materials as the existing building. New signs that are not covered by a heritage alteration permit require a permit under the Township's Sign Control Bylaw and shall conform to these guidelines.

Sketches are included to illustrate concepts discussed in these guidelines. These illustrations should not, however, be considered the only options available to designers. Historic building renovation must be based on original building design, and facade ideas for new buildings should relate to Fort Langley's authentic architectural legacy. Ideas can be gathered from the historic photograph collection of the Fort Langley Museum or archives.

1.2 GENERAL URBAN DESIGN CONSIDERATIONS

The character of downtown Fort Langley is dependent on its entire collection of buildings, streets, sidewalks, lighting and street furnishings, and it is essential that all components work together to provide a harmonious appearance. Part of this character is dependent on the overall viability of the downtown, as a healthy mix of activities and businesses will draw tourists and promote commercial success. The overall framework for this activity should be a cohesive and visually appealing streetscape. To this end, there are three considerations that must be stressed as they relate to individual projects:

1.2.1 HISTORIC BUILDINGS

Historic buildings should be renovated and restored in a manner appropriate to their individual period and style. Buildings identified in the heritage inventory shall be considered historic buildings. Applied ornamentation, detailing and forms that never existed should not be added, for example, tacked-on mansard roofs, fake Victorian gingerbread and vertical cedar siding. Building details should be appropriate with the date the building was constructed.

1.2.2 NEW CONSTRUCTION & RENOVATIONS

Design concepts for renovations to modern infill buildings, and for proposed new construction should attempt to blend harmoniously with the historic elements of the streetscape. Existing buildings should be renovated and restored in a manner appropriate to their individual period and style and by creating new architectural concepts which blend gracefully with the old styles. This requires sensitivity to the historic precedent and a willingness to be subordinate to that precedent. A thorough understanding of the materials and design elements used in period architecture generally, and Fort Langley specifically, would be most useful in conceiving appropriate designs. By understanding and following the principles of form, rhythm, and detailing outlined in these design guidelines, it should be possible to create new facade concepts which successfully integrate new buildings into the historic downtown core without compromising its authenticity.

1.2.3 BUILDING STYLES

Decorative styles which are clearly out of place with the historic architectural evolution of historic Fort Langley should be avoided. The tendency to design individual facades in isolation from the context of the streetscape can lead to a discordant downtown appearance. Certain franchises or private businesses often identify with specific style types, which may be inappropriate for Fort Langley. Examples might be a pizza outlet desiring a "Mediterranean" look, a ski shop wanting a "Bavarian" facade, or a "national" like 7-11 or McDonald's proposing their 'usual' corporate image. Even certain "Victorian" period stylings may be out of place, presenting a level of decoration more ebullient than actually

existed during the village's early days. Caution should be exercised when developing facade designs for renovation and new construction to avoid introduction of alien concepts into the historic streetscape mix.

The treatments recommended above are a viable approach to developing design guidelines. Other measures would appear out of place and would date quickly.

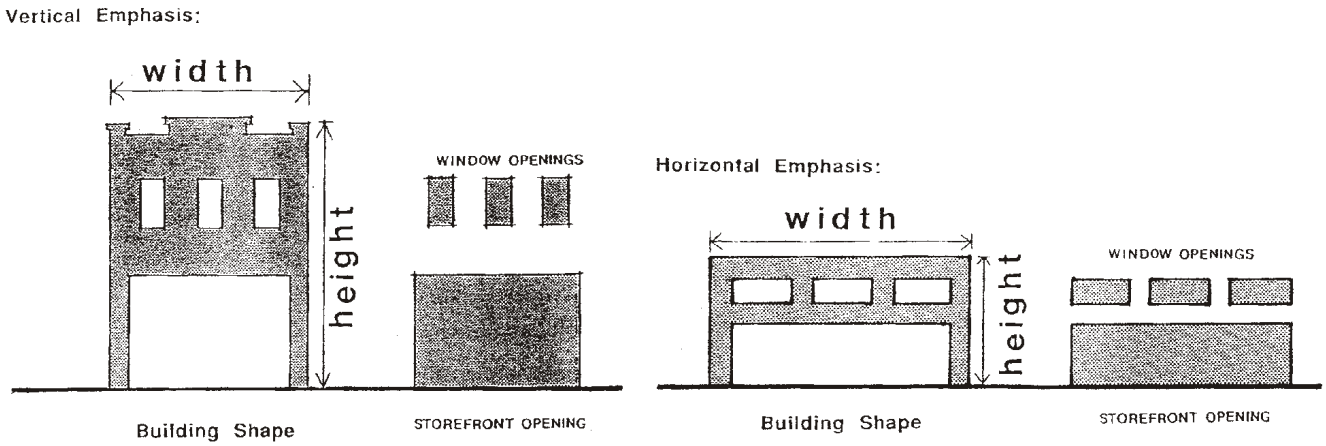
While these guidelines do not apply to the interior of buildings, owners are encouraged to design interiors in a manner that is complimentary to exterior facades.

1.3 FORM AND SCALE

This section provides insights for proper design decisions regarding the renovation and restoration of existing buildings in the commercial area. The character of these buildings is derived from the use of simple, honest materials and traditional forms; these qualities should be enhanced whenever possible. Materials and textures should conform to the nature of historic construction. Remodeling of, or additions to, existing buildings should repeat the use of predominant materials and motifs. Architectural details that were not part of an original building's style should not be added. These are crucial considerations for the overall character of downtown Fort Langley.

The details of each individual renovation, restoration or proposals for new construction should be designed with a system of proper proportioning in mind. Proportion refers to the relationship between the height and width of the elevation of a building or its facade elements. Alterations to existing historic buildings should respect their original design intention as well as the proportions of neighbouring buildings. Renovations to modern infill buildings and proposed new construction should respect the precedent of the scale of the historic architectural elements.

FORM & SCALE: Proportions Illustrated



1.4 BUILDING HEIGHT

Proposed building height should respect the precedent of scale within the heritage alteration permit area and provide appropriate transition to adjacent buildings.

1.5 RHYTHM

The alternation of solids and voids (walls to openings) in the facade establishes a pattern which may be sensed by observing the building from a distance. This pattern is perceived as a rhythm by the passerby, and a sympathetic relationship between old and new construction may be achieved by incorporating similar rhythmic patterns.

1.6 SITE CONSIDERATIONS AND SETBACK

Historically, the majority of business structures in Fort Langley were built to the front property line, with varying amounts of property left vacant to the side and rear of the lot. Septic field requirements have, to date, done much to dictate the location of the building on its site. Generally, maintaining the historic precedent of building to the front lot line is to be encouraged. Concepts which propose to make creative use of setback potentials for enhanced pedestrian space in the downtown area should be considered favourably as well.

SETBACK:
Most business structures in Fort Langley are built to the front of the property line, with varying amounts of land left vacant to the side and rear of the lot.
Consider proposed setback with respect to the prevailing street pattern.

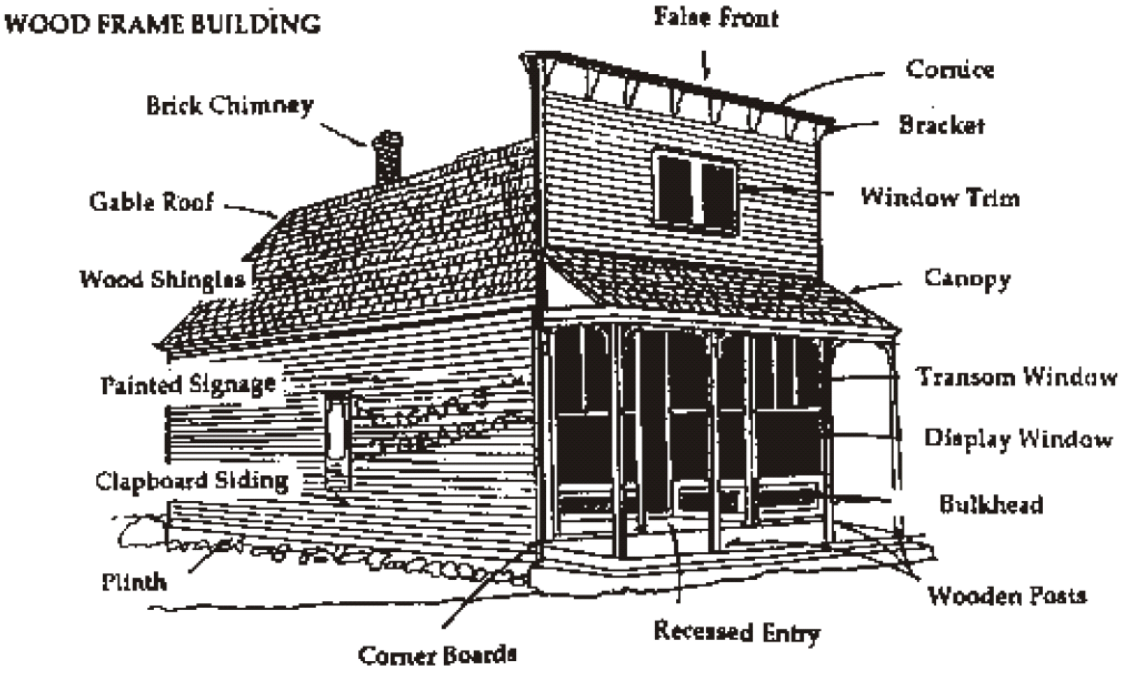
Any setback proposal which is put forward solely for the purpose of developing parking in front of a building facing onto the main street should be strongly discouraged. Development of parking areas at the rear of the buildings and the establishment of pedestrian linkages via side lot laneways is encouraged.

SECTION 2: BUILDING FACADES

2.1 ELEMENTS OF THE BUILDING FACADE

A building's character is defined by its architectural details, which may, in many cases, have been lost over many years of weathering, renovation, or lack of maintenance. In many cases, original details may be exposed by removing later siding. It is not necessarily intended that every detail of every building be restored, but rather that surviving features be retained and unsympathetic later additions be removed or replaced. Proposals for renovation or new construction should respect the character of the prevailing historic architectural detailing of the community as evidenced through archival photo documents and the record of the surviving heritage structures in the business core area.

ELEMENTS OF THE BUILDING FACADE



2.1.1 HISTORIC BUILDING RESTORATIONS/RENOVATIONS

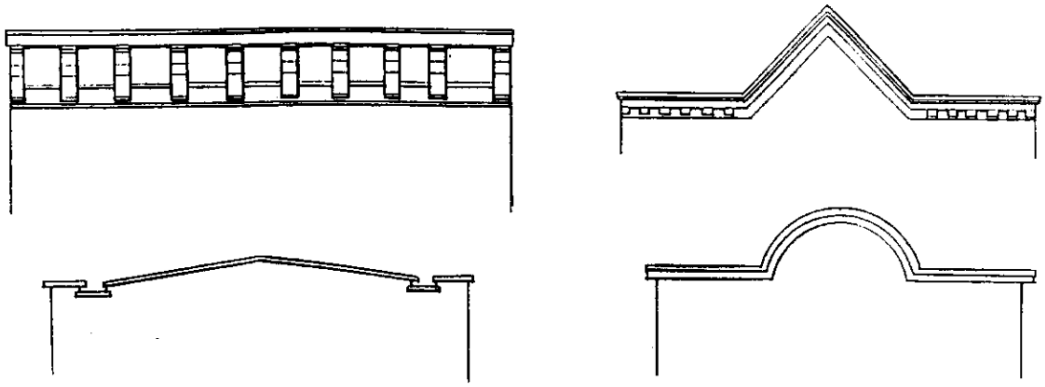
When developing design proposals for historic buildings, the following areas of each building should be examined to determine what original architectural details remain and may be rehabilitated. It is the general recommendation that, whenever possible, original forms, materials, and details be uncovered or left in place and preserved.

a.Facade Treatment

Original surface treatment of brick, wood or stone should be exposed when intact. In addition, any trim materials that have been removed should be replaced with suitably designed substitutes.

b.Cornice and Roof Lines

The original cornices of the early commercial buildings were generally constructed of wood or metal. These cornices are very important in defining the historic nature of these buildings, and emphasize the horizontal continuity of the streetscape. Original cornices should be retained unless repair is totally impractical, in which case a suitably designed replication may be erected in their place. If the original cornice is missing in whole or in part, reconstruction is strongly advised to visually cap the facade and complete the original design intention. On buildings where flat cornice treatments are used any new flashing treatments should be harmonious and replicate the original.



Cornices:
The cornices of Fort Langley's commercial architecture are distinctive due to their animated geometrical silhouettes. Continuing this tradition of skyline articulation in new buildings should be encouraged.

c.Windows

There is a great variety of fenestration in the downtown area, but a majority of buildings originally had double-hung wooden sash windows. Original window openings and sash should be retained whenever possible. When they have been changed, the original should be replicated. This is further covered in Section 2.3 Storefronts, Doors and Fenestration.

It is a general recommendation that, whenever possible, original forms, materials and details be uncovered or left in place, and preserved.

2.1.2 INFILL BUILDINGS AND NEW CONSTRUCTION

a.Facade Treatment

Proposals for the facade design of infill buildings of more recent design, and for new construction, should attempt to utilize the materials and style of application typical of the period of historic Fort Langley's early development; appropriate with the stated heritage marketing image of the business community.

b.Cornice & Rooflines

The design element of the cornice deserves special attention as a component of proposals for renovation or new construction. Pronounced, often ornate, cornice treatments were a hallmark of Victorian design, and contributed greatly to the "picturesque" quality of the main street, the very quality which the business community of Fort Langley is attempting to market. Design proposals for renovations & new construction should acknowledge the importance of this architectural feature in their concepts, by including cornice elements which will produce a lively skyline through the use of projections and vertical variety to the horizontal parapet wall.

c.Windows and Doors

The form and detailing of windows and doors should be carefully considered in plans for renovations and new construction. Where possible the style of windows and doors selected should match the prevailing vertical emphasis of the historic building types, and be placed on the building face in such a way as to preserve the established rhythm of openings in the historic facades.

2.2 MATERIALS

This section deals with the appropriate treatment of materials in the renovation or restoration of existing buildings or construction of new buildings. Appropriate and inappropriate materials are identified and practical construction considerations are discussed.

In the remodelling of, or addition to, an existing building, the predominant original facing materials should be maintained and used in order to ensure visual continuity. Any materials used should respect both the style and the date of the individual building, as well as the visual continuity of the downtown area. The use of materials should also conform to the overall context of the early buildings of Fort Langley, which derived their character from the honest use of materials and a simple and logical deployment of their forms and proportions. Whenever possible, original materials should be left in place or exposed if covered; new materials should be joined in a sympathetic and non-distracting manner. Where original materials have deteriorated to the point where they require replacement, attempts should be made to duplicate the visual appearance of the original, particularly in the case of heritage buildings.

Non combustible building materials may have to be considered where required by the Building Code. In such cases, where the material is exposed, it should resemble and complement recommended materials used on other facades of the building.

2.2.1 WOOD

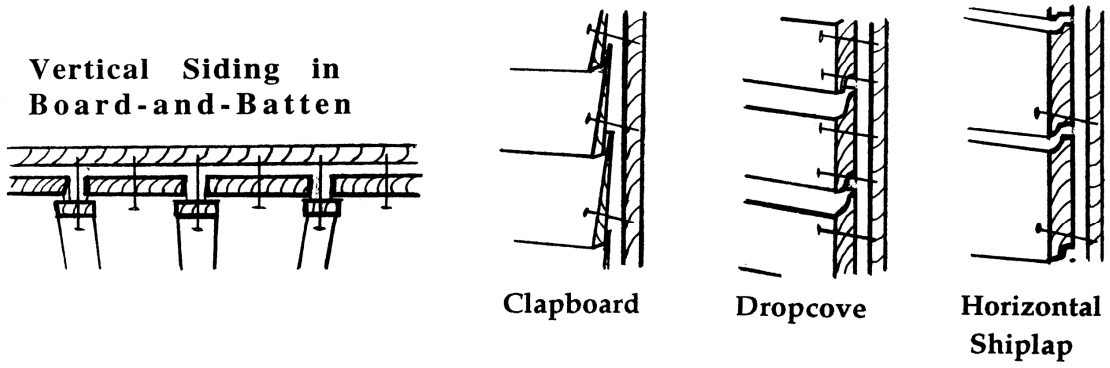
Wood was the most commonly used facing and structural material for the early buildings within the commercial area. Original wood facings should be repaired, painted and maintained to a generally acceptable standard.

The wooden elements of a building, through lack of proper maintenance, may decay to the point where replacement is necessitated. In these cases, the original configuration, assembly and appearance of wooden elements should be duplicated.

For pitched roofs in the commercial area, the traditional material would have been cedar shingles. It is recommended that ultimately all the pitched roofs in the area should be covered with cedar shingles. Duroid shingles are discouraged as a roofing material in new developments. Split cedar shakes should not be used under any circumstances. It is strongly advised that zinc strips be installed at roof ridges, with galvanized nails, as a moss control element.

In new construction wood siding should be smooth, horizontal, no more than 6 inches (15 cm) wide), and closely resemble traditional drop siding or clapboard. Corner boards and window trim should be used, and applied over the siding. Wood siding and trim should be properly painted as per the colour guidelines. Unfinished cedar should not be used. Plywood should not be used as a primary facing material. Wooden shingles may be used, if appropriately detailed, especially for the side walls of commercial structure, but are not recommended as an overall treatment. Wooden windows, doors, and storefront elements are strongly encouraged (see Section 2.3).

EXTERIOR WALL TREATMENTS IN WOOD:



ENCOURAGED:

- smooth wood resembling traditional drop siding or clapboard, no more than 6 inches (15 cm) wide
- cedar shingles, as siding and on pitched roofs
- board and batten where appropriate

DISCOURAGED:

~vertical or diagonal wooden sidings
~split cedar shakes as siding, roof cover or canopy material
~unfinished cedar siding
~wide profile or lapped wooden siding
~plywood as a primary material
~duroid shingles

2.2.2 STUCCO

This material was rarely used as a primary facing before the 1930's, and is therefore often an addition to earlier buildings. Stucco facings were either added to "modernize" the style of a building, or to correct a moisture problem; in either case it affects the integrity of the building and should be removed whenever feasible. In some cases a secondary coat of stucco will be added over the original, often obscuring details, and is usually applied in an inappropriate texture.

If the stucco is original and is to be repaired, loose patches should be removed, the area cleaned of loose particles, and then patched and painted to match the existing texture and colour. If the stucco is not original, it should be removed if feasible. This can produce startling results, revealing the original beauty of a building that has been lost for years. As each stucco removal project has specialized concerns, each must be reviewed separately as to procedure and phasing. This process can literally uncover the past, and is one of the most dramatic processes in a renovation or restoration process.

Stucco in new construction should be used only as a panel material, in small areas and bordered with wood trim. The surface should be plain, even and flat; textured, swirled or heavily stippled stucco should not be used. Metal trim should not be used with stucco as it invariably gives a cold and modern appearance. Wood trim and windows should be used to alleviate the blank appearance of unrelieved stucco facades. Windows should not be flush with a stucco facing.

ENCOURAGED:
•stucco used as a panel treatment, bordered with wood and finished with a flat texture;

DISCOURAGED:
~textured, swirled or heavily stippled stucco

2.2.3 LATER APPLIED SIDINGS

In many cases, applied sidings, including duroid, asbestos, shingle, vinyl and aluminum coverings, are added over the original materials of older buildings. All these materials are much easier to remove than stucco, as they are generally nailed directly to wood, and the individual units are of a manageable size. The same consideration for stucco removal apply to this process; due to the ease of the procedure, it is strongly suggested that the removal of these later sidings be considered in all cases.

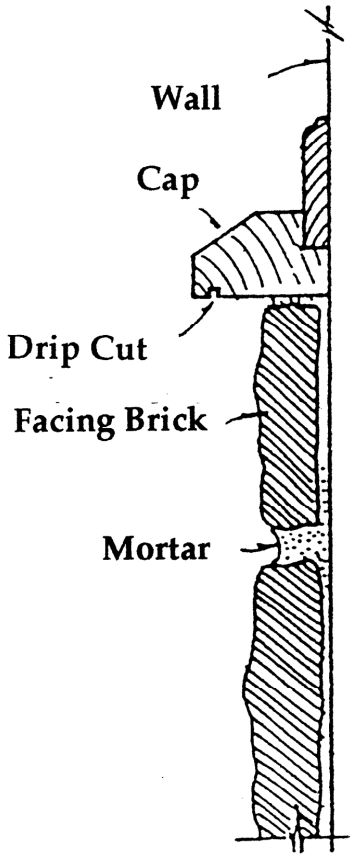
DISCOURAGED:
~aluminum, vinyl or plastic sidings
~mirrored or reflective glass

2.2.4 BRICK

The most important consideration with a brick facing is to ensure its integrity against weathering and water infiltration. Proper flashing at the top of the facing, weathertight structural openings, and intact and properly struck mortar joints are critical considerations, and the facing should be carefully examined as to its overall performance.

EXTERIOR WALL TREATMENTS IN MASONRY:

Capping off a brick or stone wall is a means of ensuring against water infiltration.



Sandblasting or use of any abrasive cleaner on any masonry facing may effectively destroy these surfaces and alter the appearance of these materials. Once damaged, these surfaces are more vulnerable to weathering and may never be restored to their original appearance.

Any brick used in new construction should be common face brick, smooth in texture, of traditional size, and preferably be red, yellow or buff in colour. Overscale masonry units, such as giant bricks and cement blocks and new "antique finish" bricks, should not be used.

ENCOURAGED:

- common red brick
- yellow brick
- buff brick

DISCOURAGED:

~ new "antique finish" brick
~ modular sizes other than traditional
~ half brick facing

2.2.5 CONCRETE AND STONE

In cases where these materials are original, they should be checked to ensure their integrity and watertightness. Concrete and stone may also be cleaned in a process similar to that of brick; the advice of a professional is recommended.

The use of concrete as a facing material in new construction is discouraged unless it is appropriately detailed into smaller surface areas, or covered with another siding material. Concrete blocks are not considered to be an acceptable facade material.

The use of stone as a finish material, especially at storefront level, is acceptable where the size of the masonry units is scaled to the size of the building. Jagged, rough-cut or random ashlar stones should not be used under any circumstances.

ENCOURAGED:

- masonry laid in traditional regular coursed patterns
- cut, shaped stones in rectangular or square format
- concrete only when detailed into smaller surface areas or covered with a facing material

DISCOURAGED:

~ jagged, rough-cut, or random ashlar stonework
~ sprayed stone chip or stone ship panels
~ out of scale masonry units

2.2.6 METALS

In general, metals are only found as trim, cornice or storefront elements. In cases where metal trim is part of the original design, it should be examined for deterioration, then repaired and repainted as necessary. Missing metal trim elements, such as cornices, should be duplicated and replaced whenever possible. Reference to historical photographs could be particularly helpful in the replacement of cornice details.

In general, the best protection for metal elements is adequate caulking at joints, and proper painting to protect the surface from corrosive pollutants.

In new construction, metals should generally be used as secondary trim, and should not be used as a primary facing material or predominant design element. Corrugated metal siding is generally not appropriate, but may be considered in specific circumstances.

ENCOURAGED:

- as a secondary material or trim only

DISCOURAGED:

~ corrugated or sheet metal sidings or roofs

2.2.7 TILE

Tile is sometimes found on early commercial buildings at entries and on storefronts. The use of decorative tilework is encouraged. Tiles should be small, 15 cm (6 inches) square or less, and should conform to the colour guidelines referred to in Section 2.4. They should be solid colour (patterned tiles should not be considered acceptable) but may be used to form a fretwork, geometric pattern or signage. They provide an appropriate solution for the finishing of a stucco wall, which should not come into direct contact with ground level or a sidewalk. Exterior grade frost proof tiles should be used. Where tiles are used as a walking surface they should be slip resistant.

ENCOURAGED:

- small, solid coloured exterior grade, frost proof tiles as a decorative element

DISCOURAGED:

~patterned tiles

2.3 STOREFRONTS, DOORS AND FENESTRATION

2.3.1 STOREFRONTS

The ground level of a building merits special consideration as it provides the image of the business to the street as well as entrance to the business. Over the life of a building, the ground levels generally receive the most alteration. It is important to consider any restoration or renovation of a ground level in regard to the final appearance desired for the entire building. Often a complete rebuilding is required to fully promote and complement a revitalized business image. If a full restoration cannot be undertaken, new construction should be sympathetic with the period, style and design of the existing facade.

Each storefront renovation is unique, but a successful end product will upgrade the entire look and image of the building, and provide a real uplift for the streetscape and the potential customer. Attractive storefront design is one of the keys to economic viability.

2.3.2 DOORS

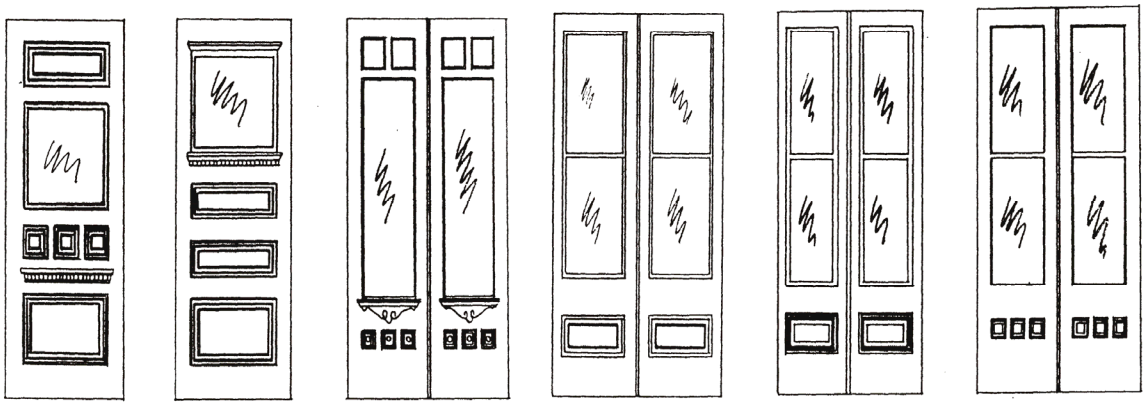
The original doors of the early commercial buildings in the commercial area would have been made of wood, with carved or molded detail, often with inset glass panels. Original hardware was usually of cast brass.

Old and original doors should be retained and restored wherever possible. Transoms and sidelights should be retained and repaired. Doors should always conform to egress requirements as outlined in bylaws and codes.

New or replacement doors should be sympathetically detailed so that they are in accordance with the nature of the building, and appropriate materials should be used. Doors leading to retail and commercial space should generally have large inset glass panels to allow for additional visual display and to present a welcoming appearance to visitors. Proper consideration should be given to the design and lighting of doors and entries as they are a highly visible part of each building's facade.

TYPES OF DOORS WITHIN A STOREFRONT CONFIGURATION:

SINGLE- & DOUBLE- DOOR DETAILS

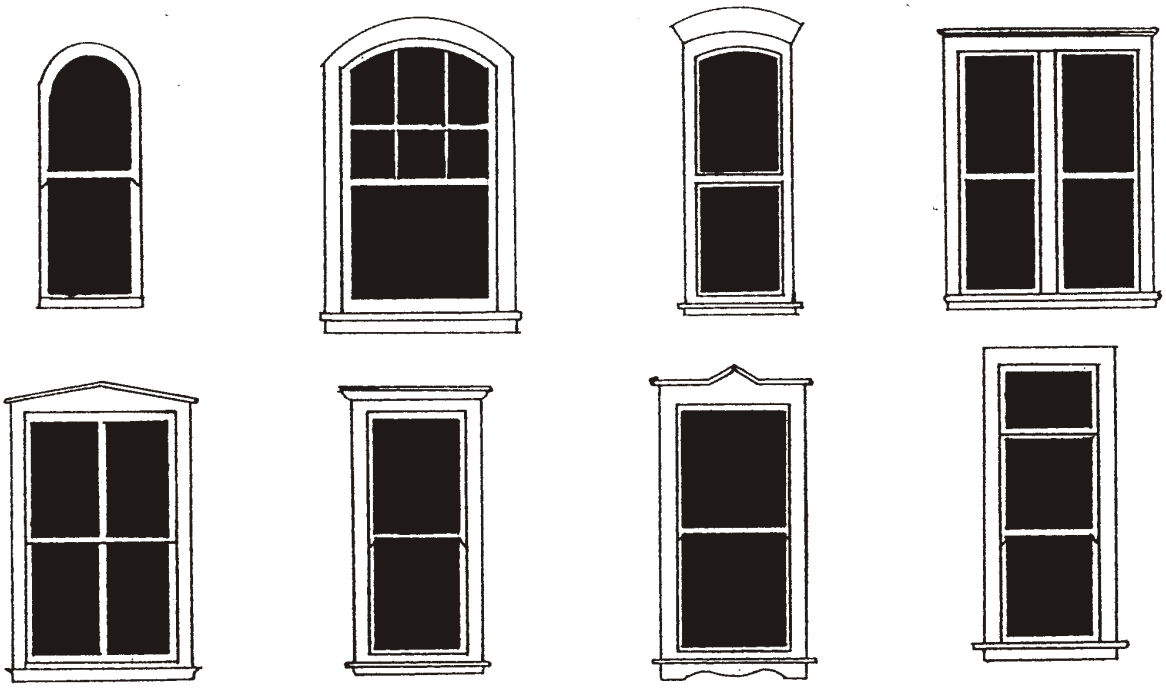


2.3.3 WINDOWS

Window shapes and sizes vary widely with the architectural style of each building. With older buildings the general character of window openings is that of a punctured void in a solid wall, the glass being inset, with a proper reveal, sill and trim.

Windows that are blocked up in whole or in part should be opened and properly reglazed. Window openings that have been changed in size should be returned to their original dimensions and an appropriate window sash reconstructed. The older buildings in the commercial area invariably had double-hung or casement wooden sash windows. If the original windows have been removed, archival photographs should be consulted to determine original fenestration.

SOME HISTORIC WINDOW TYPES



For existing historic buildings, every attempt should be made to retain the original windows or to replace inappropriate later additions with replicas of the originals. Wooden windows should not be replaced with metal-frame windows. Thermal efficiency may be achieved with the rebuilding and repair of existing wooden windows, as long as they are adequately caulked and the sash pockets insulated. In many cases this will provide a higher efficiency rating than double-glazed units in metal frames, as wood is in itself an excellent natural insulator. Replacement of originals windows should only be undertaken as a final resort in cases of extreme deterioration, in which case only exact replicas should be used for replacement.

2.3.4 NEW CONSTRUCTION

In new construction, it is recommended that wood windows and doors, with traditional appearance and detailing, be used. These need not be exact reproductions, as long as they are in sympathy with the character of historic construction.

2.4 COLOUR

Colour is both an intrinsic quality of exposed material and an applied surface treatment. While colour is one of the most important visual aspect of a building, as well as the most easily perceived, it is also one of the characteristics of a building that is easiest to change. In many cases colour is the result of a surface coating. A new coat of paint is the fastest, easiest and often the most inexpensive way to improve a building's appearance. This is why the choice of proper colours is so critical; it costs no more to pick a handsome colour scheme but it may make all the difference between a successful project and a failure.

Building owners are strongly encouraged to seek the help of a design professional in choosing an appropriate colour scheme. It takes very little time to do this, and the minimal cost incurred will be more than repaid in appreciation derived for an attractive building, which becomes and asset to the entire community.

With the heritage buildings in the heritage alteration permit area, it is most strongly recommended that a return to their original colour scheme be considered. Often this treatment, decided when the building was new, is the most attractive solution. When this original scheme can be determined, a close match or a slightly updated interpretation should be attempted. The original builders usually knew from long experience and tradition what colours would look best on various building elements, and their original intentions should be respected.

Recommended colours are provided in the "Historic Fort Langley Colour Design Guidelines", available from the Community Development Department of the Township. The colour guidelines have been developed to compliment these design guidelines and suggest colours that would be appropriate in Fort Langley.
In general, earth tones and natural pigment colours are the most appropriate choice. Certain colours are considered inappropriate for use within the commercial area, such as bright oranges, reds, blues and greens. Primary colours are to be avoided, and fluorescent colours should not be used under any circumstances. Plain white should also be avoided; it can be a jarring element, especially when used on stucco. On stucco facings, a warmer colour should be used, such as an antique or buff-white, or cream.

2.4.1 COLOUR AS ARCHITECTURAL ENHANCEMENT

Historic buildings often display special opportunities for the highlighting of building details in colour. Overly bright or garish contrasts should be avoided; light, harmonious tones are encouraged. Areas of the building that should be examined as to their potential for colour enhancement are:

i) Cornices: different elements of a cornice may be picked out in contrasting colours, or treated in hues of the same colour

ii) Door and Window Trim and Surround: may be treated in colours complementary or contrasting to the body tones. Window sash should not be white.

iii) Storefronts and Porches: colour may be used to highlight ground floor elements

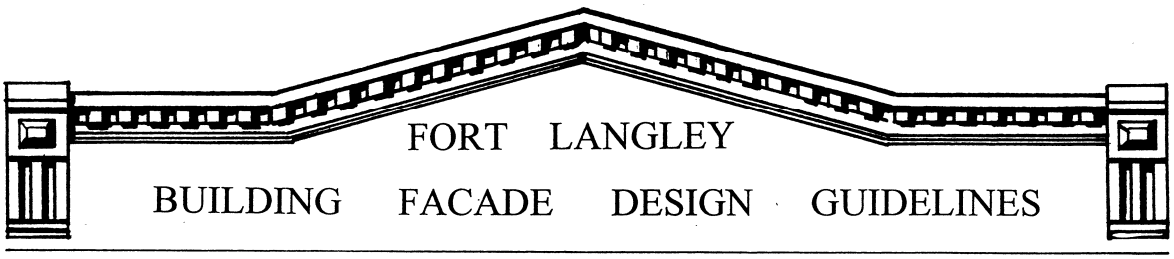
iv) Signage: provides an excellent opportunity to display a bright, lively use of colour

2.4.2 FINISH CONSIDERATIONS

Once the final colours have been chosen, and before the paint has been purchased, a quick test in the field is strongly encouraged. Test swatches should be placed on the building, and the colours observed under daylight conditions. Final colour selection may then be made.

A proper surface must be prepared for painting through adequate scraping, priming and preparation or the paint may fail. Painting should occur under proper conditions of temperature and humidity.

As a final consideration, trim elements should always be painted in a gloss oil-base paint. Body colours may be in a latex or oil-base finish; it should be kept in mind that for older buildings, an overall use of enamel paint would be most historically accurate.



SECTION 3: CANOPIES AND AWNINGS

3.1 GENERAL GUIDELINES

Canopies are an attractive feature that can provide the finishing touches to a building project. They protect shoppers from the weather, thereby promoting commercial activity, and also protect merchandise in store windows from exposure to direct sunlight. They can also provide a continuous horizontal emphasis to the streetscape.

Two types of canopies are considered appropriate for use within the heritage alteration permit area:

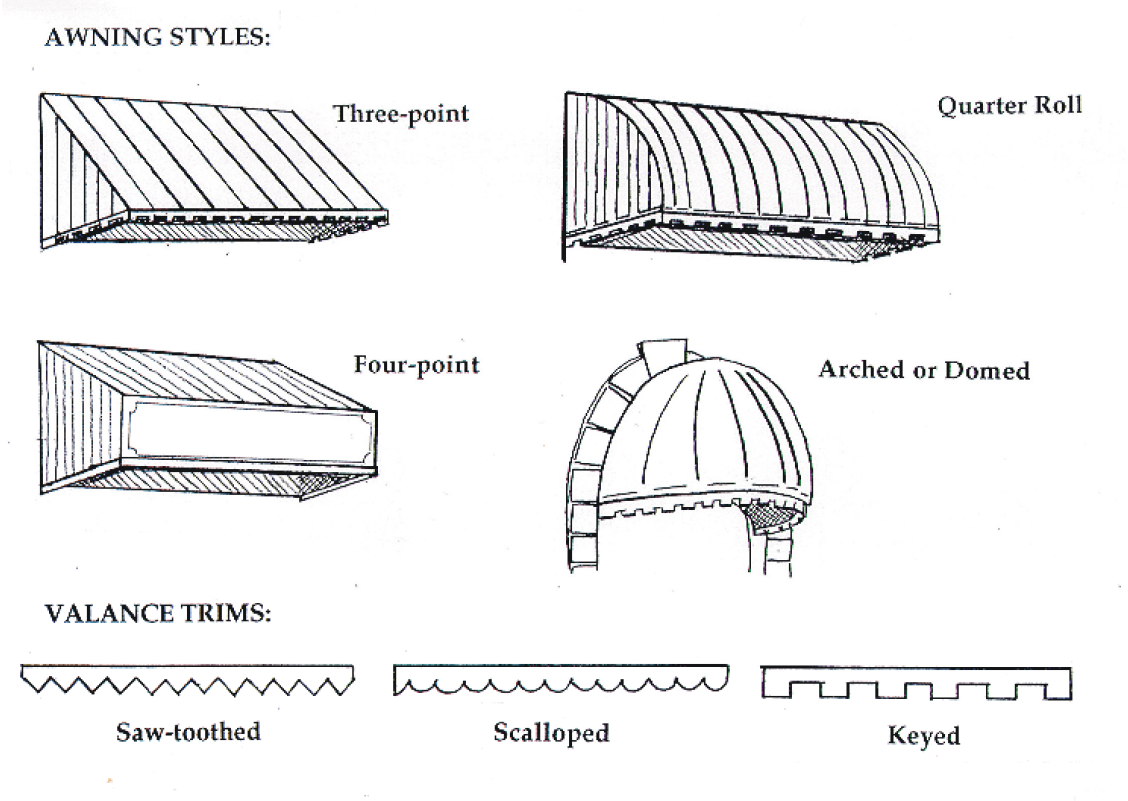
i) fabric awnings, supported on tubular metal frames, and

ii) fixed wooden canopies with sidewalk supports.

Careful design is necessary to ensure visual harmony with the rest of the building. As a general rule, canopies should fit the structural opening which they cover, and be designed to complement the building to which it is attached. Continuous, homogeneous fabric canopies should not be installed over a linear grouping of buildings. A variety of awning sizes, shapes fabric pattern and colour are encouraged to lend a sense of animation and individuality to the distinct building facades. Canopy shapes and materials which are in character with the "historic" flavour of Fort Langley are encouraged. Where a canopy extends past the property line, appropriate liability insurance must be provided, and an encroachment waiver agreement must be filed with the municipality.

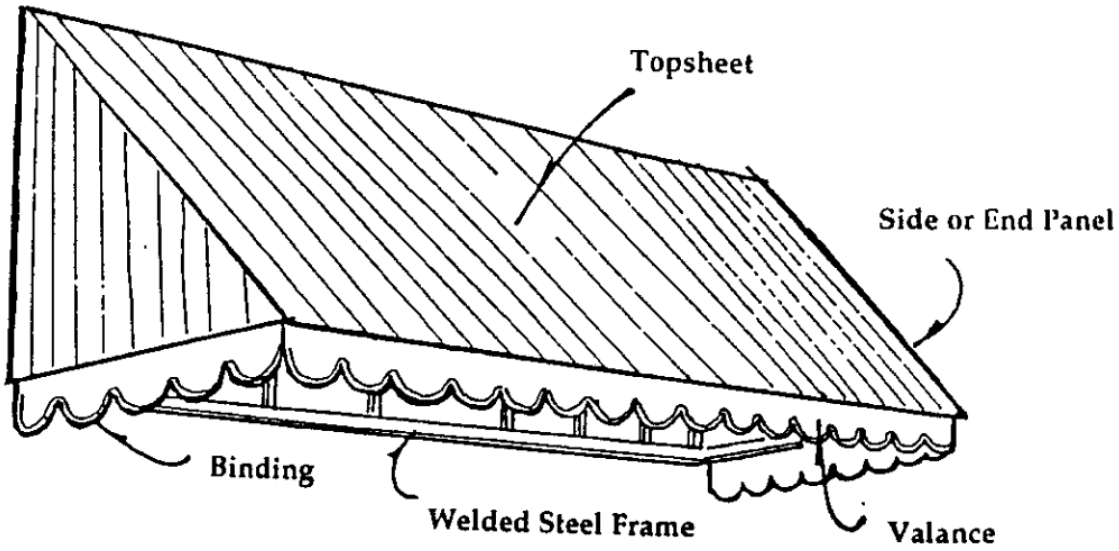
3.2 AWNING STYLES

The new rigid welded tube style of construction has made a much wider variety of shapes possible for awnings; virtually any shape can be produced. This capability actually can prove problematic in a heritage district where the proper historic precedent would dictate the use of only the traditional three point triangular awning form. Business owners, being aware of the wide range of styles, often choose styles which are not correct for their particular type of building. Heritage districts need not be slaves to historic precedent, but many unfortunate design blunders can be avoided if all parties are aware of the basics of good, sympathetic, awning design.



Generally, awnings should always be designed around the architectural features of the building. Historic detail elements should never be allowed to be damaged or destroyed by an awning installation. The style and materials of the awning should be selected to be in accord with the architectural characteristics of the individual building, and some though should be given to the impact on, and by, adjacent building features. In this regard, concept sketches for awnings should always feature the entire building facade it is proposed to be attached to, as well as an indication of elements of surrounding buildings. Actual fabric swatches should be provided for review.

PARTS OF THE AWNING:



ENCOURAGED:

- three point style
- includes three point closed without valance, three point closed, with fixed valance (also known as four point), and three point closed, with drop valance
- four point style (with expanded fascia panel)
- valance skirting with shaped edge details
- period style lettering and graphics

DISCOURAGED:

~arched, barrel, quarter-roll, semi-circular or any other random-shaped canopies

3.3 MATERIALS

Traditional materials for the manufacture of awnings were primarily cotton canvas yard goods stretched over retractable metal arms. Colour selection was relegated to a few basic primary shades and patterns were limited to simple two tone stripes. Because of the organic nature of the materials these early awnings were prone to mildew and rot, and required constant attention in letting the structural support arms in and out, dependent on the prevailing weather conditions.

3.3.1 WOVEN SYNTHETICS

These fabrics are made of acrylic based fibers and woven in a traditional warp and weft style of pattern which emulates the appearance of the traditional cotton weaves. The advantage of these fabrics is that the synthetic fibers are not as susceptible to deterioration caused by dampness, and the colours are dyed integrally into the threads, making them more colour-fast.

3.3.2 SHEET VINYLS

These fabrics are the most contemporary product in the awning makers repertoire and are promoted strongly for their translucent qualities which allow it to be utilized for back-lit signage. The visual appearance of the vinyl fabrics is quite slick, and the colours are often very bright. These factors make it a poor choice for blending harmoniously with the organic look of the historic district. Small amounts of the vinyl, in subdued colours, may be used for the valance portion of the awning only.

3.3.3 TREATED COTTON

Organic cotton fabric is still manufactured and is sold in a mildew and flame resistant treated product line. The colour is usually painted onto the fabric, and is available in a variety of traditional colours and striped patterns. A product is also manufactured which bonds a vinyl surface coat to the cotton backing. Despite the poor reputation which this product seems to have with awning manufacturers, experience has shown it to be as durable and colourfast as its newer synthetic counterparts.

The structural integrity of the awnings must be assured by careful conformance to Building Code standards. All awning structures, and the substrate to which they are attached should be carefully examined, and proper engineered specifications provided for the installation.

ENCOURAGED:

- frame systems should be constructed of tubular steel or aluminum.
- traditional awning forms
- opaque fabrics for top sheets and end panels
- translucent fabrics for the valance only (maximum .3 metres or 1 foot high)
- traditional style stripe patterns and/or solid colours

DISCOURAGED:

~translucent fabrics, i.e. backlit vinyls
~sheet or corrugated metal
~wood panelling, shakes or siding
~plastic, vinyl or fibreglass

3.4 COLOURS

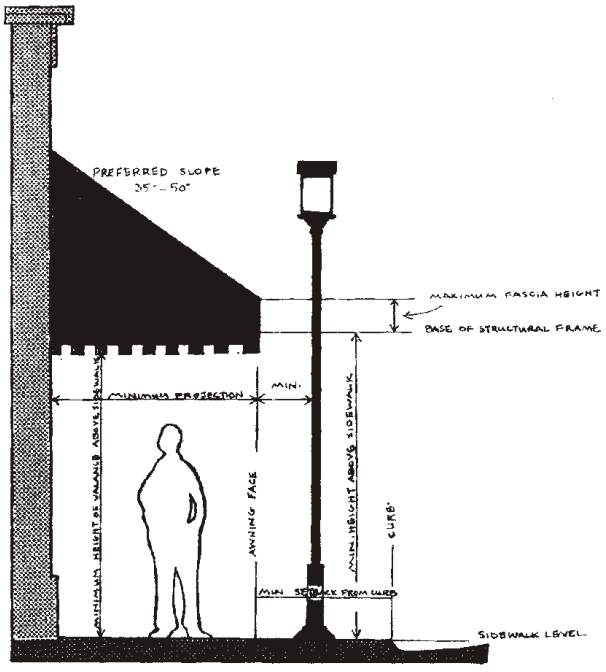
Awning colours may either be related to the existing colour scheme of the building, or may help to suggest a colour scheme through their own pattern(s). Whichever avenue is relevant, the colour(s) used in the awning should relate harmoniously with the colour scheme of the subject building. Excessively brilliant "modern" colours should be avoided in all awning designs within the heritage area. Colours which find their precedent in the "Historic Fort Langley Colour Design Guidelines" will generally prove acceptable.

3.5 SIZES AND HEIGHTS

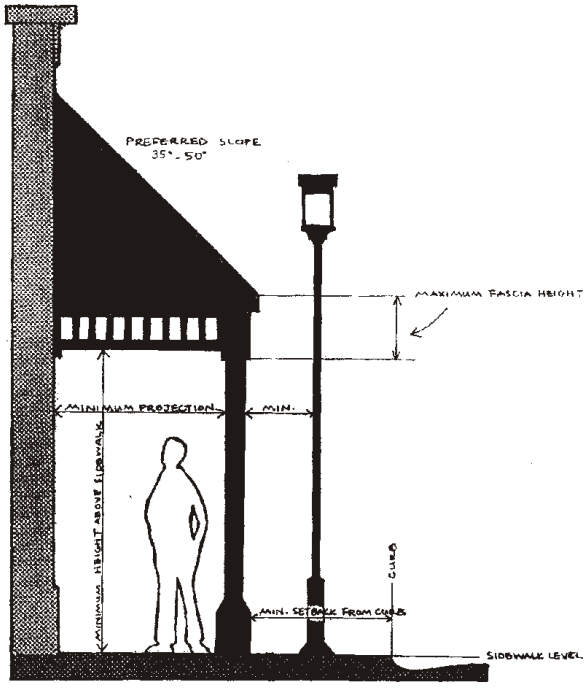
The following recommendations are suggested for canopies in the commercial areas:

i)	Height:	Minimum height - 2.5 metres (8.2 feet) Preferred height - 2.75 metres (9 feet)
ii)	Projection	Preferred range of projection from the building face - 1.5 metres (5 feet) to 1.8 metres (6 feet)
iii)	Canopy Height:	Preferred range of height - 1.5 metres (5 feet) to 1.8 metres (6 feet)
iv)	Distance From Curb	Minimum - .60 metres (2 feet)
v)	Fascia Height:	Maximum - .30 metres (1 foot)
vi)	Angle:	Preferred slope - 35 to 50 degrees (This may be shallower if the canopies cannot fit the structural opening otherwise. The important consideration is that there is adequate minimum height clearance).

CRITICAL AWNING DIMENSIONS



CRITICAL CANOPY DIMENSIONS

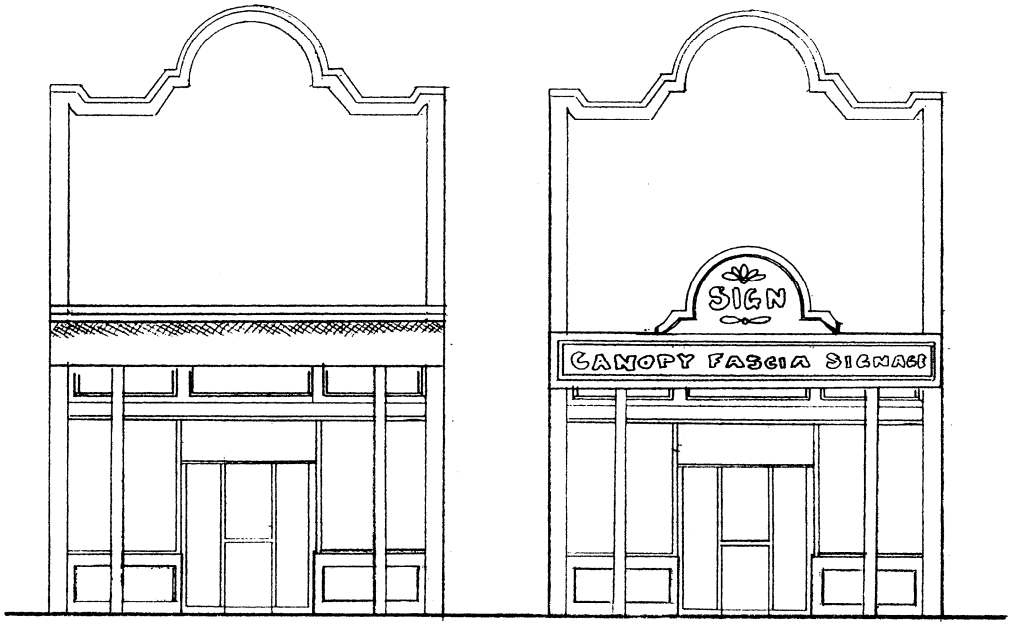


3.6 SOLID CANOPIES

An additional style of sidewalk covering is the more permanent canopy structure. Canopies of this type are generally constructed of durable materials such as wood and metal, and have some precedent in the historic downtown streetscape. Canopies may either be supported by posts at their outside edge or be cantilevered from the structure of the building they are attached to, often with aid of additional guy-wire style supports. Fixed canopies have the advantage of being relatively maintenance-free in the long term, but their design requires careful consideration to ensure that they blend attractively with their surroundings. Successful canopy design often borrows design elements from the parent building to foster an attractive marriage of the two elements.

SOLID CANOPIES

Incorporate elements of the building facade into canopy designs to result in a more successful canopy structure. Use the canopy fascia as a signage area.



A canopy design which ignores the parent structure and does not use the fascia for signage.

A design which incorporates building features and uses the fascia for signage.

ENCOURAGED:

- wood construction components
- sawn shingle roofing materials
- attractive fascia features which mirror the parent building
- decorative metal

DISCOURAGED:

~undecorated metal structural posts
~corrugated metal roofing (particularly uncoloured)
~fibreglass roofing panels
~board on board roofing
~plywood roofing
~flat, featureless fascia details

SECTION 4: SIGNAGE

4.1 APPROPRIATE SIGNAGE DESIGN

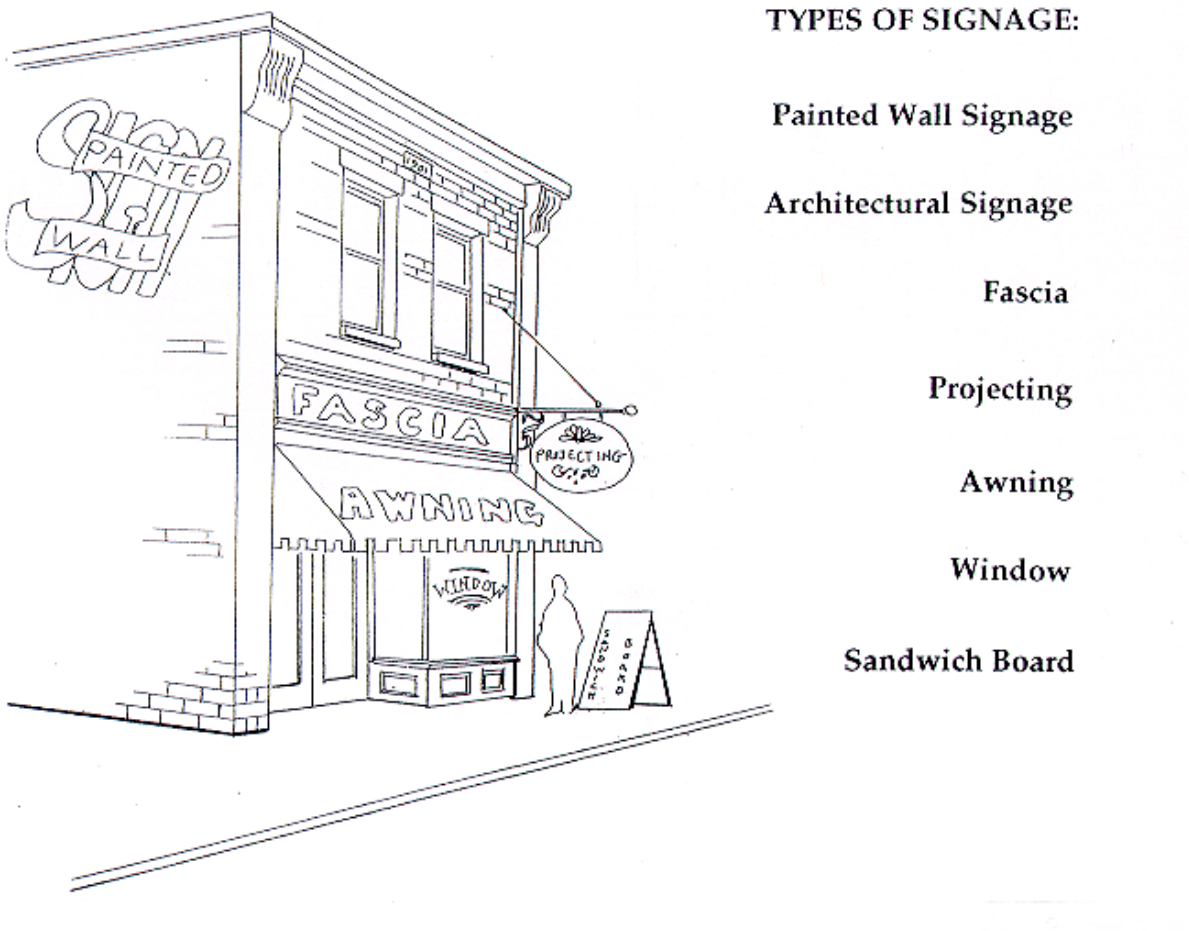
Signage contributes significantly to the general atmosphere of a commercial district. Signs are eye-catching features that should be colorful, decorative, distinguished and legible. Their illumination at night can add liveliness to the streetscape and their individuality can bring to the viewer a pleasurable expression of the business to be found within.

While diversity to suit the varied needs of advertisers must be respected, there should be a unified visual style that suits the nature of the overall streetscape. Stringent regulation reduces the competition so that the message of each individual sign is not lost. Building owners and tenants are strongly urged to erect a more traditional style of building signage, in order to enhance and augment the historic character of this special commercial area.

Signing emphasis should be concentrated where it is most visible; an example is signage targeted to pedestrians, which should be at eye-level or lower. Different types of signage should be used to enliven the street, and the character of the signs will promote a new image for businesses in the area. Signage should always be designed and executed by a qualified professional.

The following sections address specific issues related to signage in Fort Langley.

4.2 ACCEPTABLE TYPES OF SIGNAGE



The following types of signage are considered acceptable for use within the commercial area:

4.2.1 **Fascia Signs**: are those which are placed on the fascia of a building, mostly in the area between first and second floors. Only one per business should be erected. They should be of wood, or painted directly on a flat fascia element. The ends of a wooden fascia sign may be either blunt cut, or have decorative ends. They should be mounted flush to the surface, and not interfere with moldings, glass or building ornamentation. Lettering may be routed, incised, applied flat (painted) cut-out or carved. The use of sketches, illustrations, or photographs is discouraged.

4.2.2 **Flat-Fixed Signs**: are wooden signs attached directly to the vertical surfaces of a building other than in fascia locations. Appropriate areas for flat fixed signage include wooden storefront bulkheads (rather than applied over stucco or tile) or secondary facades. They should be similar in style and design to fascia signage.

4.2.3 **Projecting Signs**: are those which are hung or fixed at ninety degrees to the face of the building. They may be of various shapes, including effigy signage. They may be mounted almost anywhere, as long as they do not extend above the eaves, and they should be appropriately lined up with architectural features. The recommended material is wood, either painted, or carved and painted, hung from a wrought iron or decorative sign standard. Where these signs extend past the property line, appropriate liability insurance must be provided and an encroachment waiver agreement filed with the municipality.

4.2.4 **Parapet Signage**: for buildings with flat roof treatments, it would be appropriate to design signage to resemble the traditional raised parapets of false-fronted early commercial buildings. This signage would give added visual height and emphasis and would be particularly appropriate for some of the modern one-storey buildings in the historic area. These signs should be constructed of wood, with proper trim and borders. Proper bracing at the rear is required to ensure structural stability. The size of the parapet sign should be dependent on the overall proportions of the facade; the allowable amount of signage should not exceed, however the 20% rule (See Section 4.5).

4.2.5 **Under-Canopy Signs**: these signs should be securely attached to an appropriate metal hanger, and not easily removable.

4.2.6 **Canopy Signage**: lettering should be restricted to the front or side canopy valance. No lettering should be allowed on the slope of the canopy, although a logo or identifying symbol may be used, providing that it is carefully drawn and painted.

4.2.7 **Window Signs**: are those which are painted, gold-leafed, or otherwise affixed to a window or door, and identify the business within. Although these are not traditionally regulated, they should conform to these guidelines so as to best promote the heritage character of the downtown area.

Storefront windows are the most suitable for window signs. Fineline borders on glass areas are strongly encouraged. Lettering should have a drop shadow or a shadow outline, or be painted in more than one colour in order to provide an illusion of depth. These signs should be simple, traditional and centered.

4.2.8 **Architectural Signage**: is the use of a building name or date for overall identification. These features help give a sense of history and add to the overall character of the streetscape. This signage is particularly appropriate on cornices and should be highlighted with colour and lit at night. Three dimensional letters may also be used for this purpose so long as their typeface matches the period and style of the building. This style of signage should be exempted from the total amount of signage allowed as it is an architectural and historic feature rather than advertising.

4.2.9 **Painted Wall Signs**: generally these signs work best when painted directly on wood siding, especially on drop siding, or on a brick facade. They are not recommended for use on lapped wood sidings or stucco facings. If lettering alone is to be used, it is strongly suggested that drop shadows or shadow outlines be used to give depth to the letters. Another way to delineate letters is to paint a darker colour over the body colour of the facade, leaving the letters unpainted, so as to throw the sign into negative relief. Another successful approach is to paint the lettering on a swag or ribbon, for which there is ample historic precedent.

4.2.10 **Murals**: are discouraged as they are not appropriate to the turn of the century streetscape. Proposals for murals shall be evaluated on an individual basis with regard to their applicability to the community and the context of the building.

4.2.11 **Free-Standing Signs**: these are signs not directly attached to the building. They should be made of wood, or wood with metal support, and should have a border or frame. Their design should be based on historic precedent. The criteria for projecting signs should also apply to free-standing signs. These signs should be constructed to be very stable and durable and should be regulated to reduce visual clutter.

Sandwich board signs are small, free standing A-frame signs placed on the sidewalk adjacent to a business premises and acting as additional advertising for the business. These signs are considered permissible in Fort Langley, but certain special provisions must be acknowledged. Sandwich board signs may be constructed of wood or metal and should be study enough to withstand reasonable wind loading conditions without blowing over. Sandwich board signs shall be allowed only during business hours and in areas where they do not constitute an impediment to pedestrian traffic on the sidewalk. Businesses wishing to install sidewalk signage must file an encroachment liability waiver agreement with the Municipality.

4.2.12 **Temporary Signage**: may include exterior banners or temporary window signs. These may be used for a number of reasons, such as special sales, events or holidays. This type of sign should conform to overall design criteria and size limitations. There is historic precedent for this type of sign for temporary or seasonal businesses.

4.3 UNACCEPTABLE TYPES OF SIGNAGE

The following types of signs are not considered acceptable for business signage within the area:

i) Flashing Signs
ii) Animated Signs
iii) Rotating Signs
iv) Signs on Satellite Dishes
v) Roof Signs (other than parapet signs)

4.4 MATERIALS

Materials chosen for signage should be durable enough to last for several years of continuous use, except for the special cases of temporary signage or banners. The materials must be well-crafted and appropriately designed in order to convey a good business image.

ENCOURAGED:

- wood: either flat, carved or sandblasted panels, preferably with a wooden border, or three dimensional wooden letters
- paint: either used on a sign board, or used directly on a building facade or glass
- tile: either mosaic signage or cut and routed tile backgrounds
- metal: used in sign hangers, or as three dimensional cast letters
- baked enamel on metal: used for flat fixed or projecting signage
- neon: cold cathode tubing (not to be confused with fluorescent tubing); this is most appropriate for window signage, but may be used for small outdoor signage. Acceptable as bent lettering, outlines or as frontlighting and washing
- incandescent lighting: may be used for direct illumination, for outlining, or directly in signage
- fabrics: for temporary signage, such as banners or flags, outdoor fabrics and oilcloths may be used
- other materials: in conjunction with other materials, either brick or marble and other stone may be used, depending on treatment, as part of freestanding permanent outdoor signs

DISCOURAGED:

~plastic of any type, either flat, painted or vacuum-formed, except for individual, dimensional formed letters (in suitable period typefaces) may be considered acceptable
~backlit fluorescent panels: not acceptable in any application
~exposed fluorescent tubing: should never be seen on the face of a building
~backlit translucent canopies: canopies should always be opaque, with signage painted on the front and illuminated from above.

These materials restrictions apply to all types of signage. Signs should always be opaque and directly lit rather than translucent and backlit. This rule should be strenuously followed.

4.5 SIGNAGE NUMBER AND SIZING

Only one fascia, flat-fixed, or under-canopy sign and one projecting sign are permitted for each business.

The area of signage should be directly based on the size of the building. Signage should always be directly related to the building or the businesses within. The following size limits are recommended for principal signage areas on each building:

4.5.1 Fascia or Flat-Fixed Signs

- total size: should not exceed 0.09 square metres (1 square foot) for each 30 lineal cm (1 foot) of principal street line building frontage;
- height: should not exceed 60 cm (2 ft.);
- length: should not exceed 90% of the width of the building.

4.5.2 Projecting Signs

- total size: should not exceed .046 square metres (0.5 square foot) for each 30 lineal cm (1 foot) of principal street line building frontage;
- signs should not be hung lower than 2.5 m (8 ft. 3 in.) and a clearance of 3 m (9 ft. 10 in.) is preferred

4.5.3 Under-Canopy Signs

- total size: should not exceed .37 m^2 (4 sq. ft.) per side;
- height: .3 m (1 ft.) maximum
- width: should not exceed the width of the canopy under which they are hung

4.5.4 Canopy Signage:

- total size: should not exceed 10% of the total canopy area
- height of lettering: 30 cm (12 in.) maximum
- width: lettering should extend for not more than 90% of the length of the valance

4.5.5 Window Signs:

- total size: should not exceed 30% of the window area or 50% of the glazed area of a door

4.5.6 Sandwich Board Signs:

- height: 1.0 m (3 ft.) maximum
- width: 0.6 m (2 ft.) maximum

Additional signage should be allowed to an absolute total maximum of 20% of the front facade wall area. This 20% should include the area of all signage, on the entire building. This would also include street address signage and business directory signs, but would exclude architectural signage. Any side wall signage used must be counted within this 20%, and must be no more than 8% of the total side wall area.

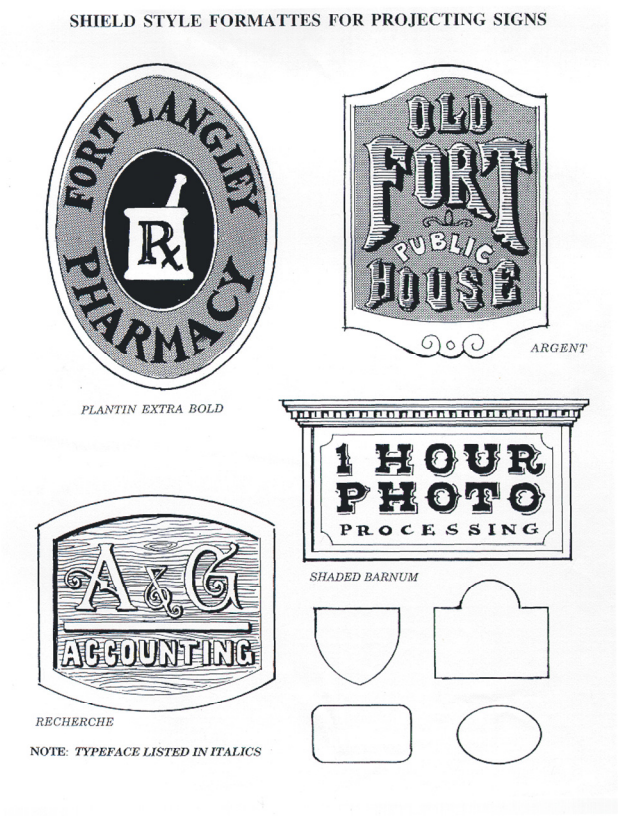
4.6 SIGNAGE SHAPES

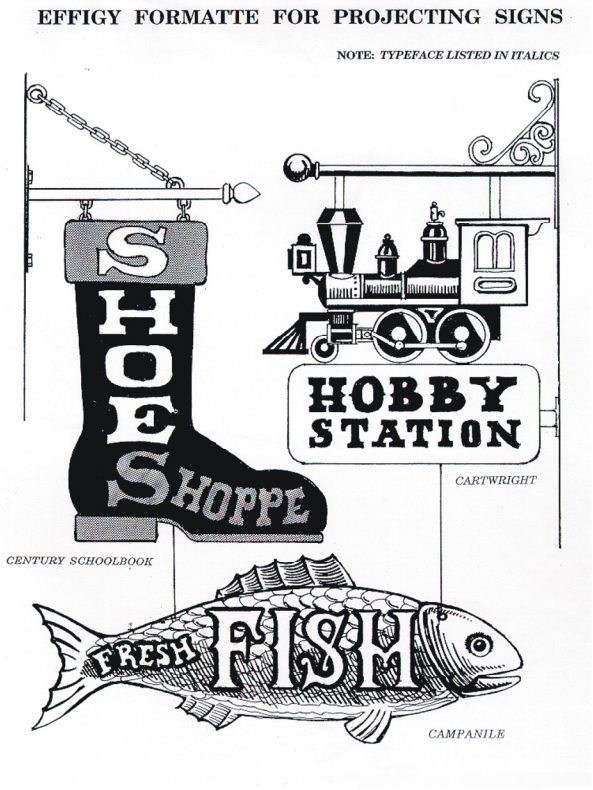
The shapes of signs in general should be derived from, and complementary to, each individual building. There are logical areas for the placement of signage, such as fascias and above entries, that will help determine the appropriate shape. Generally the most pleasing shapes are rectangular, circular and oval. Virtually all board signage should have a decorative wood trim border so as to avoid the look of cut-out plywood, or at the very least have a painted decorative border.

Projecting or flat fixed signs may also be in a shield or plaque shape, or may take the form of a sculptural cut-out which provides business identification, known as an effigy sign. These can be particularly effective; an example would be a boot effigy representing a shoe store.

Merchants are encouraged to display imaginative signs and are directed to historical precedent for inspiration.

Samples of recommended signage shapes are shown below:





4.7 TYPEFACE AND COLOUR

It is strongly recommended that all signage typefaces be of a serif type, to help provide a more traditional appearance. Painted lettering should have a drop shadow or a shadow outline added to increase apparent visual depth. Letters should appear to be equally spaced. There should be an absolute maximum of three typefaces on any sign, all from related type families; it is possible on most signs to use only one typeface, which may then be varied in line weight, size or mixed upper and lower case. Signage should generally have a border, either of wood trim or painted. Letters on wooden signs may be either applied flat (painted) raised or incised.

Samples of recommended typefaces are shown below:

Commonwealth

ABCDEFGHI
JKLMNOPQRSS
TUVWXYZ

&..,:;-'!?$

abcdefghijklmnop
qrssfuuwxyz

1234567890

GLYPTIC SHADED

ABCDEFGH
IJKLMNOPQR
STUVWXYZ

&.,:;-"?!$£

1234567890

CAXTONIAN

ABCDEFG
HIJKLMNOP
QRSTUVW
XYZ
abccdefghijkl
mnopqrstu
vwxyz
1234567890
&.,:;-"!?$£¢

Asteroid

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

&.::-"!?$

abcdefghhijklmmn
nopqrstuvwxyz

1234567890

CONCAVE

ABCDEFGHI

JKLMNOPQR
STUVWXYZ
(&.,:;-"!?s£)

1234567890

Lafayette

ABCDEFGHIJKLM
MNOPQRSTUVWWXYZ

abcdefghijklmno
pqrstuvwxyz
(&.,:;-""?*$£%)
1234567890

Cartwright

ABCDEFGHI
JKLMNOPQRS
TUVWXYZ
(&.,:;-"!?)
abcdefghijklmno
pqrstuvwxyz
1234567890

Recherche

ABCDEFGHI
JKLMNOPQRS
TUVWXYZ
abcdefghhijkklmmnnop
12345qrstuvwxyz67890
(&.,:;-"!?$£c)

Estienne

ABCDEFGHI
JKLMNOPQRSTU
VWXYZ
1234567890
abcdefghijklmno
pqrstuvwxyz
(&.,:;-'?!)

Bijou

AABCDERG
HIJKLMNOPQR
STUVWXYZ
&.,:;-"!?$£¢
abcdefghijklmno
pqrstuvwxyz
1234567890

Campanile

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
&.,:;-"!?$£¢
abcdefghijklmnopqr
stuvwxyz
1234567890

Colour should be carefully chosen to highlight the sign, but must also blend in with the overall colour scheme of the building. Signs should have no more than three colours, with one of the colours being black, gold or antique white. Fluorescent colours should not be used.

4.8 METHOD OF ATTACHMENT

Investigation into the condition of the structure should be undertaken prior to erecting a sign to ensure that no physical damage to the building occurs. Original materials on historic buildings should not be damaged by sign attachments. Expansion bolts in masonry walls should be anchored into the mortar so as not to harm brick or stone.

Sign fastenings should be inconspicuous unless they form an integral part of the sign design, in which case wood or wrought iron should be used. Sign attachments, turnbuckles and stays should be either galvanized or corrosion-resistant.

SECTION 5: LIGHTING

5.1 APPROPRIATE LIGHTING METHODS

The illumination of signs was historically accomplished by incandescent lights shining on the sign face; this is a pleasing and functional lighting solution. The following types of lighting are considered appropriate for business signage within the area:

i) Spotlighting: is the easiest lighting solution for outside signs. Strong focus lights may be used to illuminate from above, below, or to the side, or a row of concealed lights may be used to wash a sign with light. Lights used to illuminate a sign should be shielded from the eyes of the viewer to avoid glare. The source of light should always be a white, not a coloured, source.

ii) Neon Tubing: not to be confused with fluorescent tubing, this may be used for highlighting, outlining or typography. Coloured tubing may be used, but restraint should be used in the choice of colour.

Under no circumstances or in any application should fluorescent lights be used in any sign or canopy illumination.

5.2 ILLUMINATION OF BUILDING FACADES

Building facades may be discreetly illuminated by strategically placed spotlights shining down from the cornice or fascia. Light source should be concealed if possible and shielded from the eye of the viewer. Specific architectural details, such as cornice brackets or lettering, may also be highlighted with carefully focused spot lighting. This type of treatment will draw attention to details which might otherwise go unnoticed.

Additional highlighting may be provided by the integration of an incandescent lighting system into the canopy design, so that the canopy form is defined at night. Canopies should be opaque; when lit from above and below, they provide a strong architectural element complementary to the building.

5.3 APPROPRIATE LIGHTING FIXTURES AND INSTALLATION

The highlighting of an exterior facade may be accomplished in a number of ways:

i) Downlighting from the cornice area
ii) Uplighting from the fascia
iii) Spotlighting of specific areas, such as entries

All exterior lighting should be direct strong focus lights, positioned to avoid reflections; sodium vapor or fluorescent lighting should not be used. The incandescent fixtures which are appropriate include:

i) Recessed pot lights
ii) Turret-mounted spot-lights
iii) Industrial "gooseneck" fixtures

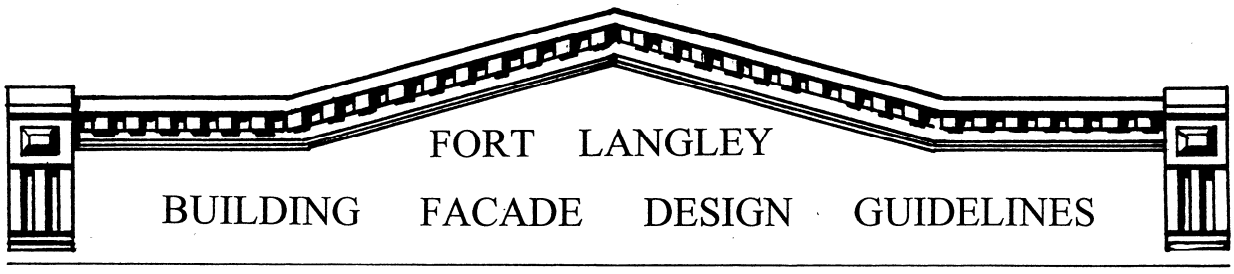
In most cases in downtown Fort Langley, the "gooseneck" fixtures are most appropriate, as they are historically accurate, and very flexible in application. They are especially useful in lighting cornices and parapet signs, and are in themselves an attractive feature.

Fort Langley has already re-instated the "frilled" lampshade for the new streetlights; it would be thematically consistent to also use these for individual buildings.

5.4 SHOPFRONT AND DISPLAY LIGHTING

Window display is the merchant's opportunity to present an effective image to the public, and it is an important part of retail marketing. It is important that the design and display of the shopfront match the character of the building's exterior; visual clutter should be minimized, and careful attention paid to the appearance of the windows. In the Historic Fort Langley commercial area there should be a consistency to the image presented to the street.

Lighting incorporated into storefronts and display windows should be incandescent; movable spotlighting is the most flexible form, and is recommended. Exposed fluorescent light fixtures should not be used in display windows if they are visible from the front of the building.



SECTION 6: SATELLITE DISH ANTENNAE

6.1 LOCATION, SIZE AND COLOUR

It is generally recognized that satellite dish antennae are inherently obtrusive and incongruous within an area of historic older buildings. The following guidelines should be used to minimize their impact on the character of the Historic Fort Langley commercial area:

i) Colour: The dish antennae should be painted to match the surrounding environment, or else in a neutral, muted colour. No advertising or lettering should appear on the dish. Dishes of polished metal or reflective surfaces should not be considered acceptable.

ii) Size: Dish antennae should not exceed 3 metres (10 feet) in diameter.

iii) Location: Dish antennae should be placed on the least visible part of the property. They should not be visible from primary street facades. If this cannot be avoided, they should be carefully screened. Connecting cables and wiring should similarly not be visible. If the dish is located at ground level, a solid or lattice enclosure should screen it in a style that is appropriate to the area and to the building. Landscaping may also be used to minimize the impact of the dish.

These are general guidelines only, and each satellite dish treatment should be judged on its own merits.

SECTION 7: FOLK ART OBJECTS

7.1 LOCATION, SIZE, COLOUR AND ILLUMINATION

Folk art has existed in every culture, past and present, Derived from many ethnic groups and extending over three centuries, Canadian folk art is varied. The collection and exhibition of folk art has only recently come into its own in Canada. The following guidelines should be used to ensure that folk art objects fit the character of the commercial area of historic Fort Langley:

i) Location: Folk art objects must be on the property where the business is located. The display of folk art should be directly related to the nature and product of the business.

ii) Size: The size of folk art objects should be proportional to the size of the building. Each folk art object should not exceed 9.7 cubic metres or 343 cubic feet (7 feet x 7 feet x 7 feet).

iii) Colour: Folk art objects should be painted to add to the surrounding environment. No advertising or lettering should appear on the folk art object.

iv) Illumination: Folk art objects in downtown Fort Langley should not be internally illuminated or lit.

v) Limit: Only one folk art object per business shall be permitted.

vi) Authenticity: Folk art object should be an original work, not a mass-produced piece or replica. An artist's statement would enhance the truthfulness and authenticity of folk art object. Any proposal to display folk art object should include an artist's statement and a detailed, coloured rendering.

These are general guidelines only, and each folk art object shall be judged on its own merits. The overall spirit of folk art should be humorous, colourful and happy.

June 5, 1995

Township of Langley
Est. 1873

BUSINESS SIGN APPROVAL PROCESS
(appended for reference only)

The regulations that affect business signs for operations located throughout the Township is the Township of Langley Sign Bylaw, as amended, no matter which part of the community your business is located in. In some cases, those regulations may be accompanied by design guidelines (e.g. development permit areas or the Heritage Conservation Area of Fort Langley (HCA). These regulations and guidelines have been put in place to keep people safe, to help owners from unknowingly placing themselves in jeopardy and, in the case of Fort Langley, to ensure the important ambiance of the Village is maintained.

You MUST have a Sign permit to erect any or all signs, which must also comply with the Township of Langley Sign Bylaw, as amended. In addition, here's the process to follow in the Fort Langley HCA:

1. Read the Fort Langley Building Façade Design Guidelines thoroughly

While Section 4 deals specifically with all type of signage, be sure to read other relevant sections (e.g. canopies and awnings, if your sign involves one of those.

2. Prepare a detailed plan

The more detail you can provide the better because it will go through the approval process faster.

You don't need to be an artist nor pay someone to draw what you intend to do. However, depending on the size, shape and attachment of the signs, a P. Eng. may be required to confirm the structural aspects of such signs. Simple sketches or a drawing on a photo or a combination of both is usually okay so long as you make sure the following details are noted on your plan.

- the type of sign you want (fascia, etc.)
- the dimensions of the actual sign, including height
- types of material(s) to be used
- the colours (including a notation where each colour is to be applied) and colour swatches
- how the sign is to be mounted and anchored, which may require engineering (provide detail)
- a sketched elevation that shows where on the building the sign is to be located including distances (e.g. from property lines)

If you need design inspiration, check the historic photos on the Museum's website at langleymuseum.org, do an on-line search for historic sign design or check out the local library or the Museum's small resource library.