

A GUIDELINE FOR SIGNS. OLD SACRAMENTO HISTORIC DISTRICT.

A GUIDELINE FOR SIGNS

Street Addresses and Sign Lighting

OLD SACRAMENTO HISTORIC DISTRICT

1849 - 1875

Merchant's Edition

City of Sacramento

July 1983

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PREFACE

Old Sacramento has become one of the most significant historic restoration projects in the nation. It not only preserves the rich heritage of California's early history for future generations, but also adds to the cultural and economic vitality of the City of Sacramento.

Sacramento is fortunate in having many of its early buildings still standing. Structures along the Sacramento River mark the landing places for prospectors and goods destined for the northern mining district during the '49 Gold Rush. From its beginning, Sacramento was the hub for all commercial, social and political activities for Central California. This pivotal role continued through the Nevada mining boom of the late 1850's and later in the 1860's as the terminus and major supply point for the first trans-continental railroad.

A substantial percentage of Sacramento's central business district between the years 1849 and 1875 is represented in the Historic District. Leading banks, the finest hotels, and offices for the railroad, steamboat and stage companies were located here, in the financial center and industrial heart of the community.

Public awareness of the need to preserve at least some of the more significant 19th Century structures was aroused in the early 1950's. Redevelopment of the central city, during the early 60's, established over three blocks of the old riverfront section of the city as an historic area. By the early 1970's, the Old Sacramento Historic District had become the focal point and symbol of the revitalization of downtown Sacramento.

The primary purpose of this manual is to assist developers, merchants, and occupants of Old Sacramento in preserving the historic character of the area.

Presented here are authenticated advertising and design details of the 19th Century for exterior signs, sign lighting and street addressing which can be used in the Historic District. While it is realized that no study of exterior advertising can be considered exhaustive, it is felt that sufficient information on historic sign types and their design characteristics has been uncovered to guarantee that authentic signs can be replicated if the guidelines are followed closely.

This handbook supersedes an earlier sign manual and is a comprehensive guide based, in part, on actual working experience with tenants of the District. It is a practical guide, addressing many questions pertaining to 19th Century advertising as well as the limitations on sign construction and installation required by today's safety standards. Wherever possible, technical terminology has been simplified.

For economy and added convenience, two versions of A GUIDELINE FOR SIGNS have been produced. A shortened version for District tenant's subtitled MERCHANT'S EDITION and the complete guidelines for those individuals or companies actually constructing signs entitled Sign Designer and Fabricator's Edition. Potential tenants of the Historic District should pay particular attention to sections of this document entitled THE COMMUNICATED MESSAGE and TYPICAL SIGN TYPES. Sign companies doing business in Old Sacramento are required to have a thorough understanding of all guidelines.

Equivalent page numbers in the Sign Designer and Fabricator's Edition are shown near the lower bound margin in brackets []

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I. INTRODUCTION

In order to accurately recapture the ambience of California's capital city during the third quarter of the 19th Century, Old Sacramento businesses must adopt advertising techniques and images from that period.

Almost all cities in the United States had similar kinds of signs during that era. In general, sign artists, writers and designers followed identical design principles in Sacramento as elsewhere, and research for this manual and the examples shown has been drawn from cities and towns throughout the United States. Special attention, however, is given to documenting the chronology of style change of sign elements in Sacramento.

19th Century businesses projected their advertising to reflect the traditional, accepted image of their enterprises. Businesses could be recognized by an expected "look", an almost subliminal form of advertising.

In many ways, exterior signs were a contradiction of their surroundings. Architecture popular during the time, was a revival of sophisticated classical styles of the old world. Signs, on the other hand, could best be characterized as bold--often overshadowing the architecture and the street scene.

The following guidelines outline and illustrate the correct sign features for historic period 1849-1875. Wherever possible, elements of design and layout should be copied exactly as portrayed in the guidelines.

All modern-use commercial signs within the Old Sacramento District should appropriately reflect the historic period's sign design principles and practices, including: sign type, location, shape, size, design, layout, the use of historic typefaces, graphic symbolism, color and construction detail.

This manual covers only permanent types of advertising and not the detailed information pertaining to broadsides and temporary paper, glass, canvas, wood or other short-term historic types of signs. Signs, street addresses and sign illumination should follow mainstream styles typical of the interpretive period. Extremes in design should be avoided. Symbols are given to assist sign designers and District tenant in this goal. In the text, a (C) denotes very common, (R) very rare, and the absence of a symbol indicates neither extreme. The majority of sign types installed in the District should be in the (C) classification. In Section V, TYPICAL SIGN TYPES, an additional indication is given as to the maximum number of some sign types which should be present at one time in the District: (R-#). Some sign formats were historically rare and therefore should be avoided today as well. (X) denotes an unacceptable and incorrect element of sign design.

Questions or problems concerning sign regulations should be directed to the Sacramento Museum and History Division of the Department of Community Services, 1930 J Street, Sacramento, California 95814, (916) 447-2958

KEY TO SYMBOLS USED TO INDICATE THE FREQUENCY OF OCCURRENCE OF ELEMENTS OF SIGN DESIGN, SIGN TYPE, STREET ADDRESS OR SIGN LIGHTING

<p>(C) Historically very common. Prevalant element of sign design or sign type. It should be noted that rules for designing signs were never rigidly absolute. Variations did occur. However, sign painters who deviated from the unwritten laws risked criticism. Most strove to stay within the stylistic bounds of their day. Merchants also attempted to stay within the accepted advertising limits.</p>	<p>(R) Rare and restricted element of sign design. These sign characteristics should, in general, be avoided.</p> <p>(R-3) Rare sign type. A maximum of 3 signs (example shown) of this type should be present at any time in the Historic District.</p>	<p>() The absence of symbols indicates neither very common nor rare.</p> <p>(X) An unacceptable or incorrect sign detail.</p>
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II. PURPOSE OF SIGN GUIDELINES

The purposes for the sign guidelines outlined in this manual are to:

- Encourage signs which, by their design, integrate and harmonize with the buildings and sites they occupy, while eliminating excessive and confusing sign displays.
- Preserve and improve the historic ambience of the Old Sacramento Historic District as a place to live and work, and to make it an attraction for non-residents who come to visit or trade.
- Safeguard and enhance property values.
- Protect public and private investment in buildings and open spaces.
- Eliminate potential hazards to pedestrians.

III. OLD SACRAMENTO SIGN GUIDELINES

A. DEFINITION OF A SIGN

A sign includes any symbol, device, image, poster, flag, banner, billboard, design or directional indicator used for advertising purposes; whether painted, attached, erected or otherwise maintained on any premise; containing any words, letters or part of letters, figures, numerals, phrases, sentences, emblems, devices, trade names, or trademarks; anything which is used to designate an individual, firm, association, corporation, profession, business, street address, commodity, or product; and is visible within the Old Sacramento District.

Furthermore, the definition of a sign is expanded to include all necessary appurtenances for a sign to function, including, for example, sign support hardware, flagpoles and lighting.

The sign regulations are to be rigorously enforced for the following signs: 1) All exterior signs which occur within the boundaries of the Historic District. 2) Interior signs, visible from the exterior of a building, occurring within the space delimited by the inside face of an exterior wall and the exterior surface of that wall. This includes all signs painted on windows and glass doors and signs placed directly behind glazed portions of exterior walls. The intent of the sign regulations is to encourage interior signs which maintain the historic character of the District when viewed from the street.

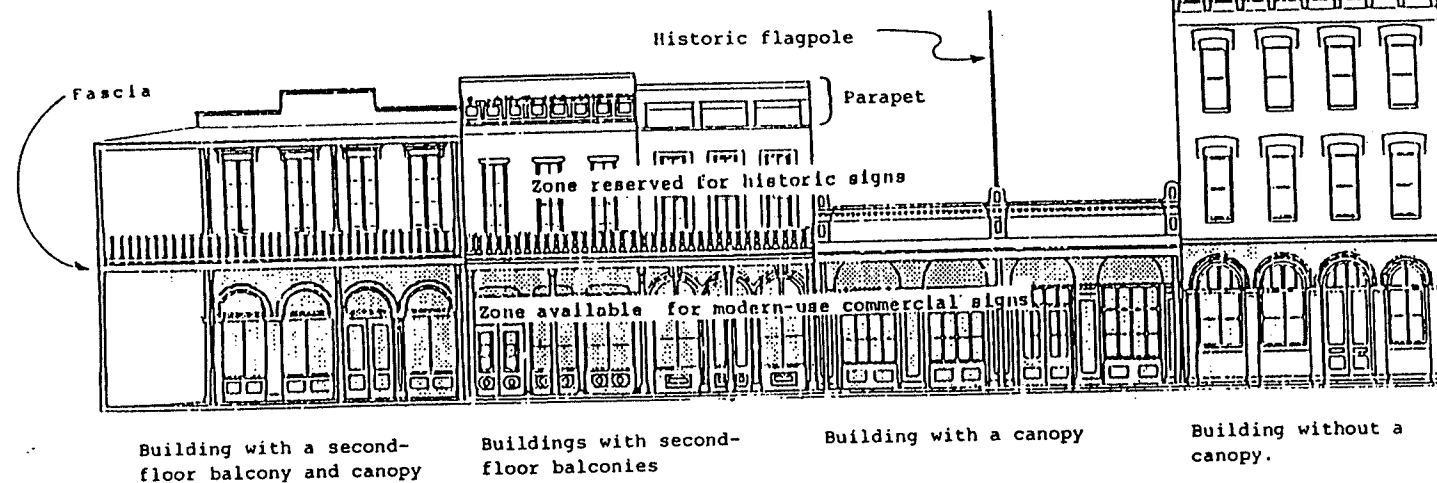
B. LIMITS ON SIGN LOCATIONS

Within the Old Sacramento Historic District, signs have been divided into two groups--historic and modern use commercial. In order to preserve the original historic character of the buildings, many historic signs are being restored to their original locations and standards are established for the number and potential mounting locations of new, modern-use commercial signs. Building exteriors should not be overwhelmed with signs.

All space above and including the fascia (see diagram) of the first floor canopy structure to the top of a building's parapet is reserved exclusively for historic signs. Historic signs are defined as advertisements and building identifications which were located on specific buildings during the interpretive period (1849-1875). These are verifiable and can be found in historic photographs and drawings of the same period. These signs are considered part of the fixed historic architecture.

All modern-use commercial signs on the front of the buildings within the District are to be confined between the underside of the canopy structure and the top of the wooden sidewalk. (On some structures, this upper boundary is an imaginary line drawn between the first and second floor windows or door openings.) The only exceptions are free-standing, pole-mounted signs which may project slightly above this demarcation.

Rear wall and alley modern use commercial signs are restricted to the street floor and basement levels of Historic District buildings.
The lower grade in the alley, in effect, allows modern-use commercial signs to be installed on the two lower levels of most buildings.



A typical streetscape in the Old Sacramento Historic District. The shaded area indicates the zone available for modern-use commercial signs.

IV. ELEMENTS OF 19TH CENTURY SIGNS

The following elements of design are common to exterior advertising for the years 1849 through 1875. Exterior signs should follow these design principles to produce signs representative of the time span of the District.

A. THE COMMUNICATED MESSAGE

Merchants must use brief and direct printed words on their signs communicating products or services offered for sale. There should be little question about the line of merchandise a firm sells based upon its signs. To "individualize" a business identity, entrepreneurs may use their own name or an historically appropriate fictitious surname as part of the business' title. Exterior signs may emphasize the owner's surname more than products, once a firm has been established.

Historically (unlike the current advertising trend) colorful or fictitious business titles were restricted to specific groups of enterprises. These included primarily, saloons, restaurants and hotels. Accordingly, fictitious business names today should only be used by these same businesses.

Generic product symbols and product displays can be used by specific groups of businesses. However, Logos should not be used on exterior signs (see Logos).

THE COMMUNICATED MESSAGE outlines correct methods for using written words, language, logo substitutes, product symbols and displays in exterior advertising.

I. WRITTEN WORDS

- a. Historically, a sign's message was almost always totally composed of lettering. Graphics were relatively rare, on exterior signs.
- b. Most signs advertised a single building tenant or enterprise. Joint signs, advertising more than one business, were rare. Directories on the exteriors, were also not common.
- c. Straight-forward sign copy-relaying product, service and ownership [the name(s) of the owner(s)] information was the most popular format for retail, wholesale and manufacturing enterprises. Only rarely, was a thematic, non-product, service or ownership oriented word used for advertising these business types.
 - (1) A sign's message could:
 - (a) Be limited to:
 - 1) Product information. Examples: HARDWARE.; CARPETS & OIL CLOTHS.
 - 2) Service Information. Examples: FIRE & MARINE INSURANCE AGENCY.; DENTIST.
 - 3) Ownership information. Examples: M. FRANK.; H.R. COVEY & CO.
 - (b) Advertise both ownership and product or services being offered. Example: GRAHAM'S DRUG STORE.; PAGE, BACON & CO. BANKERS.
 - (c) A business might use a series of two or more signs to convey its complete advertising message. One sign might contain only proprietary information. Others, the products or services being offered.
 - (2) If an owner's name was included in a sign, one of the following was most likely true:
 - (a) Only the last name was used. Example: SMITH.
 - (b) The last name was utilized, preceded by

one or two initials. Example: SMITH.
R.H. SMITH.

- (c) The last name was followed by an apostrophe ('s). Example: SMITH'S.
 - (d) In a partnership, two last names were used with an ampersand (&) joining them. Example: SMITH & JONES.
 - (e) In a partnership, a last name with or without preceding initial(s) followed by "and Company" usually abbreviated (& Co.), or "and Brother(s)" normally shortened to (& BRO. or BROS.)
Example: SMITH & CO.; R.SMITH & CO.; SMITH, JONES & CO.; SMITH & BRO.(BROS.)
 - (f) If a woman owned a business, "Mrs." sometimes preceded (a), (b), (c) or (e) above, whether or not the owner was married. During the 19th Century, the use of the prefix "Mrs." was different than today. It not only indicated a married female but also any woman who had reached adulthood. This designation was a traditional European (German) symbol of maturity and respect. Example: MRS. SMITH; MRS. SMITH & CO.
- (3) A business often emphasized whether it was a wholesaler, retailer, importer, manufacturer, agent or jobber.
 - (4) The phrase "DEALER IN..." was commonly incorporated into a sign's text.
 - (5) News, tobacco merchants, hide dealers and occasionally other businesses sometimes use the concluding word "DEPOT".
 - (6) Exterior signs often used short connective words including: FOR, TO, AND, BY, IN, OF.
 - (7) The conjunction "and" was commonly replaced by an ampersand (&).
 - (8) At the conclusion of a sign message listing products, an abbreviation for "et cetera" was frequently used. This was especially common on wall-mounted

signs. During the historic period, "& c." was used as an abbreviation for "et cetera". Often two of these symbol combinations were used in succession - "& c. & c." The "c" was most commonly a lower case letter. The paired abbreviation "Etc. Etc." was also used on occasion.

- (8) Descriptive words or brief statements on wall-mounted signs were occasionally used to indicate the quality of merchandise a business was selling; the quality of service that was being offered; the selection of goods on hand; or the degree of expertise an owner had in a particular field. Examples of the types of words and phrases used historically are:

FANCY.....	GENERAL AGENTS.
FINE.....	CONSTANTLY ON HAND.
LOW PRICES.	A FULL ASSORTMENT.
HONEST GOODS.	EVERY DESCRIPTION.
CELEBRATED.	MADE TO ORDER.
ALL SIZES.	TRIMMED TO ORDER.
EVERY STYLE.	
SUCCESSORS TO..	
ONE PRICE ONLY.	
WARRANTED THE BEST.	
EVERYTHING FIRST CLASS.	
OF THE LATEST STYLE.	
AT THE LOWEST RATES (OR PRICES).	
MADE AT THE SHORTEST NOTICE.	
EXECUTED WITH NEATNESS AND DISPATCH.	
CAREFULLY REPAIRED. (AND WARRANTED).	
PARTICULAR ATTENTION PAID (GIVEN TO).	
WILL BE ATTENDED TO AT THE SHORTEST NOTICE.	
ALL ORDERS PROMPTLY EXECUTED.	
EXCELS ALL OTHERS.	
UNEQUALED IN THE WORLD.	
GUARANTEED OR MONEY RETURNED.	
SALE AGENTS IN CALIFORNIA.	
FOR SALE HERE ONLY.	

- d. Saloons, hotels (houses), restaurants, stables, newspapers, and theaters regularly used a thematic approach in their advertising. These words often reflected a

geographic, ethnic, democratic, patriotic, picturesque or romantic idea of time. For other types of businesses, however, the thematic approach was used by themselves or preceded the actual business type of these exterior signs; i.e., PIONEER SALOON, GOLDEN EAGLE or GOLDEN EAGLE HOTEL, etc. In Sacramento, theme words include:

PIONEER	CHICAGO	ALTA
(GOLDEN) EAGLE	SUTTER	ALHAMBRA
UNION	LAKE	CONCERT
O.K.	STAR	GLOBE
CALIFORNIA	TEHAMA	IDAHO
SACRAMENTO	METROPOLITAN	WESTERN
MINER'S	CINCINNATI	FLORENCE
YOLO	EUREKA	GRAND
NEW ENGLAND	MECHANIC'S	DEMOCRATIC
PEOPLE'S	UNITED STATES(U.S.)	EASTERN
AMERICAN	NEW YORK	FRENCH
		(DE FRANCE)
BOSTON	(NEW) ORLEANS	DE PARIS
CITY	ARCADE	PACIFIC
CLIPPER	CAPITOL	EMPIRE
MARYSVILLE	UNIVERSAL	PHOENIX
STATE	EL DORADO	CENTRAL
VERANDAH	CHEAP JOHN (An exception used only for a retail store)	

In addition, saloons and restaurants had the following legends:

OUR HOUSE	DIANA	OUR HOME
OUR CORNER	FASHION	HEADQUARTERS
HOLE IN THE WALL	GEM	BLUE WING
LOUISIANA	MAGNOLIA	ELEPHANT

- e. It should be noted the word "EXCHANGE" could often be found used in association with banks and saloons.
- f. The street address was often incorporated into the

design of an exterior sign, see section entitled STREET NUMBERS ON SIGNS, on page 101 for details.

- (1) Occasionally, if a business occupied a location other than the street level of a building, an indication was given as to its location. Appropriate phrases include "Above...store", "2nd STORY", "UPSTAIRS", or "ROOM (NO.)..." This message was usually scaled down in size from the rest of the sign's text. The location statement could also be encircled by a decorative design to set it off on the sign. See page 43 for an example.
- g. The following are the principal advertising messages found on historic exterior signs. These sign texts were copied directly from photographs dating from the years 1849-75.

HARDWARE.
PAINTING.
CATHOLIC BOOKS.
CLOTHING.
CLOTHING WAREHOUSE.
ALE HOUSE.
SALOON.
DR. BURBANK, DENTIST.
DAVIS & SEGER.
STORAGE.
J. GRIFFITH.
SUTTER IRON WORKS.
BANKING HOUSE.
SABATIE & MAUBEC.
BAR FIXTURES.
TAPPAN & CO.
PACIFIC HOUSE.
GENERAL MERCHANDISE.
DRUGS.
BOOKS & STATIONERY.
WOOLE'S SHIRT DEPOT.
POST OFFICE.

ASSAY OFFICE.
CLOAK, BONNET &
FANCY GOODS.
STAGE OFFICE.
DAGUERREAN GALLERY.
GAS FITTING.
DUNCAN & CO.
ATLANTIC & EUROPEAN
EXPRESS.
Wm. T. COLEMAN & CO.
DR. PROVOST.
UNION SALOON.
ORLEANS HOTEL.
WARM & COLD BATHS.
D.L. ROSS.
NEWS DEPOT.
BOOK STORE.
MILLINERY.
REFRESHMENT.
CRAWFORD HOUSE.
ATLANTIC EXCHANGE.
METROPOLITAN BATHS.

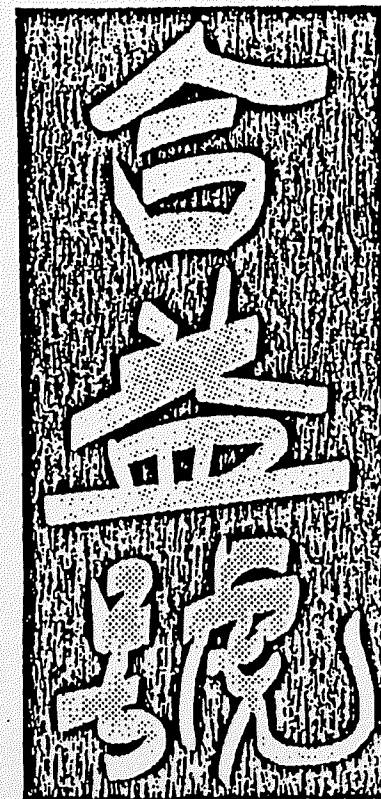
WASHING AND IRONING.
LITERARY DEPOT.
CLOTHING, DRY GOODS, BOOTS & SHOES.
SMITH & PORTER'S COFFEE HOUSE.
YEE WA LEE. CALIFORNIA LAUNDRY.
JOHNSON'S CONFECTIONARY & BAKERY.
H.J. BRENDLINGER. TOBACCO & CIGARS.
CHAMBERLAIN'S AMBROTYPE & PHOTOGRAPHIC GALLERY.
BAKERY, BOOTS, SHOES, LEATHER & FINDINGS.
CROOKS, SPERM & POLAR OIL, CHANDELIER & LAMP
STORE.
MCCOLGAN & O'KANE. SADDLES AND HARNESS.
R.S.MAYEN. ATTORNEY AT LAW.
FANCY STORE, TOYS WHOLESALE.
SHOE & RUBBER WAREHOUSE.
LEVI ELDRIDGE'S CARPET STORE. one door above.
T.N. & C.W. TOWN. BOOK & JOB PRINTING.
HAT, CLOTHING, BOOTS & SHOES.
GROCERIES & LIQUOR. L.F. BARTELS & CO.
DRUGS, PAINTS, OILS, GLASS, FANCY GOODS.
MEDICINES, FANCY GOODS AND TOILET ARTICLES.
WELLS, FARGO & CO. EXPRESS OFFICE.
CHA'S FEES. DEALER IN CIGARS AND TOBACCO.
J. SAMUEL. MERCHANT TAILOR, CUTTING, CLEANING
& REPAIRING DONE TO ORDER.
HARDWARE, STOVES, CHEMICALS, PAINTS, OILS,
GLASS, FANCY GOODS.
REED & CO. 117 PHOTOGRAPHERS.

705 HOP, YIK & CO. 705

2. LANGUAGE

Historically, the majority of sign texts in the Old Sacramento District, were written in the English language. However, some foreign languages, including German, French, Spanish and Chinese, were used occasionally. The text of these messages were almost always duplicated elsewhere on the exterior of the building in English. Signs incorporating foreign languages were otherwise identical in design and construction to signs shown in this manual.

Illustrated above and to the right are typical sign combinations using two languages for advertising. Except for the street number (705), both signs repeat the same text, in different languages.



3. LOGOS

Logos are not permitted on exterior signs. Logos, unusual sign formats, unique emblems and insignias were not common and even rarer in exterior advertising from the interpretive period. Merchants of the period strove to stay within the bounds of the popularly accepted advertising idiosyncracies of their era which did not include the use of logos. Logos will not be permitted on today's modern-use signs in order to recapture this aspect of advertising.

A standardized system for product and service symbols was occasionally incorporated into a sign's design during the historic period. These symbols, however, were not treated as logos. See PRODUCT SYMBOLS AND DISPLAYS section on page 21.

If a more modern, unified image in advertising is desired by a building tenant within the Historic District, an approved exterior sign, with text totally composed of words, could readily set that image, being repeated in business cards, stationary, bags, etc. A word of caution--the format in which a sign text is presented was never considered very important during the historic period. A sign's location on a building facade determined the sign type and sign board shape which was adopted. Therefore, if an exterior sign design is adopted as a business symbol, it may be limited in its exterior use. See Section V, TYPICAL SIGN TYPES, beginning on page 27.

An exterior sign printed on business cards, stationary, paper bags, etc., may serve the function of a logo.



4. PRODUCT SYMBOLS AND DISPLAYS

Most exterior signs used simple, straight-forward advertising of written words to convey their messages. For some businesses, however, specialized symbols became synonymous with particular enterprises. The mortar and pestle, for example, is probably familiar to everyone as an advertisement for drug stores.

In addition to symbols, some businesses commonly used displays of products sold by the establishment as a means for advertising. It was not uncommon for a store specializing in men's clothing to display men's coats or shirts outdoors near the entrance of the business.

Some business types used both product displays and symbols for advertising. An example is men's footwear-a business which commonly used the boot for product symbol and for product display.

Product symbols and displays acted as supplements to more conventional signs. Not every merchant involved in trades traditionally designated by symbols or displays, used them. Many businesses operated without these additional advertisements.

PRODUCT SYMBOLS

During the era reflected by the Old Sacramento Historic District, graphics on exterior signs were product, service, or trade oriented-directly illustrating the goods or services offered by the establishment. These symbols should not be considered logos because of their generic use. More than one business on a city block could utilize the identical symbol. Product symbols were finite in number and very standardized throughout the country. It should be emphasized that during the 19th Century, a majority of business types did not use product symbols for advertising.

Symbolic representation of word elements on a sign other than for a particular product or service, were rare. One might consider the elephant, a common mining or boom town saloon name and graphic image, to be a contradiction to this general rule. However, this symbol relates to "Seeing the Elephant", a popular 19th Century folk theme, universally understood to mean saloon when displayed as a symbol.

Seventeenth and Eighteenth Century European and Colonial American heraldic or symbolic signs (using animals or other caricatures) were extremely rare. During the research for this manual, no examples were discovered to have been used historically in Old Sacramento.

Product symbols were, principally, oriented toward attracting business off the street--not sidewalk foot traffic. Many symbols were made larger than life-size, and were displayed between the top of the building and the first floor canopy structure. Rarely were these symbols used below a first floor canopy. Because of the restrictions placed on the location of modern-use commercial signs, the predominant mode for product symbol presentation will be via pole-mounted installations wherever sidewalks have weather protection.

Generally, product symbols were displayed alone. Much less commonly, they were combined into one of the more conventional sign formats illustrated in this manual. Many of these symbols were constructed of wood and sheet metal as three-dimensional objects. Others were painted on flat wooden boards in a manner which gave them the appearance of having depth and dimension. Some flat boards were also cut-out into the shape of a product symbol. A range of minor variations occurred in the actual design of the symbols. As stated, most of them were oversized.

Realistic color representations of products-not abstract, stylized drawings-should be used in reproducing 19th Century product symbols. Modern graphic production techniques such as air brushing or silk screens are to be discouraged. (Note that in order to facilitate printing of this manual, product symbol illustrations have been simplified.)

The symbols listed are typical of those found in an inland city of medium size, such as Sacramento. Other larger, coastal cities would have had additional symbols because of their size and location. These would include symbols for the sale of navigation instruments and fresh fish.

Some of the listed symbols are no longer applicable to modern commercial development within the Old Sacramento District. The complete list is shown only to make this section comprehensive.

PRODUCT DISPLAYS

Direct display of goods for sale was another method used to advertise certain types of businesses. Many did not use this sales technique, however. In 1850, Sacramento passed ordinances forbidding the sale and storage of goods on the sidewalk. This space did not belong to the store owner, but rather to the city. Sacramento, like most other cities, however, was never able to completely abate this form of advertising. It also must not be forgotten that the original street surfaces were dirt, and goods displayed outdoors were subject to soilage. Vandalism and theft were also potential concerns during the past, as today. Consequently, heavy, durable goods, such as large pieces of hardware, were the most commonly displayed product outdoors. Light-weight, low-value goods, which included tinware and small brooms, were often tied or wired together as "display strings" hung from a

nail or wooden peg on a canopy column or on a building face. Most businesses dealing in "high class" or valuable merchandise, displayed their wares indoors and/or in display windows.

The introduction of product displays as an accepted method of advertising for current tenants of the Historic District raises a major concern. Many items sold today were not available during the historic interpretive period of the District and outdoor displays of such items as plastic toys, automobiles and airplanes would be disruptive to the District's goal of recreating the historic character of the 1849-1875 period. Consequently, only materials available during the interpretive era of the District, as outlined in the text, will be permitted for outdoor advertising.

The following listing indicates the appropriate symbols and product displays used during the Old Sacramento time frame. Product symbols and displays will be restricted to those listed. Symbols and displays will only be permitted when they are representative of the business type that the symbol and displays typified historically.

BUSINESS TYPESYMBOL OR DISPLAY

Pharmacist	Mortar with Pestle
Tailor	Men's Coat or Shirt
Boot/Shoe Dealer	Men's Boot
Saloon/Auction House	Elephant*
Broom Maker/Dealer	Broom and Brushes
Barbershop	Barber Pole
Watchmaker/Jeweler	Pocket Watch
Optician	Eye Glasses
Photographer	Camera/Photographs
Saloon: China Dealer	Pitcher
Carpet Dealer	Rugs
Hardware Dealer	Agriculture Imple- ments/Hardware
Hotels, Theaters, Saloon, Billiards	Special Gas Lamp
Stable	Horse
Tack and Harness Shop	Saddle
Cooper	Barrel
Book and Stationary Store	Book
Haberdasher	Top Hat
Gunsmith	Rifle
Cigar Dealer	Wooden Indian
Tinsmith	Tinware

* One of the few saloon themes illustrated by a graphic image

<u>BUSINESS TYPE</u>	<u>SYMBOL OR DISPLAY</u>
Leather Goods	Glove
Meat Store	Steer
Stage Office	Stage Coach
Hotel	Inn Shaped Sign
Newspaper/Post Office	Writing Desk
Furniture	Furniture
Sewing Machines	Sewing Machine
Fresh Produce	Fruit and Vegetables
Stone Cutter	Stone Monuments
Perfume/Lamp Oil	Whale or Pig
Fire Department	Fire Fighting Equipment
Hospitality**	Deer or Elks Horns
Theater	Billboard
Hotel, Public Structure, Signaling	Flagpole
Dry Goods	Blankets
Star Theme Businesses**	Five Pointed Star
Wood Carver	Carved Wood Signs
Eagle or "American" Business Themes **	Eagle or federal shield
Direction**	Human Hand

** Universal symbols not restricted to specific business types

V. TYPICAL SIGN TYPES

Sign designers of the 19th Century were quite resourceful in their ability to utilize building surface geometry for advertising. The exterior configuration of a structure often determined the types of signs that were used.

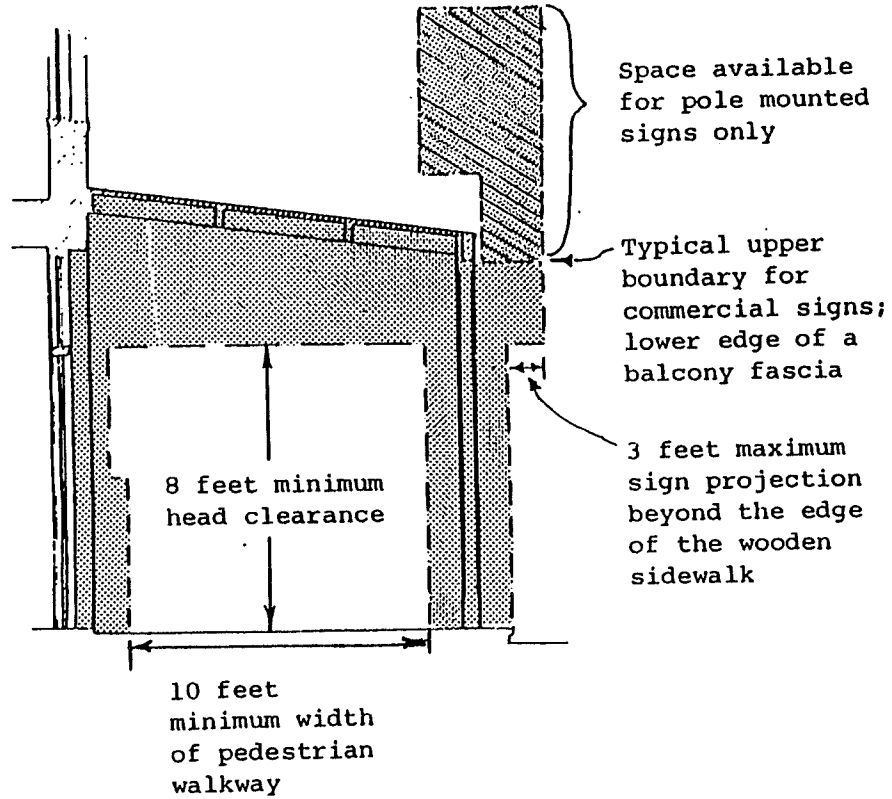
Many of Old Sacramento's buildings dating from the 1849 to mid 1850's period, were canopy or balcony-less structures. Cantilevered balconies, which projected only a short distance away from a building's face, were conversely, quite common. It was only by the late 1850's or early 1860's that the large canopy and balcony structures became standard in Sacramento. Then, as well as today, these architectural details, or their absence, dictated the principal advertising techniques which could be utilized on exterior facades.

Today, in order to insure public safety, certain limitations have been placed on commercial sign installations. These include:

- (1) A continuous 10 foot wide pedestrian way, free of signs and other obstructions, must be maintained on the street facade sidewalk of all historic structures within the District.
- (2) All signs suspended over pedestrian paths must be installed a minimum of 8 feet above adjacent walkway surfaces.
- (3) No part of a sign will be permitted to project into a street right-of-way a distance greater than three feet.

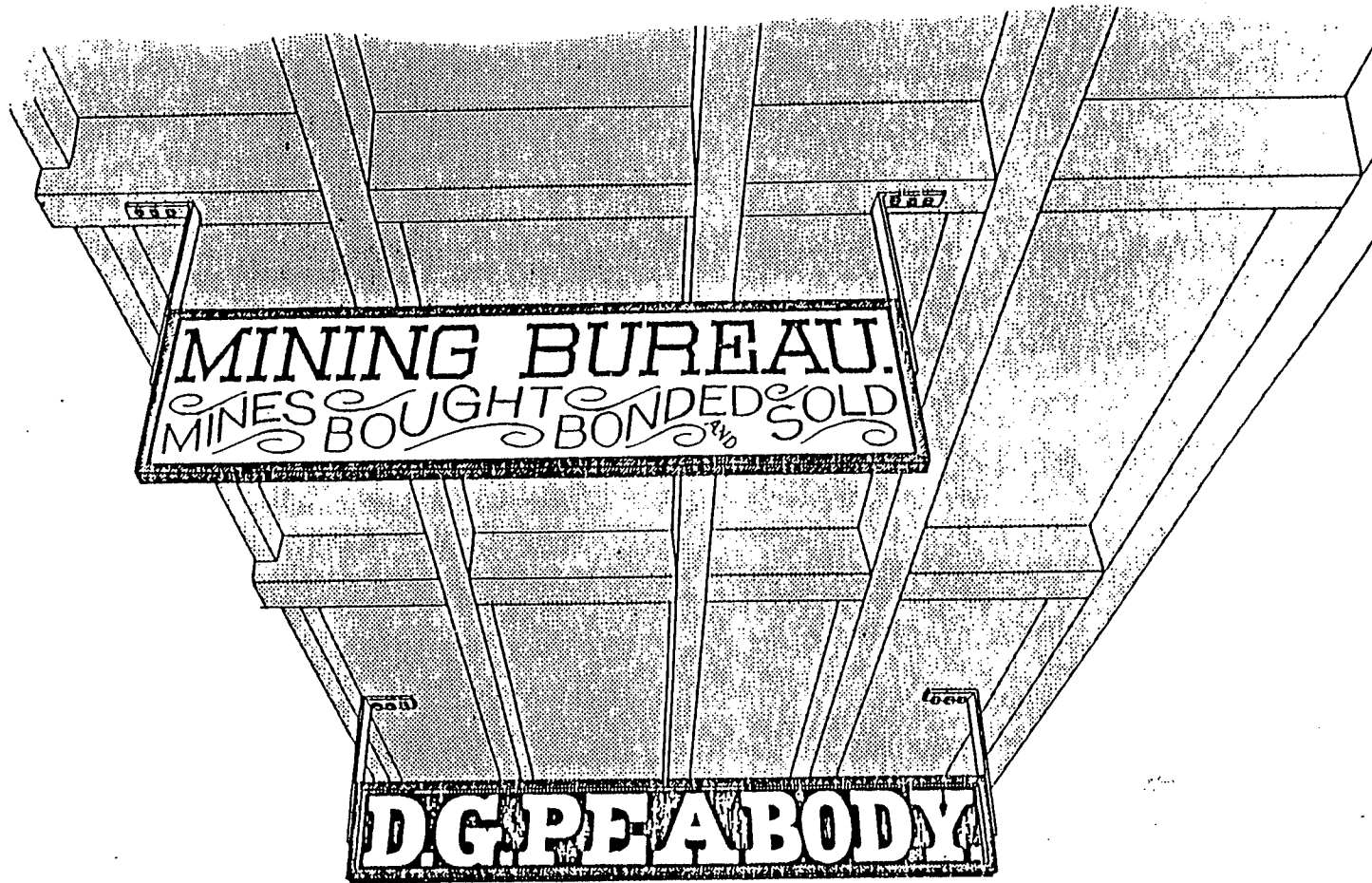
Typical Street Facade Cross-section

Shaded area indicates
space available for
commercial signs.



A. STREET FACADE SIGNS

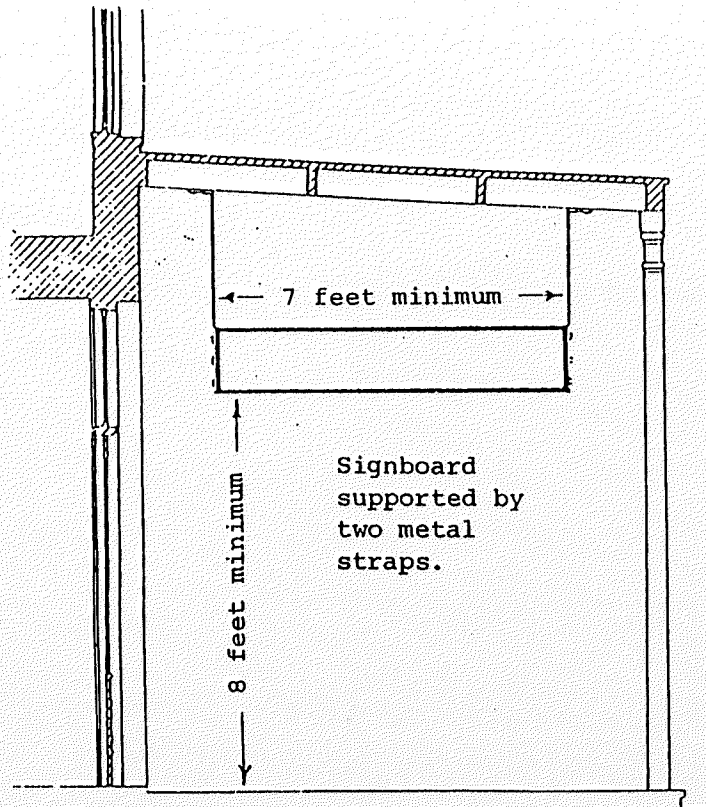
All modern commercial exterior signs shall be of a basic design appropriate for the Old Sacramento Historic District. Commercial sign types permitted on the street facade of buildings, are presented on the following pages,



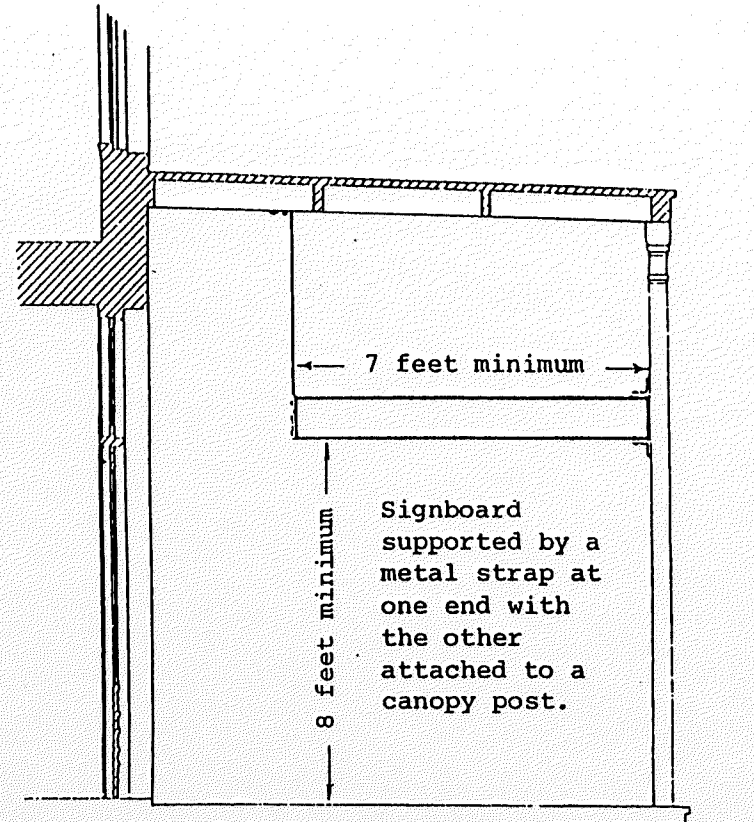
1. HORIZONTAL, DOUBLE-FACED, FRAMED, WOODEN SIGN-BOARD, MOUNTED PERPENDICULAR TO THE BUILDING FACE, SUPPORTED AT TWO OR MORE POINTS AND INSTALLED BELOW THE CANOPY OR BALCONY STRUCTURE.

(C)

INSTALLATION VARIATIONS (1a-1e).

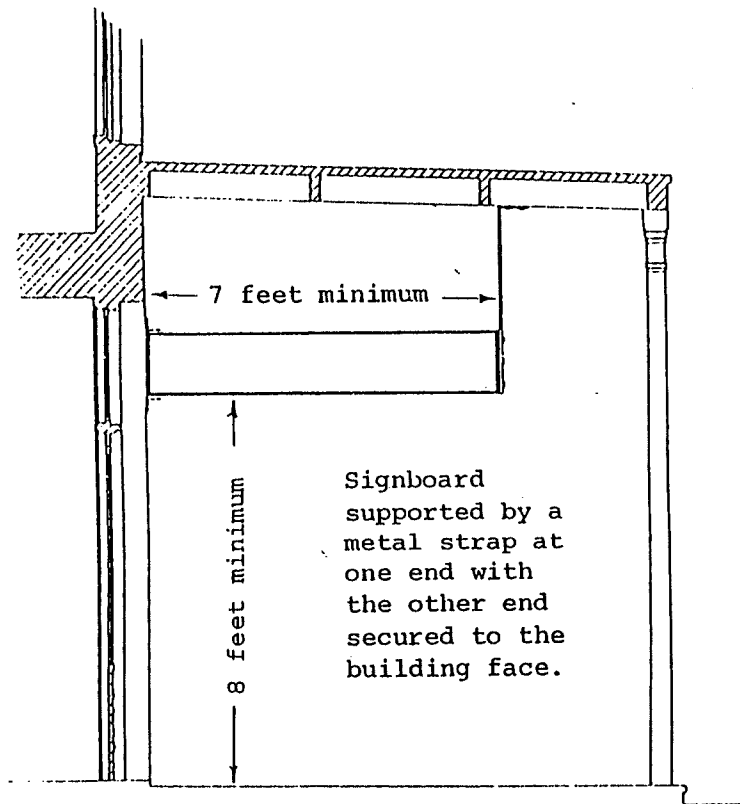


1a. (C)



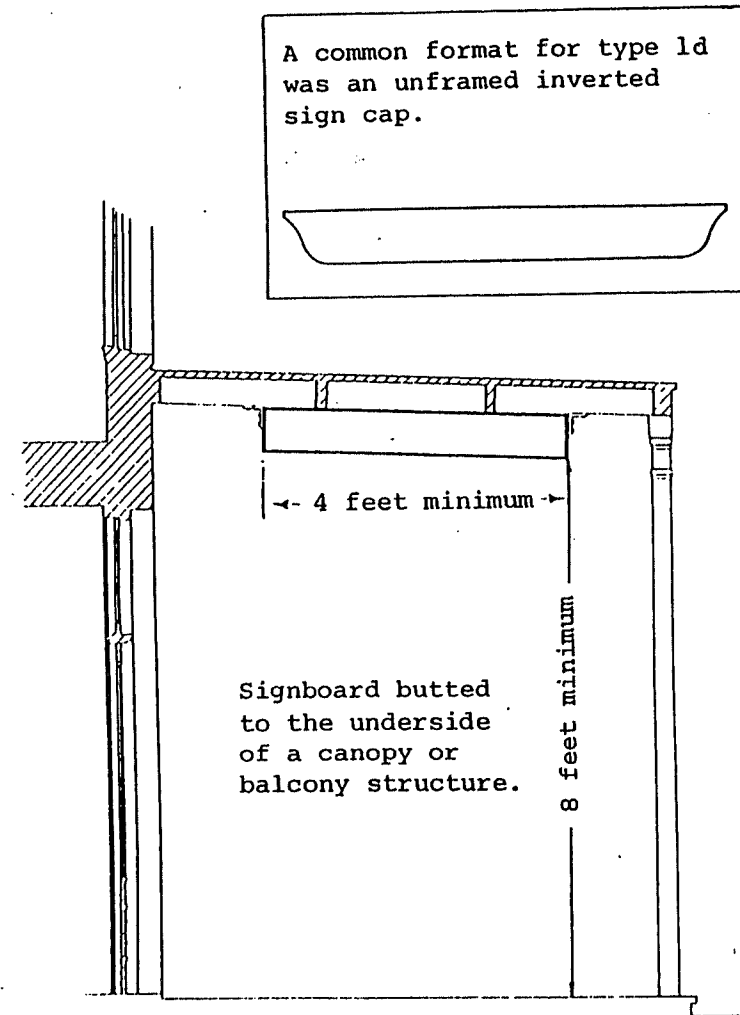
1b. (C)

Most signs must be a minimum of seven feet long to be in proper scale with the historic buildings. The exceptions are signs attached flush beneath a building's canopy, as in example "d". These may be a minimum of four feet in length. Sign example "e", which spans the sidewalk, must be at least ten feet long. All signs must be installed a minimum of eight feet above the sidewalk.



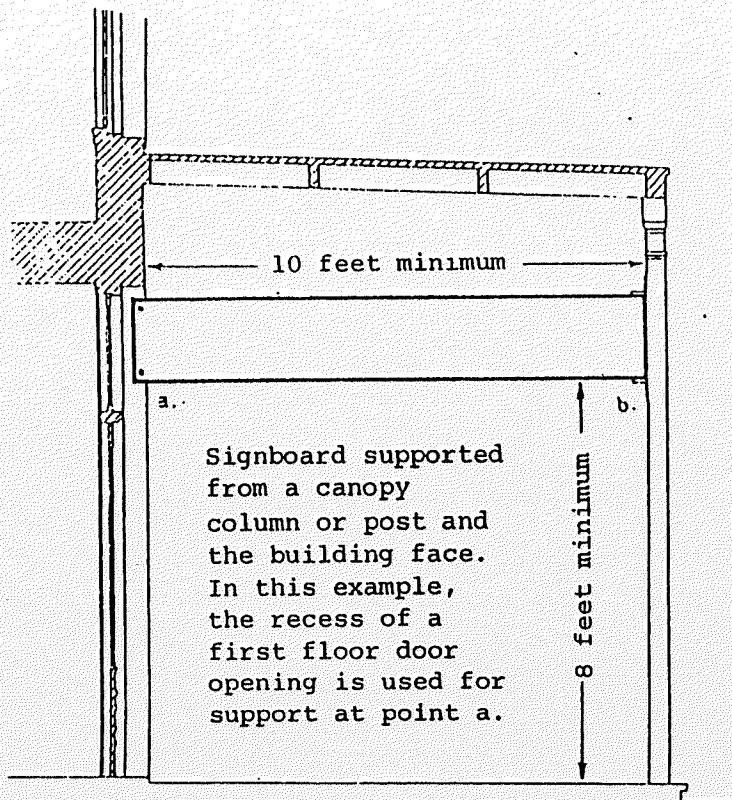
1c.

(C)



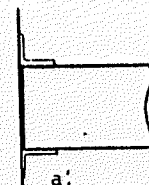
1d.

Alternate attachment methods for sign installation e.
(a' and b').

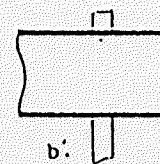


le. (C)

Sign end attached to the face of a building.



Sign attached to the side of a post.

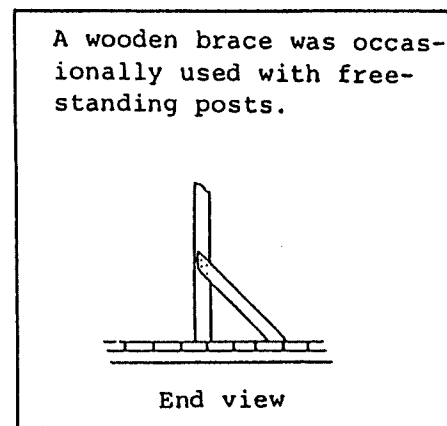
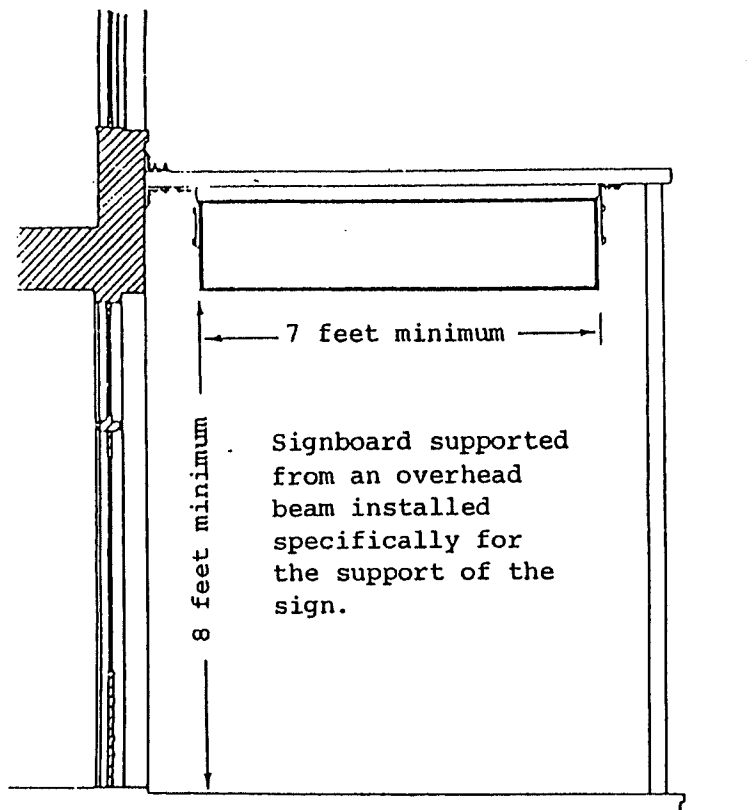


Note:

Sign word layout on the reverse side of installation b' would be shortened.

2. HORIZONTAL, DOUBLE-FACED, FRAMED, WOODEN SIGN, MOUNTED PERPENDICULAR TO THE BUILDING FACE, SUSPENDED FROM AN OVERHEAD BEAM. The beam is supported by the building face and a free-standing post mounted at the edge of the sidewalk.* These signs must be a minimum of seven feet long.

(R-2)

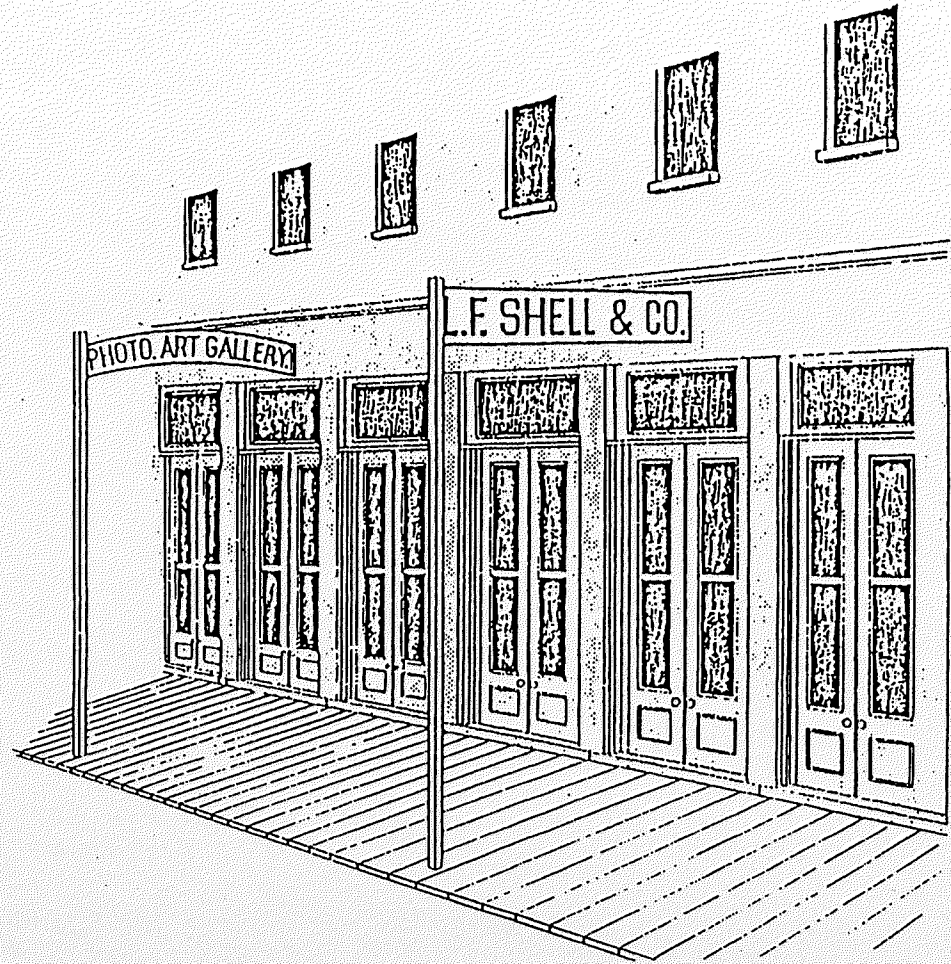


The free-standing post can be plain or chamfered, and the post and beam may be left unpainted. Signs must be installed a minimum of eight feet above the sidewalk. Occasionally, the free-standing post was braced near the base.

*It should be noted that all free-standing posts, with or without an auxiliary brace, must be securely anchored below the wooden sidewalk.

(C)

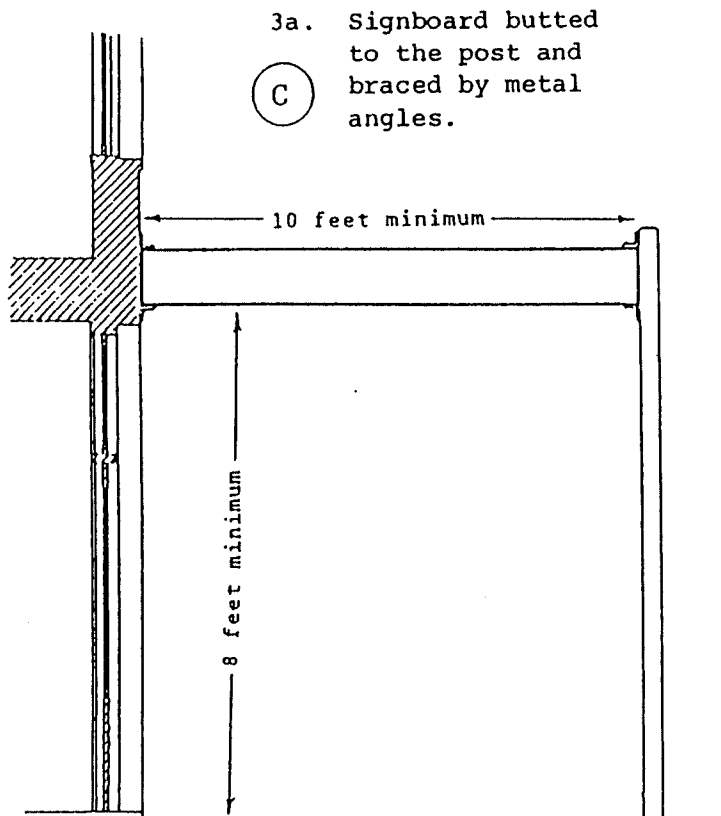
- 3. HORIZONTAL, DOUBLE-FACED, FRAMED, WOODEN SIGN-BOARD MOUNTED PERPENDICULAR TO A BUILDING'S FACE, SUPPORTED BY A FREE-STANDING* SQUARE POST AT ONE END AND THE BUILDING FACE AT THE OTHER. The rectangular (non-arched) versions of this type of sign were by far the most common. Street facade signs must be a minimum of ten feet long. Posts can be plain or chamfered and may be left unpainted. On occasion, the free-standing post was braced near the base. See Sign Type 2.



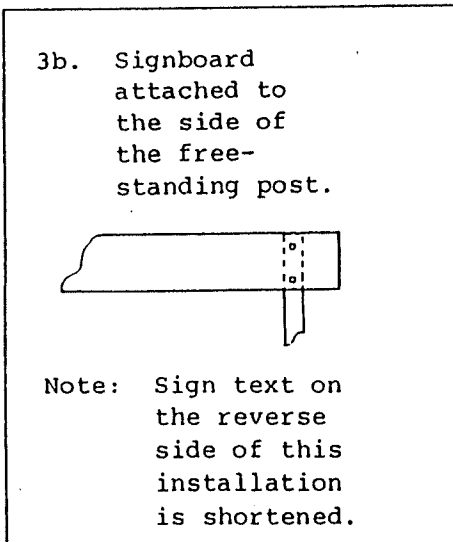
*It should be noted that all free-standing posts, with or without an auxiliary brace, must be securely anchored below the wooden sidewalk.

VARIATIONS:

Details of appropriate joints between posts and signboard 3a-3d. Signs must be installed a minimum of eight feet above the sidewalk. Signs may extend beyond support posts.

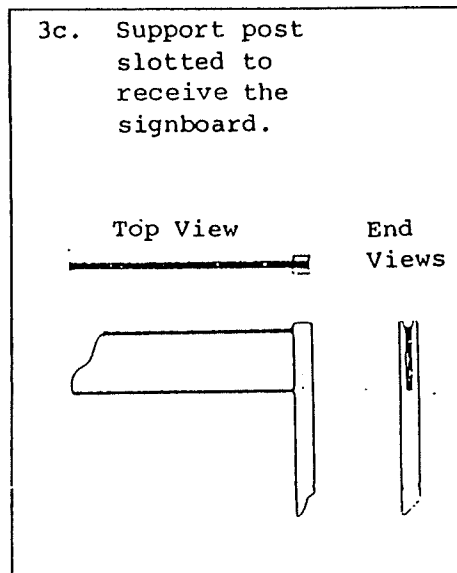


3a. Signboard butted to the post and braced by metal angles.

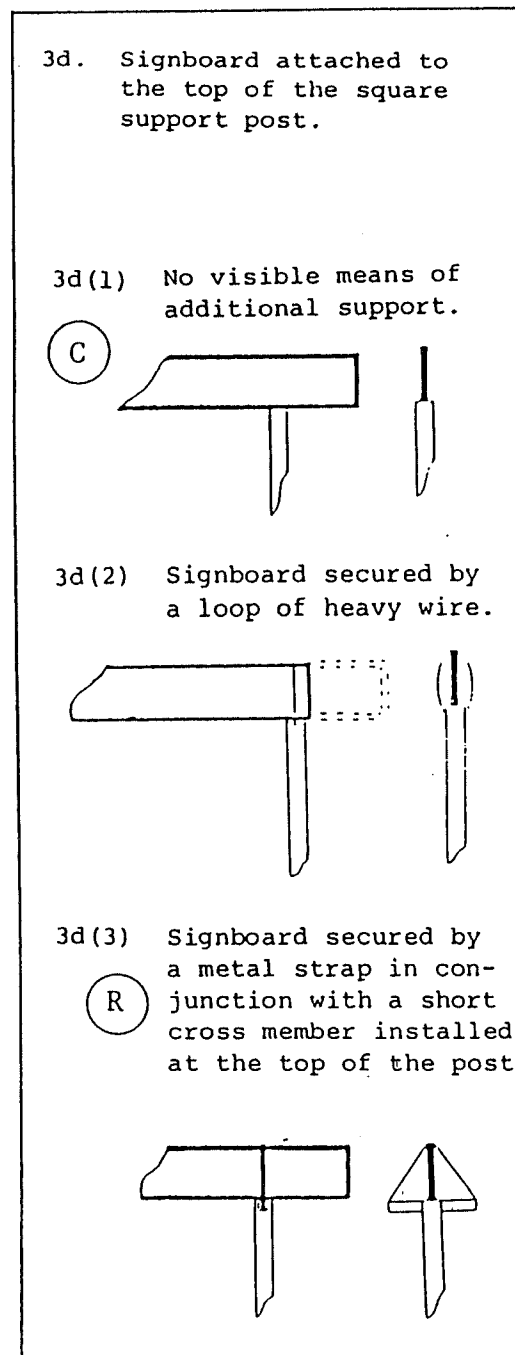


3b. Signboard attached to the side of the free-standing post.

Note: Sign text on the reverse side of this installation is shortened.

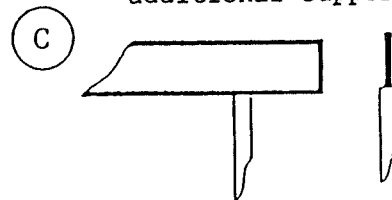


3c. Support post slotted to receive the signboard.

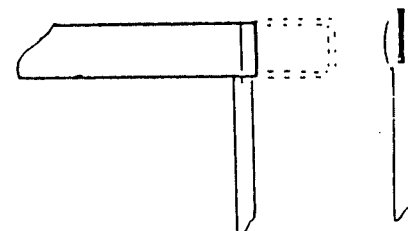


3d. Signboard attached to the top of the square support post.

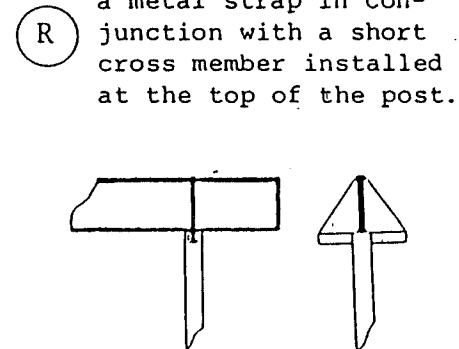
3d(1) No visible means of additional support.



3d(2) Signboard secured by a loop of heavy wire.



3d(3) Signboard secured by a metal strap in conjunction with a short cross member installed at the top of the post.



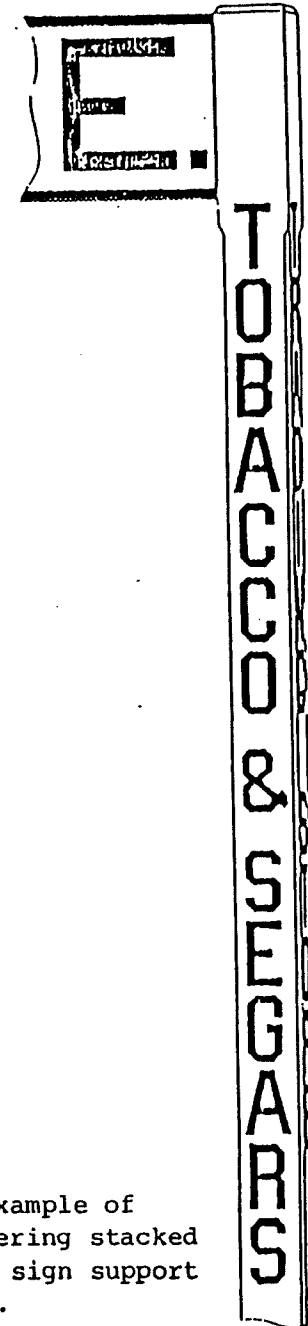
R-1

e. Installed in a "V"-shape. Two single-sided signs.



f. A SIGN MAY BE PAINTED ON THE SQUARE SUPPORT POST. Words or lettering were arranged as a single stacked column, or presented in a "casual" or "formal" word pattern. This was not a common sign format for regular canopy or balcony posts, and will be permitted today only on free-standing sign posts.

(R)

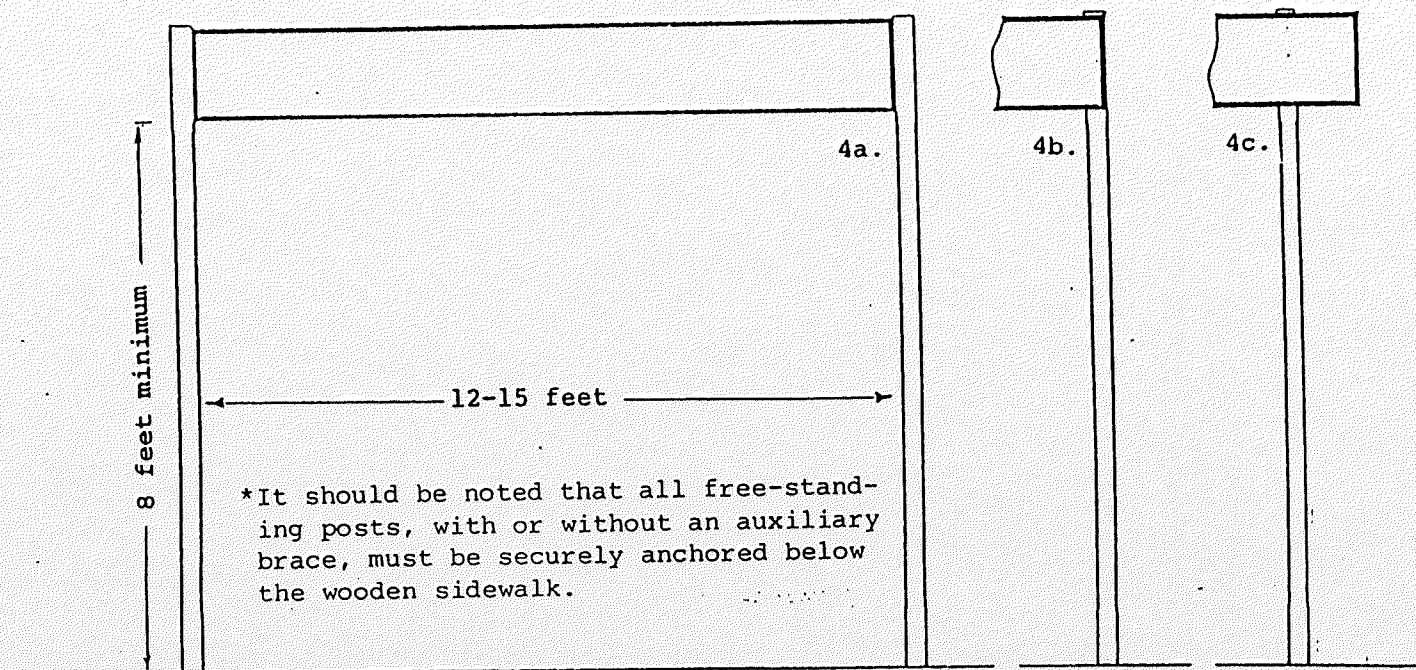


An example of lettering stacked on a sign support post.

R-7

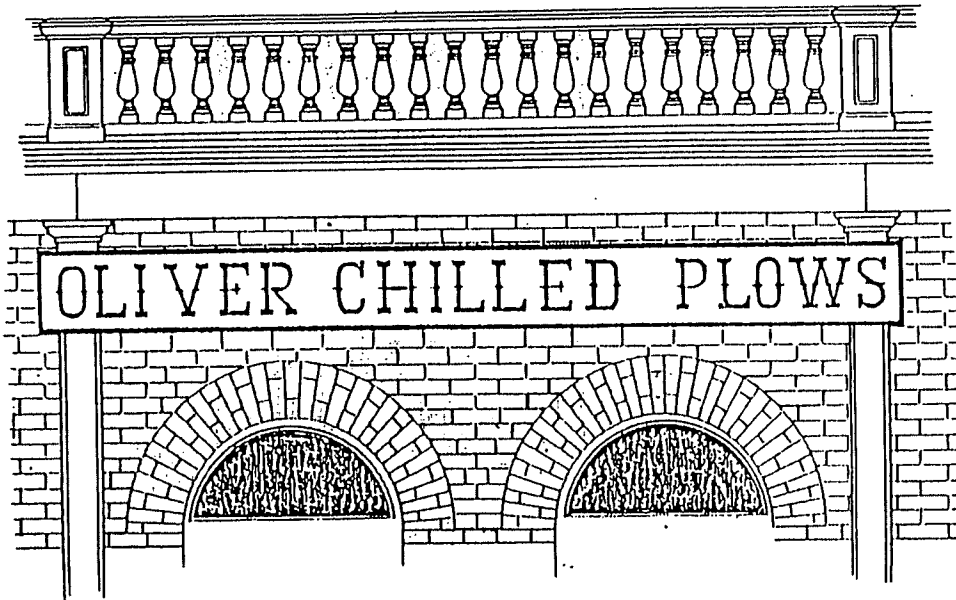
4. HORIZONTAL, SINGLE OR DOUBLE-FACED, FRAMED, WOOD-EN SIGN, MOUNTED BETWEEN OR EXTENDING JUST BEYOND TWO FREE-STANDING, SQUARE POSTS. This was not a common sign type historically and probably has little application except in the waterfront area of the Historic District. Post may be plain or chamfered and painted or unpainted. On occasion a free-standing post was braced at its base. These signs should be constructed between twelve and fifteen feet in length and must be installed a minimum of eight feet above the sidewalk.

VARIATIONS in mounting signboard to posts 4a-4c.



5. SINGLE-SIDED, HORIZONTAL, WOODEN SIGN, MOUNTED PARALLEL TO A BUILDING FACE, BELOW A CANOPY OR BALCONY FASCIA, SPANNING TWO COLUMNS OR POSTS, OR EXTENDING JUST BEYOND. A sign of this type is a minimum of one canopy or balcony bay in length.

C



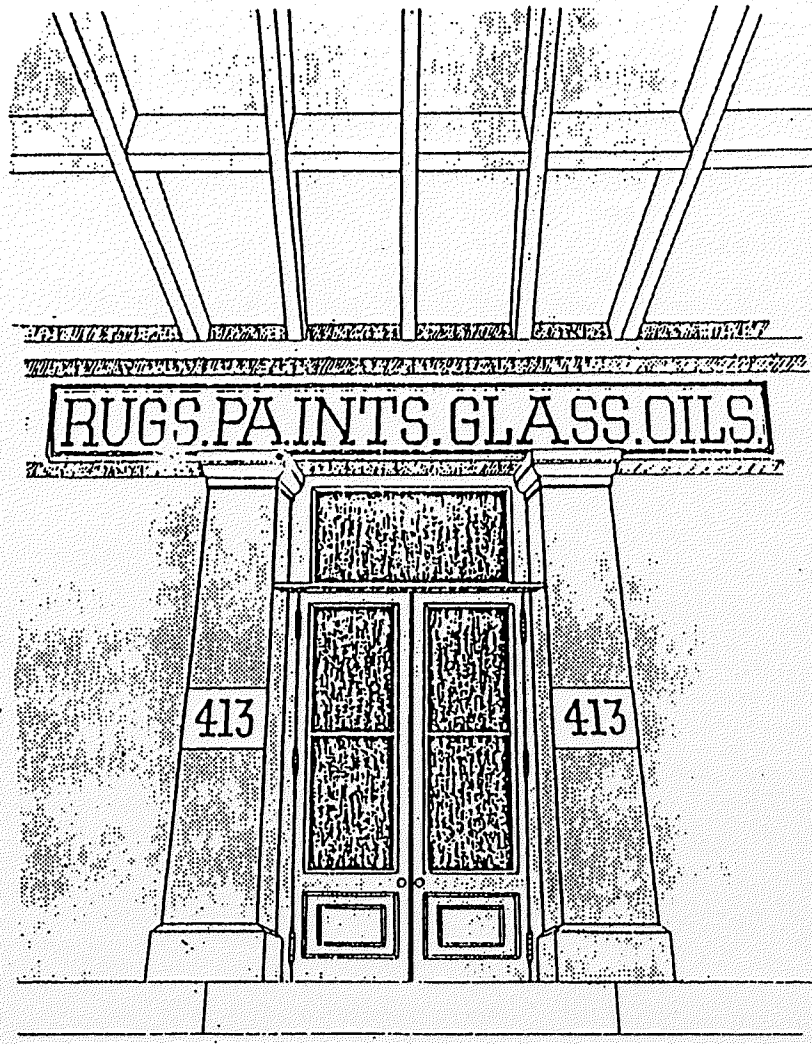
- 5a. CANVAS COVERED SKELETON FRAME SIGN ATTACHED TO A CANOPY OR BALCONY STRUCTURE. This sign is similar in appearance to #5, except that it usually lacks a frame or border. In order to construct this sign, it is necessary to install an additional horizontal wood member below the fascia, spanning between canopy or balcony posts. The canvas sign is then stretched between the wooden posts, the fascia and the additional horizontal wood member. Signs commonly were 20 feet long. This is an 1850's era sign type suitable for buildings with square posts.

(not illustrated)

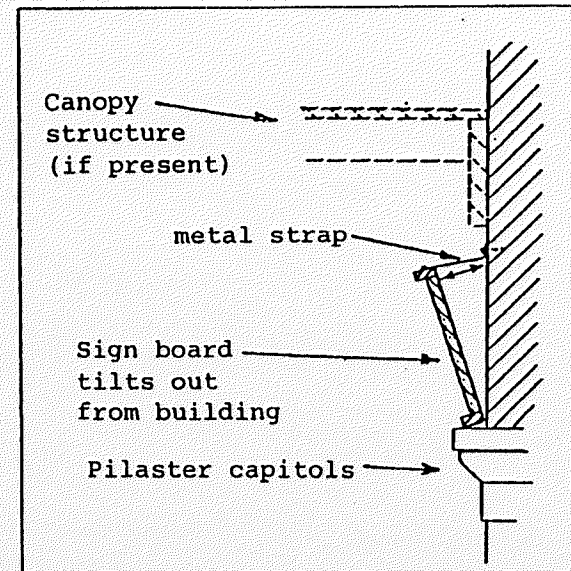
6. SINGLE-SIDED, HORIZONTAL SIGNBOARD, SURFACE-MOUNTED ABOVE FIRST FLOOR WINDOWS OR DOORS AND BELOW THE CANOPY OR BALCONY STRUCTURE (IF PRESENT). These signs must be at least five feet in length. Most historical signs, however, were much longer than this dimension.

VARIATIONS:

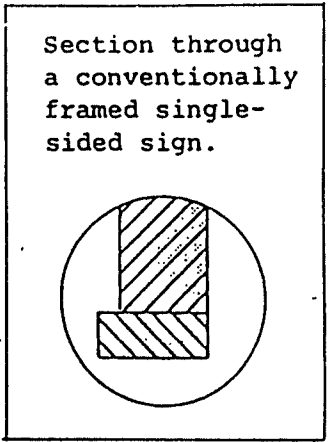
- (C) 6a. Conventionally framed sign. The signboard's upper edge was often tilted out slightly towards the street and secured by metal straps.



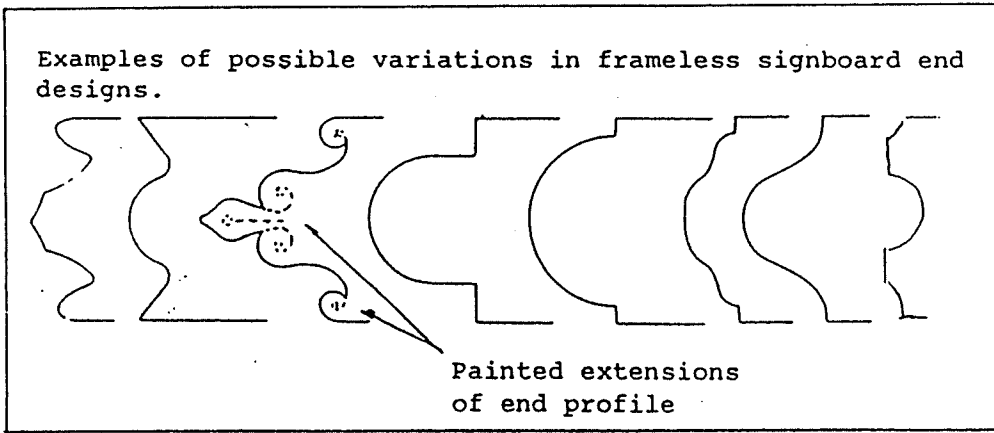
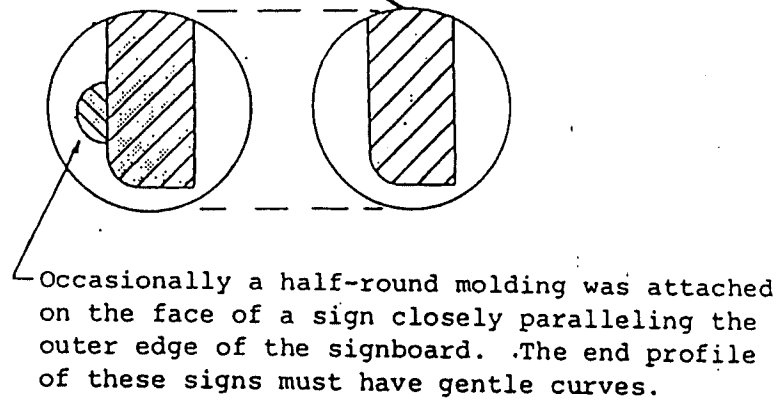
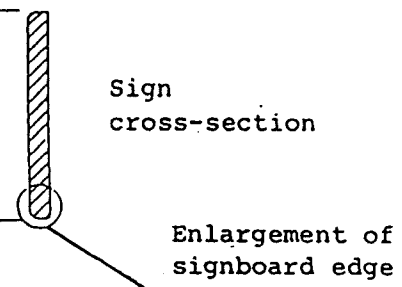
Cross-section through tilted sign variation



C 6b. FRAMELESS SIGN VARIANT.* This sign was commonly mounted flat against a building face or, less often, spanned two canopy columns as in sign type No. 5. It was rarely mounted perpendicular to a building face or suspended. Curved end details with a wide variety of shapes were used. Note examples illustrated. In a more reduced scale, this type of sign could be mounted flat below a window (see page 164 and 165). The outer edge of the signboard was often slightly rounded. See cross-section. Occasionally, a half-round molding was attached to the face of the sign just within and paralleling the outer edge of the sign.



In rarer instances, a frame could be applied to the "frameless" sign if the end profiles contained shallow curves.

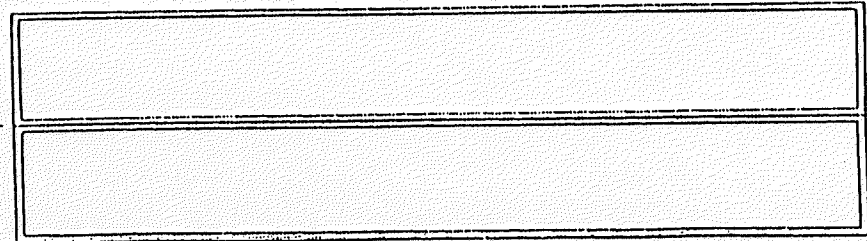


*Predominately an 1850's sign; used as a common steamboat pilot house sign to a much later date.

7. TWO LARGE, HORIZONTAL SIGNBOARDS WERE SOMETIMES COMBINED. The following sign variants may be used in the same situation as those shown under: sign types 1, 2, 3, 4, 5, or 6.

VARIATIONS:

- 7a. Two framed signboards may be butted together one above the other. Signboards may be of equal length and width (as shown) or of differing dimensions.



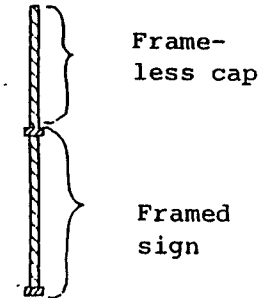
Note: The lower edge of all suspended sign installations, must be a minimum of 8 feet above the sidewalk.

- 7b. Two framed signboards may be combined by suspending one below the other via metal straps.



7c. An unframed signboard may cap a conventionally framed sign. Several cap shapes are possible. (Note that the unframed upper signboard shape shown in the example, was used alone only in an inverted form, directly attached to the underside of a wooden canopy structure, as in sign type 1d).

Cross-section

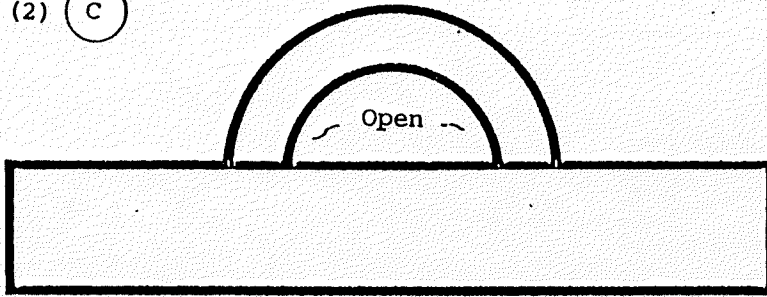


7d. An arched upper panel may be added to a conventional horizontal signboard. Several variations are possible. See format examples (1) - (6). Signs of this type must be a minimum of seven feet long on the street facade, but no greater than twelve feet long. (See sign type 8 for limitations on the use of the arched signboard alone).

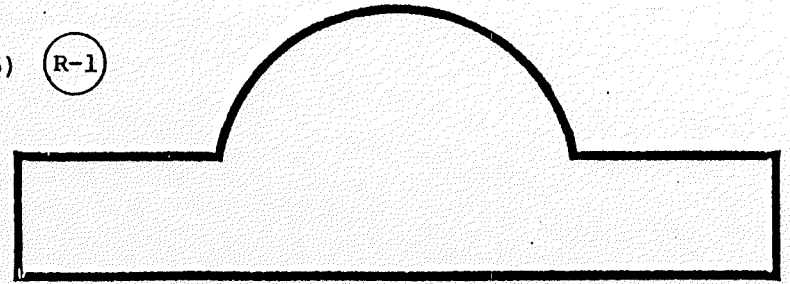


In some instances, this type of sign was constructed as a single unit with no framing breaks between upper and lower elements as in examples (3) and (5).

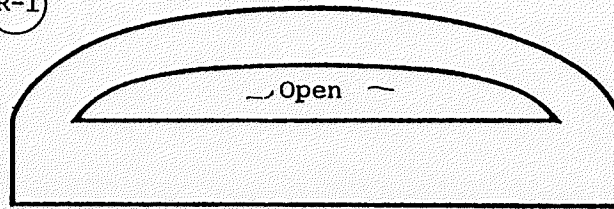
(2) (C)



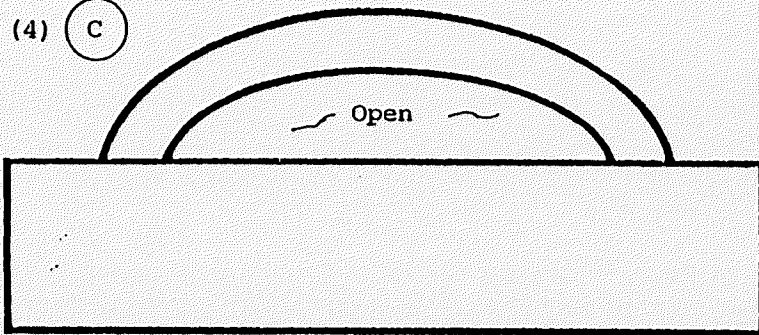
(5) (R-1)



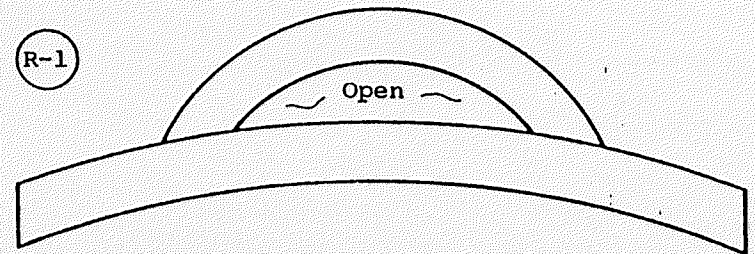
(3) (R-1)



(4) (C)

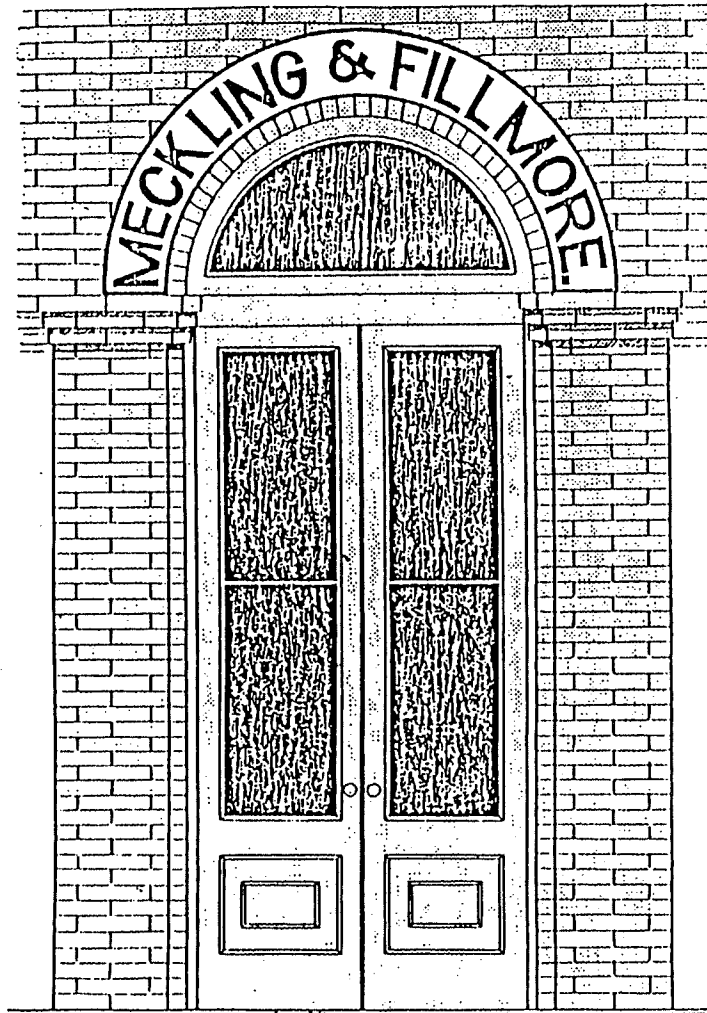


(6) (R-1)



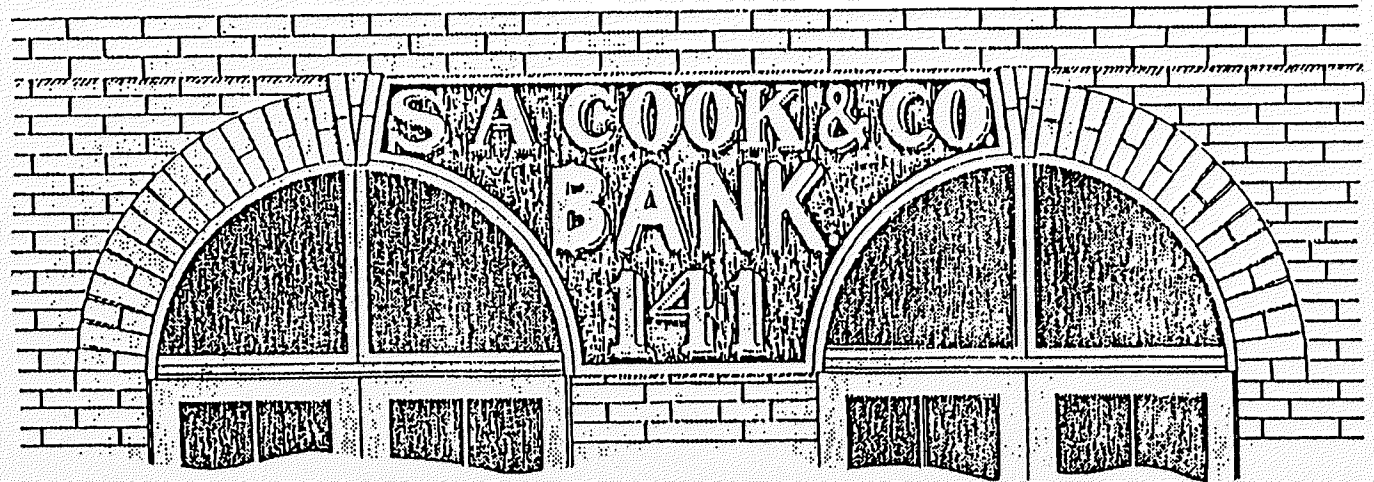
8. FRAMED, WOODEN SIGN MOUNTED ABOVE AND FOLLOWING THE CURVE OF AN ARCHED OPENING. This sign type is only to be used above an architectural arch. Adjacent arches on the same building were also utilized for advertising of this type.

(C)



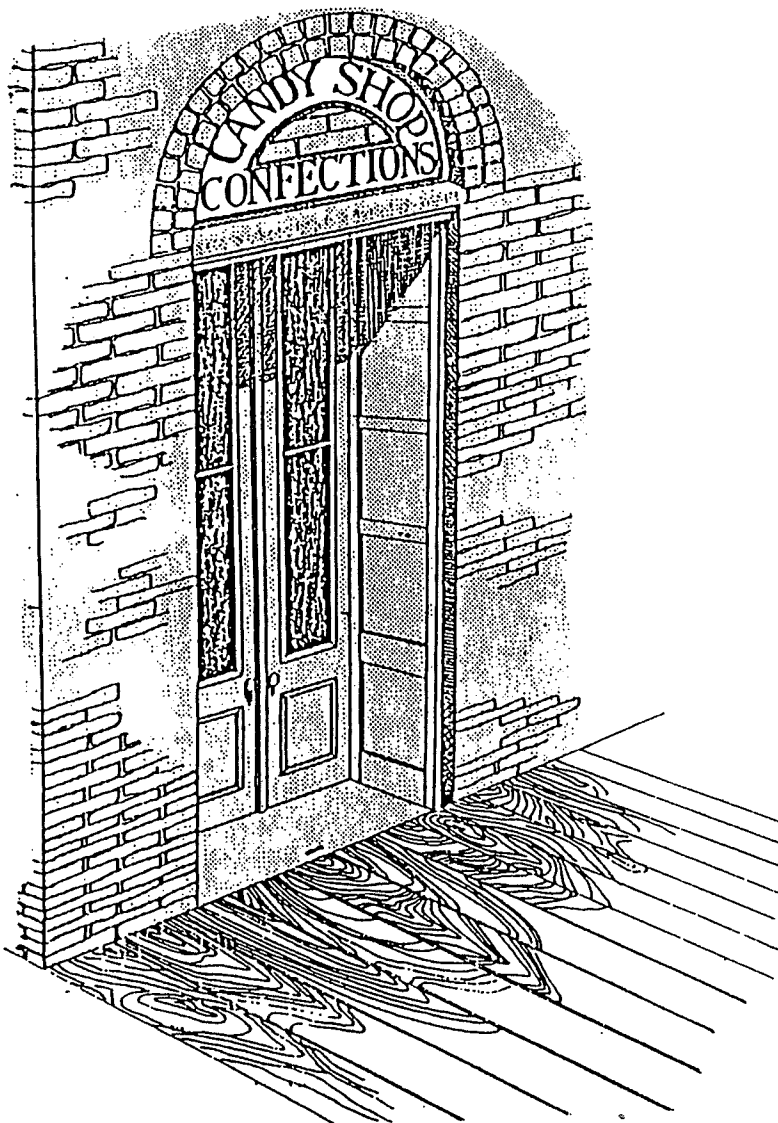
(R-3)

9. FRAMELESS WOODEN SIGN MOUNTED FLAT AGAINST A WALL BETWEEN TWO ADJACENT ARCHES. This sign shape was relatively rare, being used only between two arched openings.



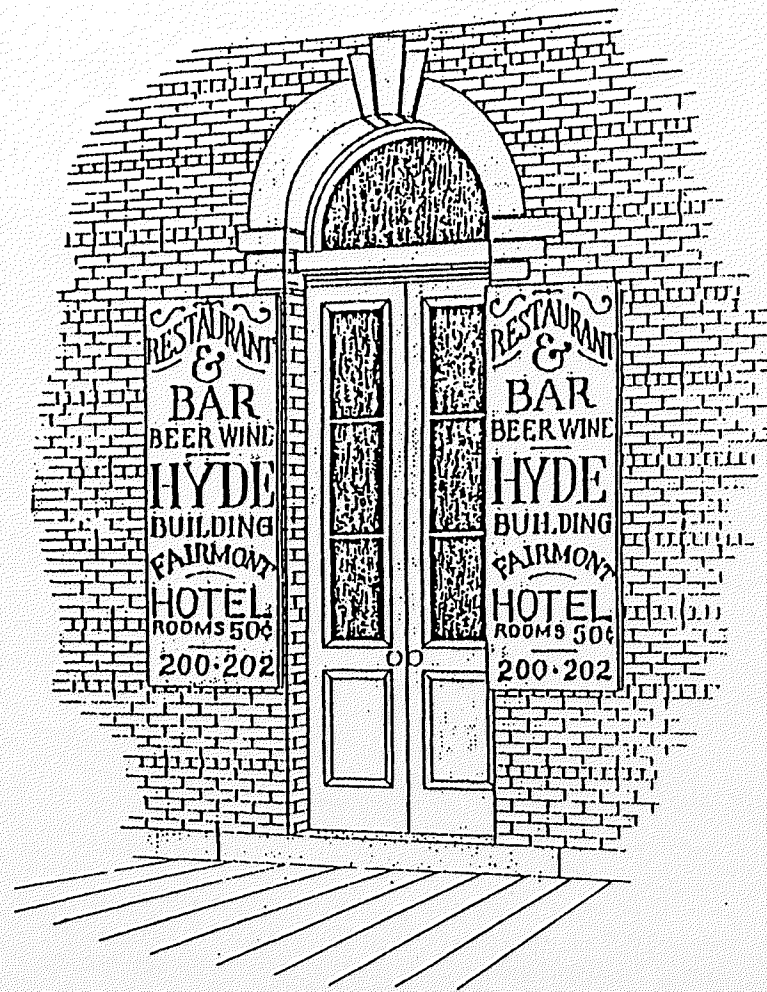
10. FRAMED WOODEN SIGN MOUNTED WITHIN THE RECESS OF A SOLID BRICK OR PLASTER ARCH. This type of sign can be used only within the recessed area of a solid arch of constant radius. Advertising signs on adjacent arches of the same structure were quite common.

C



(C) 11.

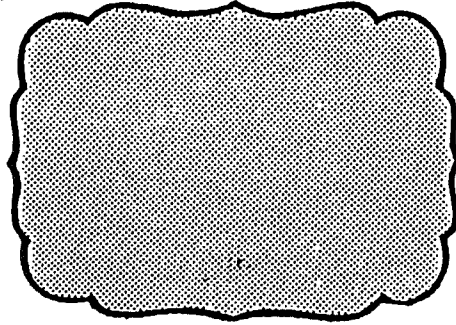
WOODEN SIGNBOARD MOUNTED FLAT BELOW DOOR-FRAME HEIGHT ON THE SURFACE OF THE WALL OR PILASTER. This type of sign was periodically located in the recesses of doorways. The shape and overall design for signs of this type are known to have varied greatly. Rectangular "tombstone" formats were very common. Most signs were rectangular with flat bottoms; either flat top; flat top with 45° corners; or a top contour composed of a half-circle, arc, or compound "S" curve. Some shield forms were used.



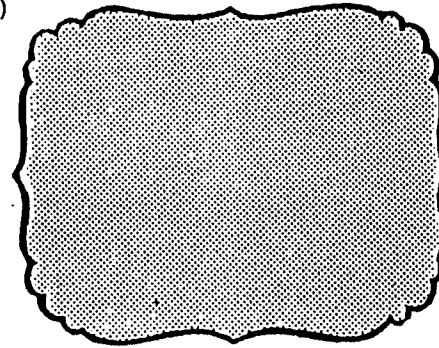
VARIATIONS:

11a. Some wall-mounted signs were rendered in business or trade card format popular during the interpretive period.* These signs were generally frameless and had borders composed of "french curve" combinations - "S"s or convex or concave curved edges. If one of these signs was mounted on a pilaster, the two vertical edges of the sign were made straight and extended to the edge of the pilaster. See example to the right.

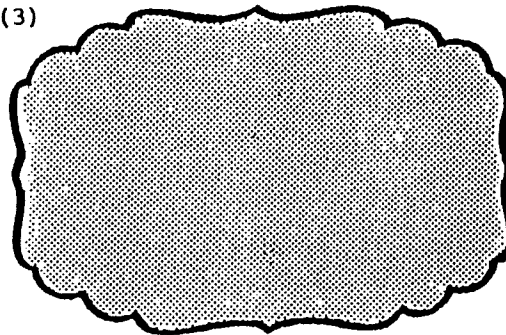
(1)



(2)

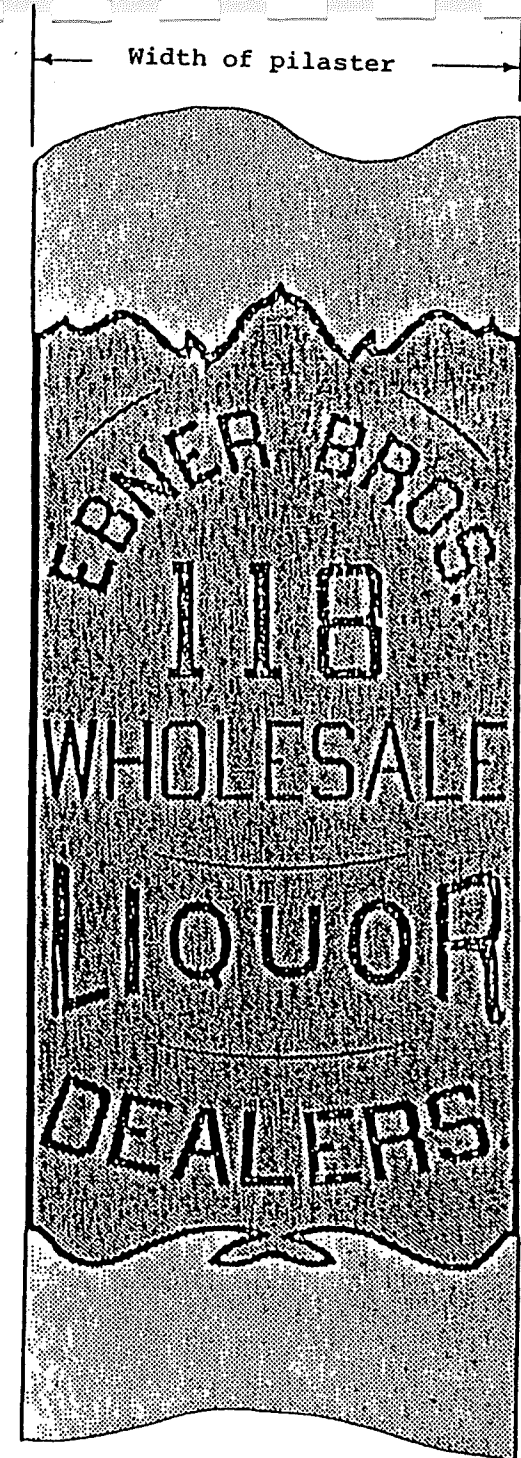


(3)

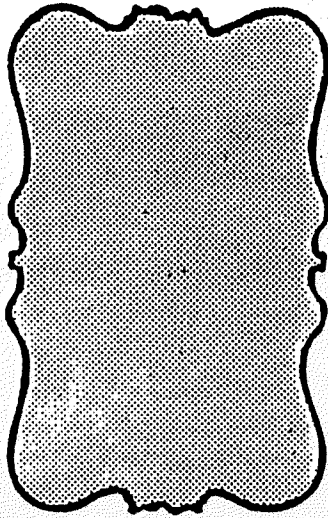


Examples of "trade card" wall-mounted sign formats (1) - (8). The examples shown here may be vertically or horizontally oriented.

* Occasionally, trade card shapes were also used for signs suspended over the sidewalks.



(4)

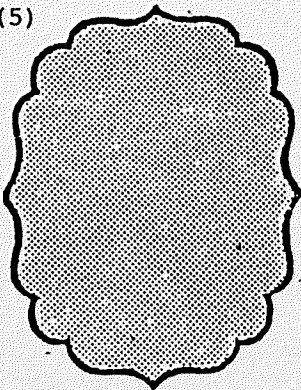


11b. Historically, many wall-mounted signs covered the entire width of pilasters.

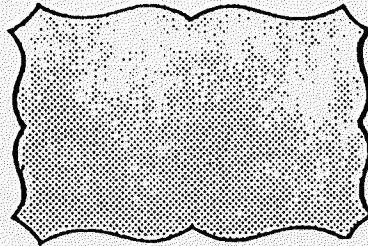
11c. Wall-mounted signs may be placed on the sides of entranceways.

11d. Signs with shallow and simple curves or straight edges could be framed. If frameless, the sign had a painted border with a pin stripe usually on or just inside the edge of the signboard. Framed signs with glass faces were rare except those used in conjunction with photographic studios. See PRODUCT SYMBOLS AND DISPLAYS on page 21.

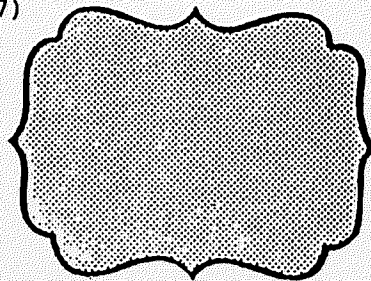
(5)



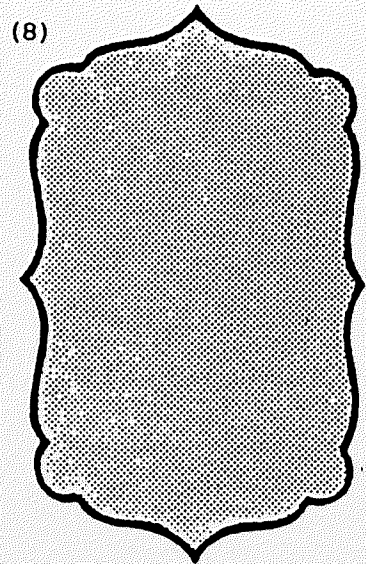
(6)



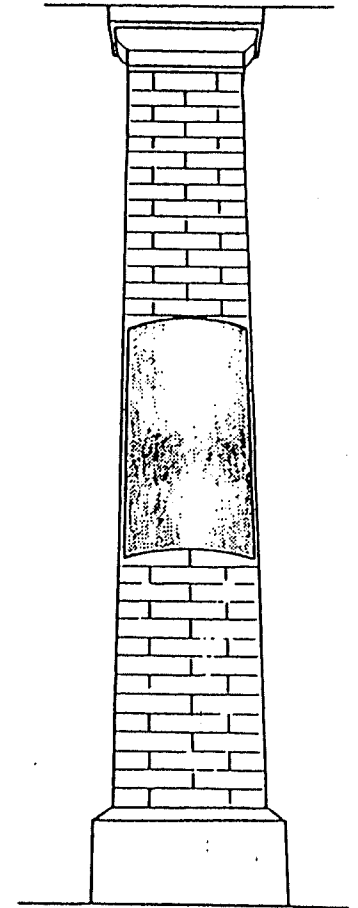
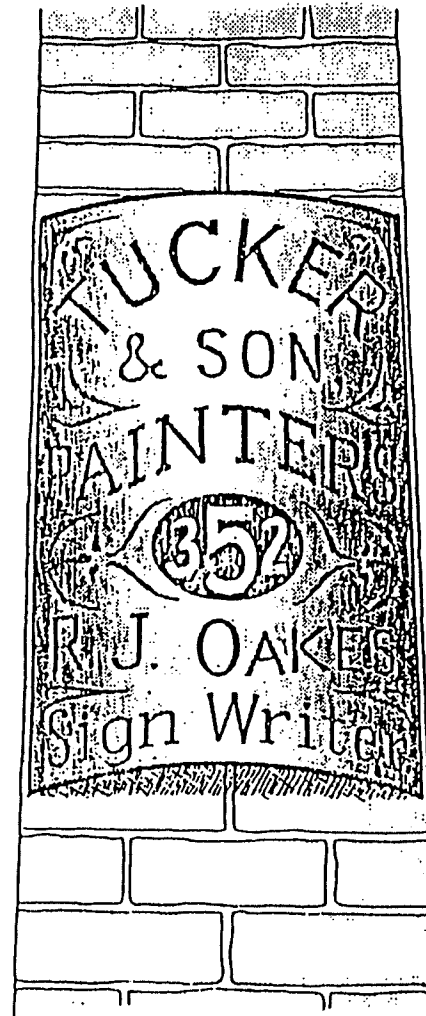
(7)



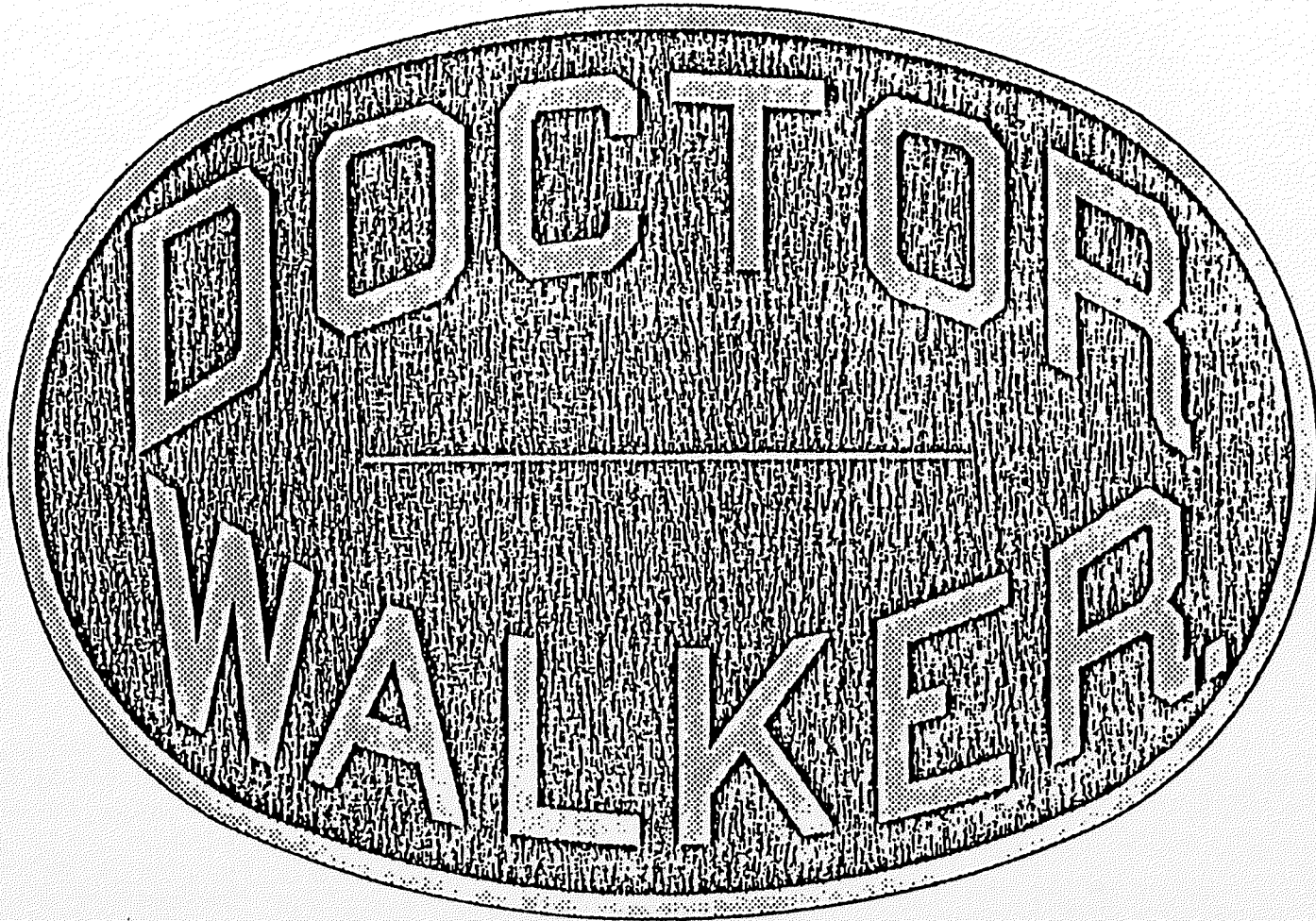
(8)



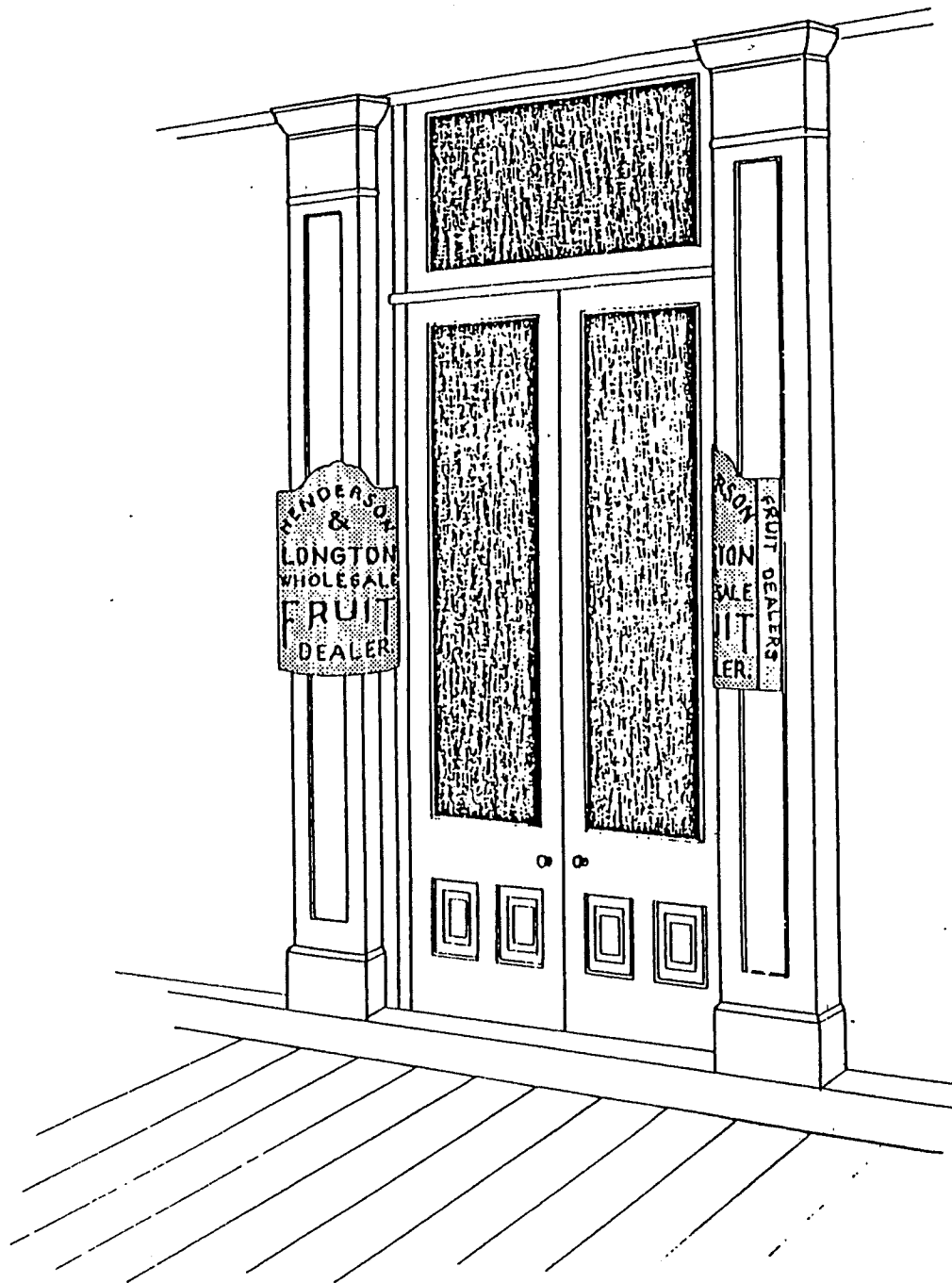
12. CURVED METAL SIGN MOUNTED AT EYE LEVEL ON A PILLASTER OR WALL SURFACE. This sign was constructed of sheet metal bent around a wooden frame. In some instances, the face of the sign was a sheet of polished brass with the design etched, rolled, or stamped on its surface and its recessed areas painted black. Their shape could be similar to other wall-mounted signs, including the shield and oval formats.



An example of a brass, oval-shaped, curved metal sign.

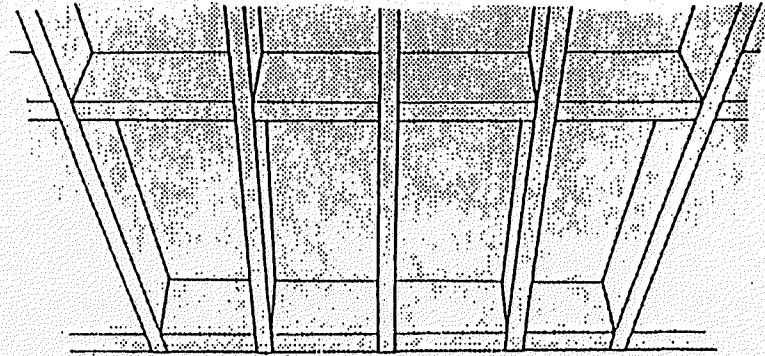


Often the curved metal sign was used on corners of buildings or paired and angled into an entranceway. The wooden framework could also be used for advertising as shown by the example.

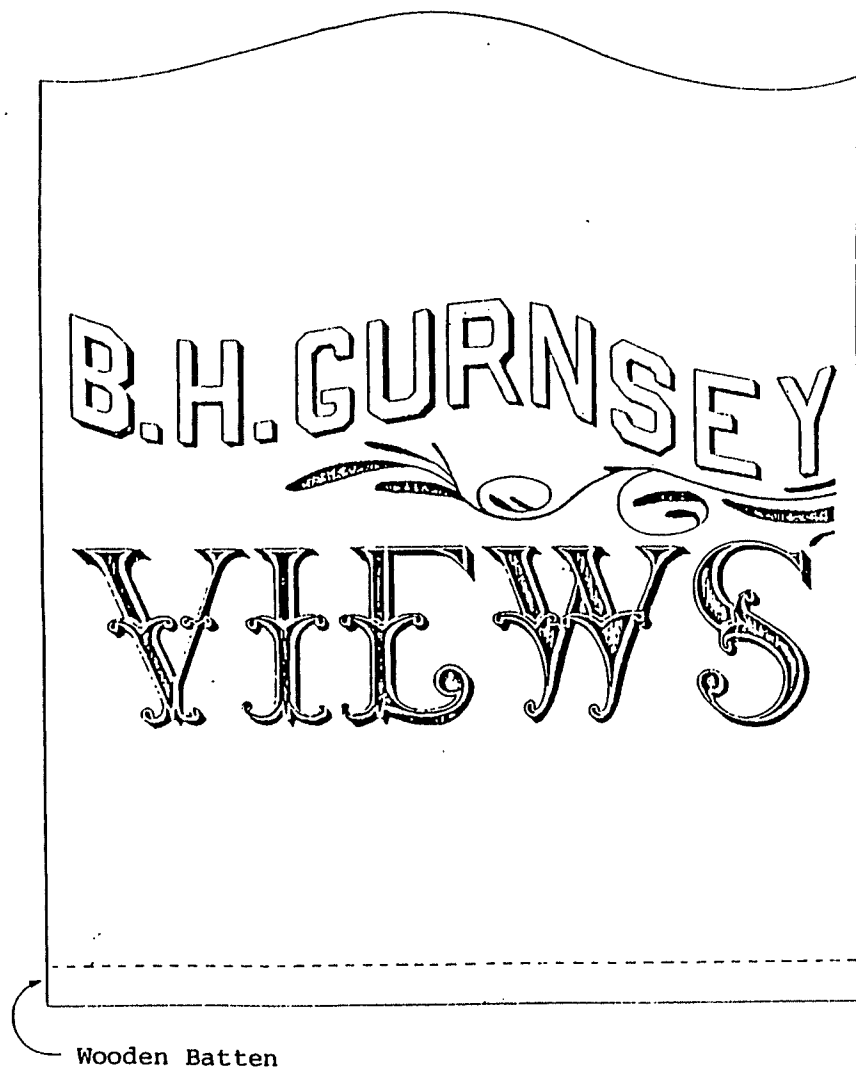


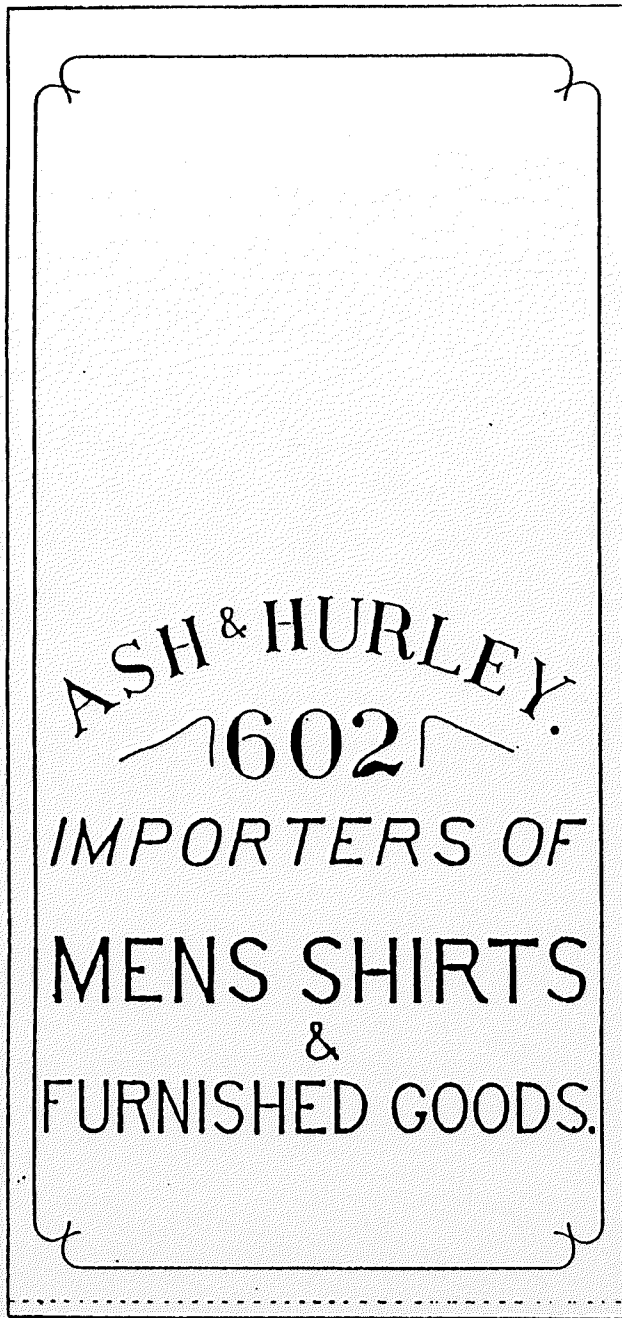
13. SIGN PAINTED ON A CURTAIN OR SHADE BEHIND A WINDOW. The shade must be fabricated from cloth and not plastic.

Greater space was generally left around the words of curtain signs than other sign formats.

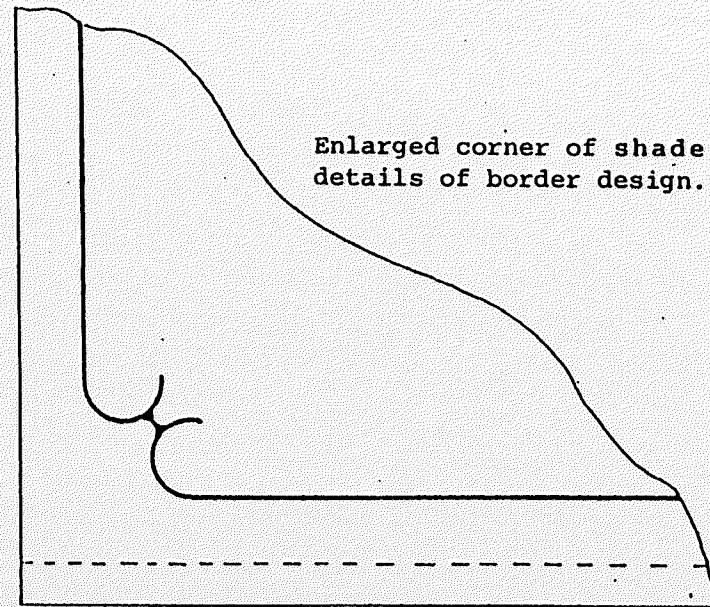


Historically, more ornate letter styles could be utilized with this type of sign.

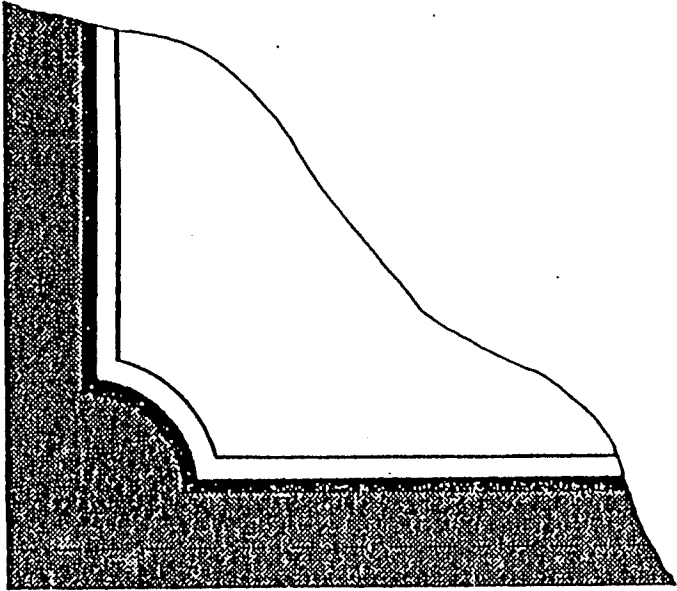




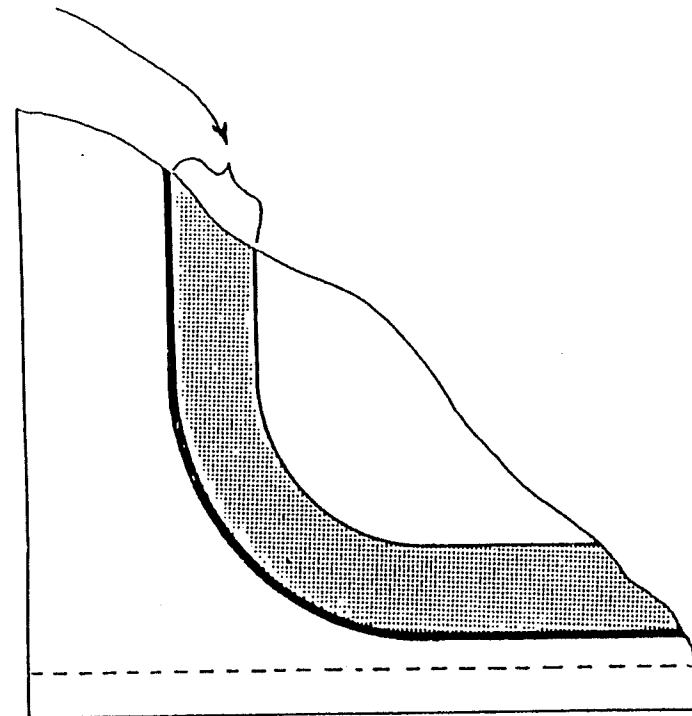
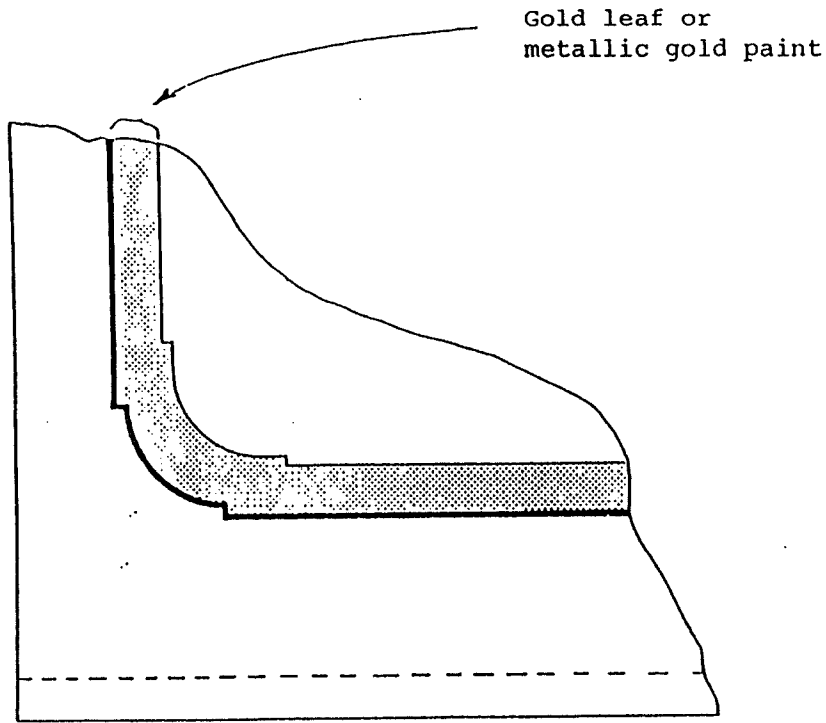
If the shade was intended to remain in the drawn position, a border design closely paralleled the edge of the shade was a commonly added feature.



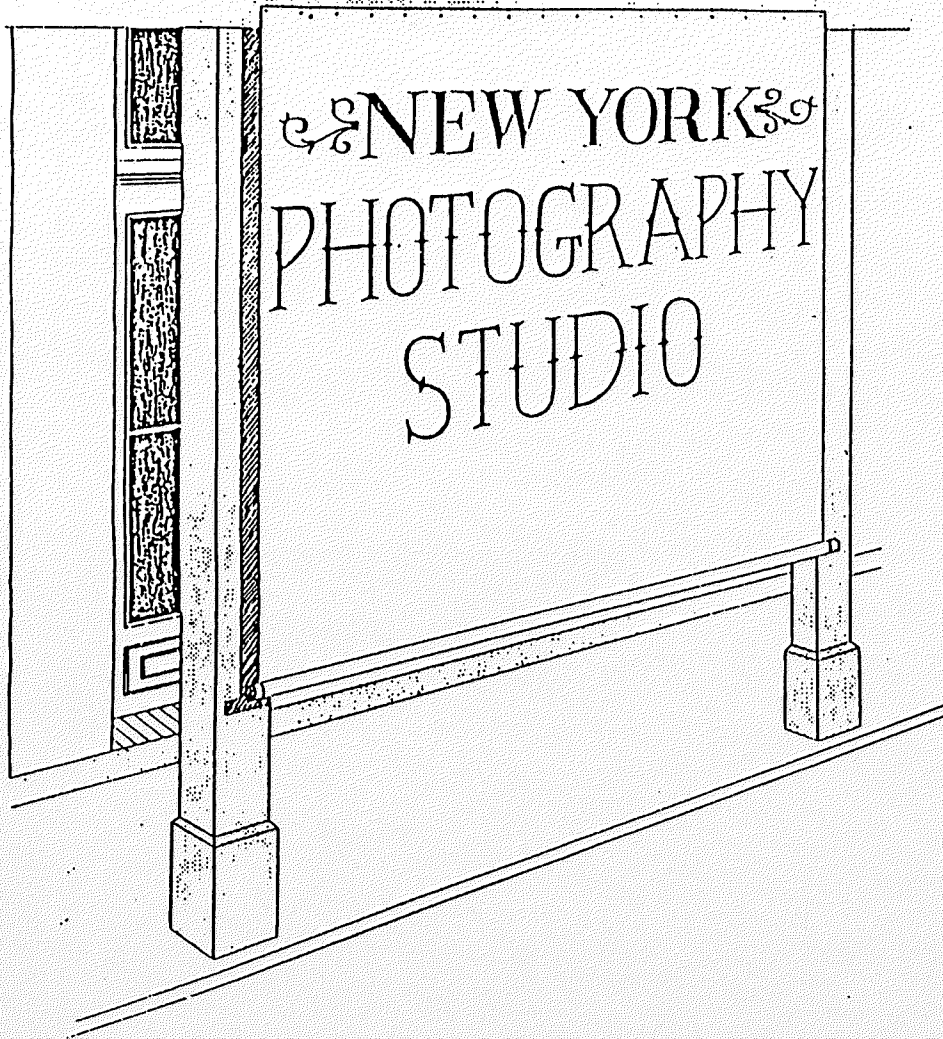
Enlarged corner of shade showing details of border design.



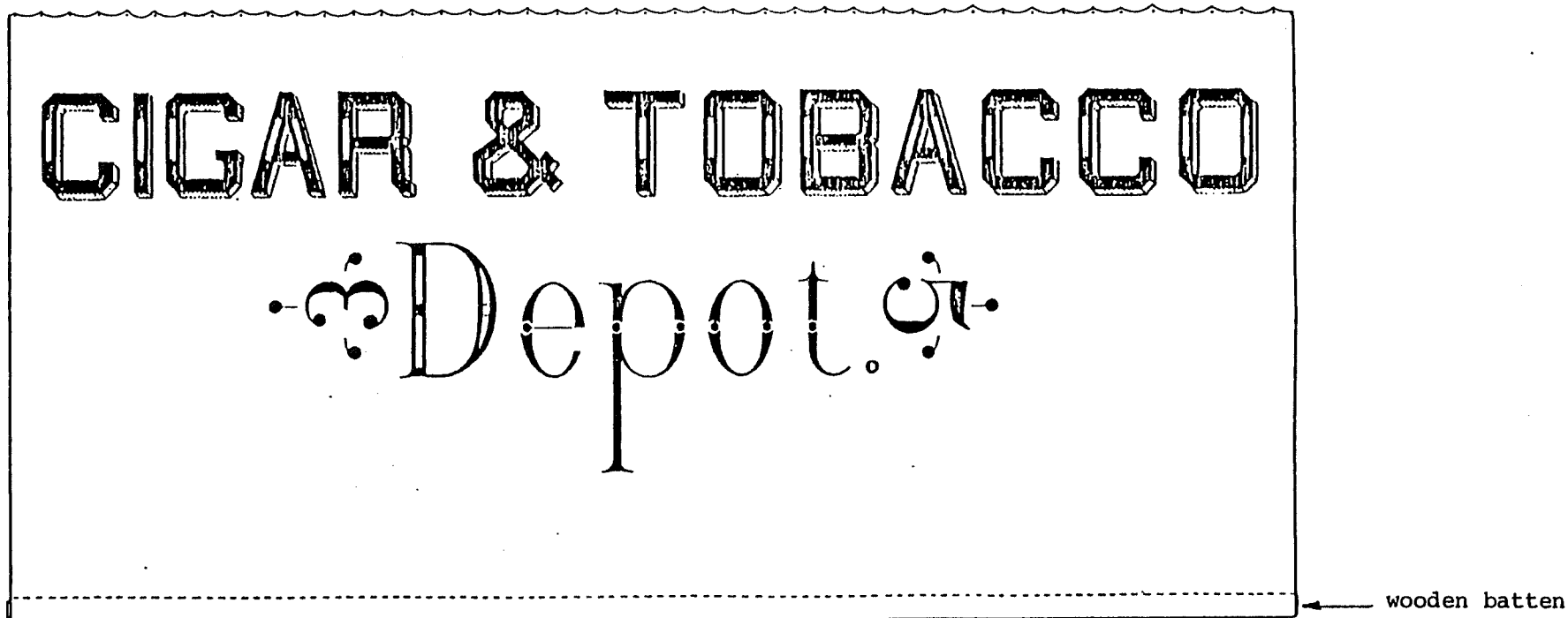
Details of three border designs for window shades.



14. SIGN PAINTED ON AN EXTERIOR CANVAS DROP SHADE. The chief function of the canvas drop shade was to provide shade for a shop in the late afternoon. Historically, most canvas shades in Sacramento were mounted on south and west exposures. All canvas shades must be functional. Shades must have the built-in capability to be raised and lowered by rope and pulley systems consistent with the historic period. Hand-crank mechanisms were not characteristic of the interpretive period and are prohibited. Canvas drops must be located on or just below the canopy fascia on the street side of the canopy posts.

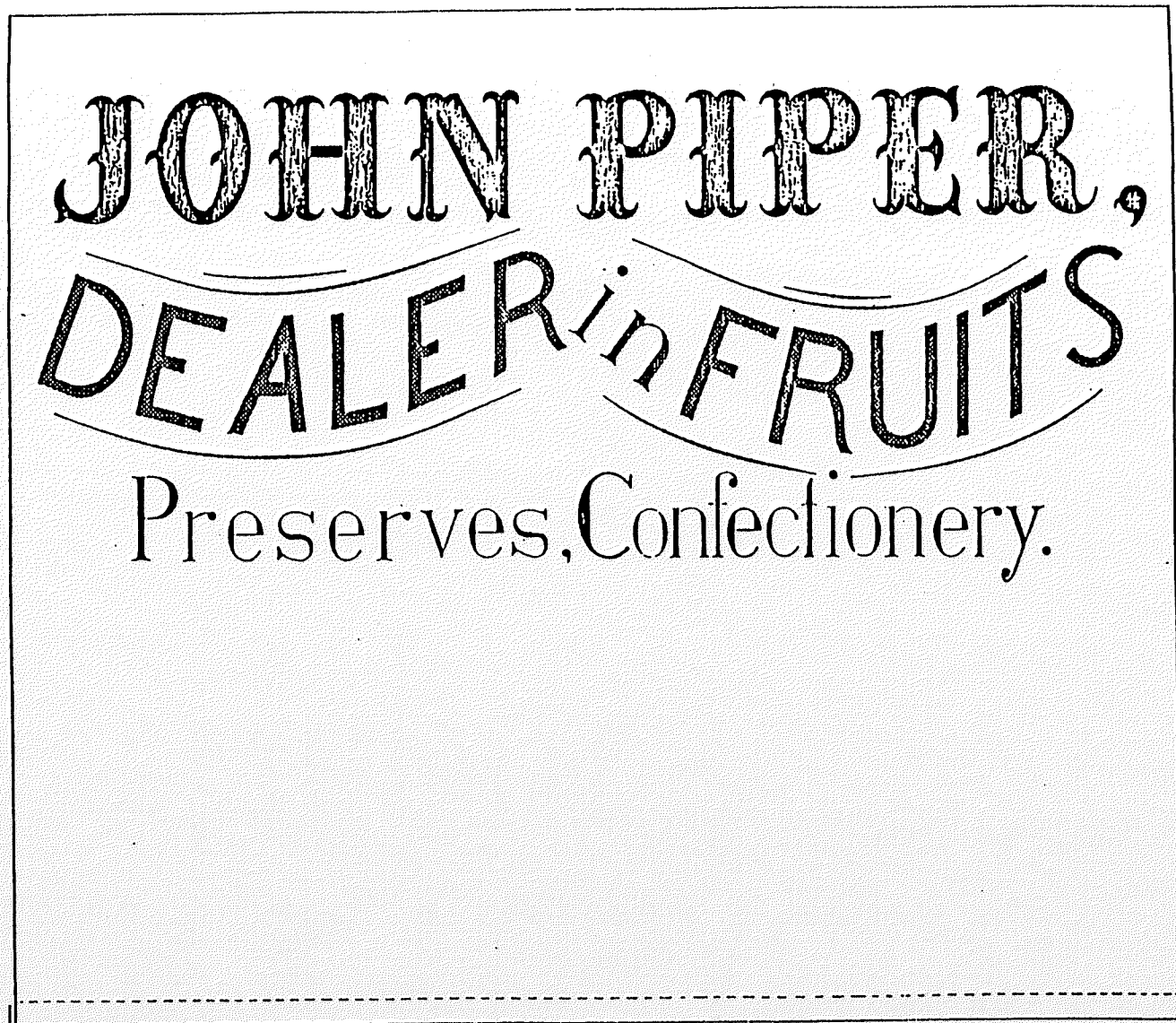


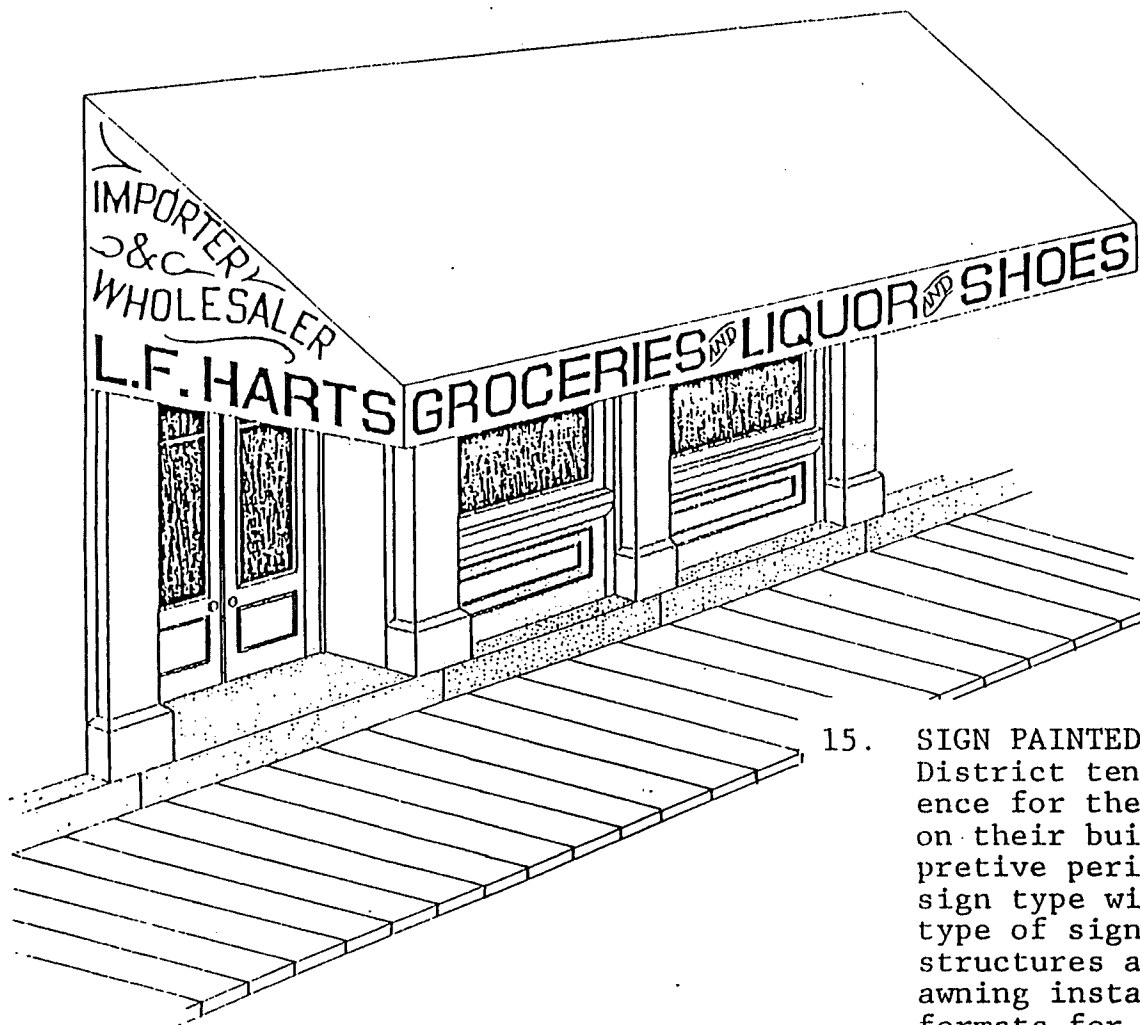
Canvas drop shades also commonly incorporated small canvas manufacture/dealer stencils.



Historic style hardware should be used for all sign installations. Wind slots and cutouts for street lamps or other obstructions will not be allowed. Chains should not be used to secure the lower part of the shade to a column or post. The width of a canopy or balcony bay determines the width of the drop shade. In general, the canvas should be left its natural color. More ornate letter styles can be utilized on this sign type.

Another example of a canvas drop shade.



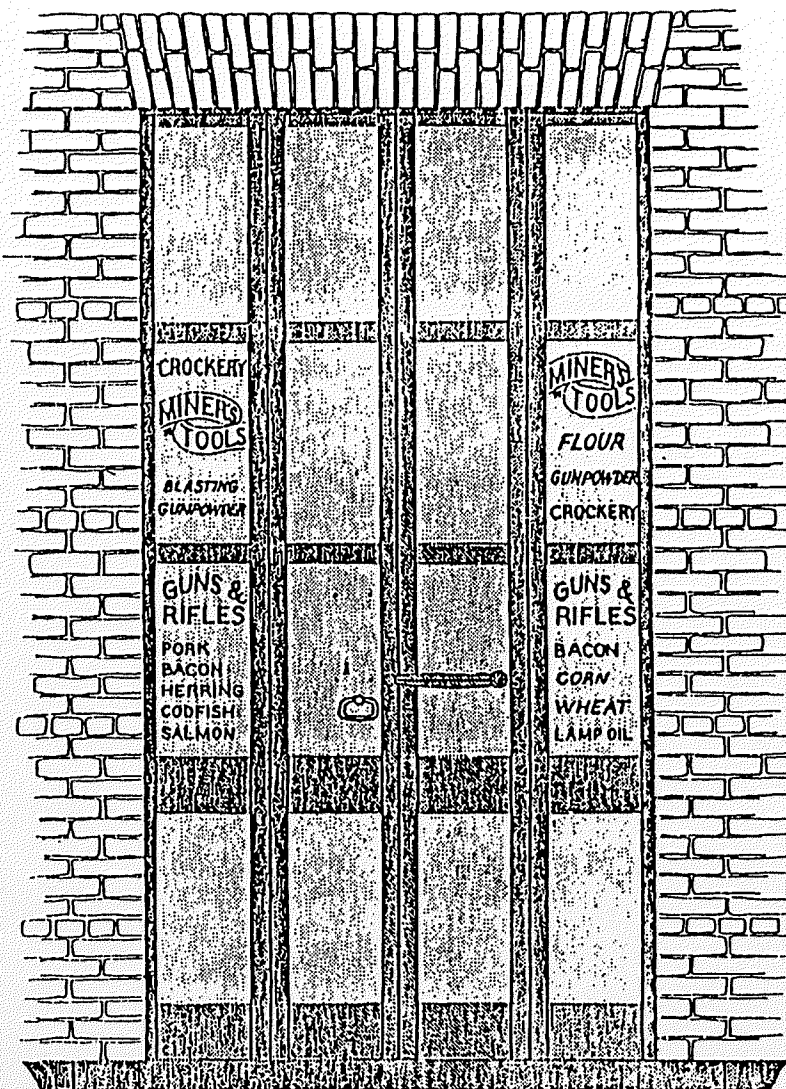


15. SIGN PAINTED ON A PROJECTING CANVAS AWNING. District tenants must provide historic evidence for the existence of this type of awning on their building's facade during the interpretive period of Old Sacramento before this sign type will be permitted. Generally, this type of sign will be limited to waterfront structures and courtyard use. "Wedge" shaped awning installations are the only acceptable formats for this sign type. Advertisements may be painted on the triangular ends, sloped top, or the vertical, front face of the awning.

Awnings often incorporated small canvas manufacture/dealer stencils.

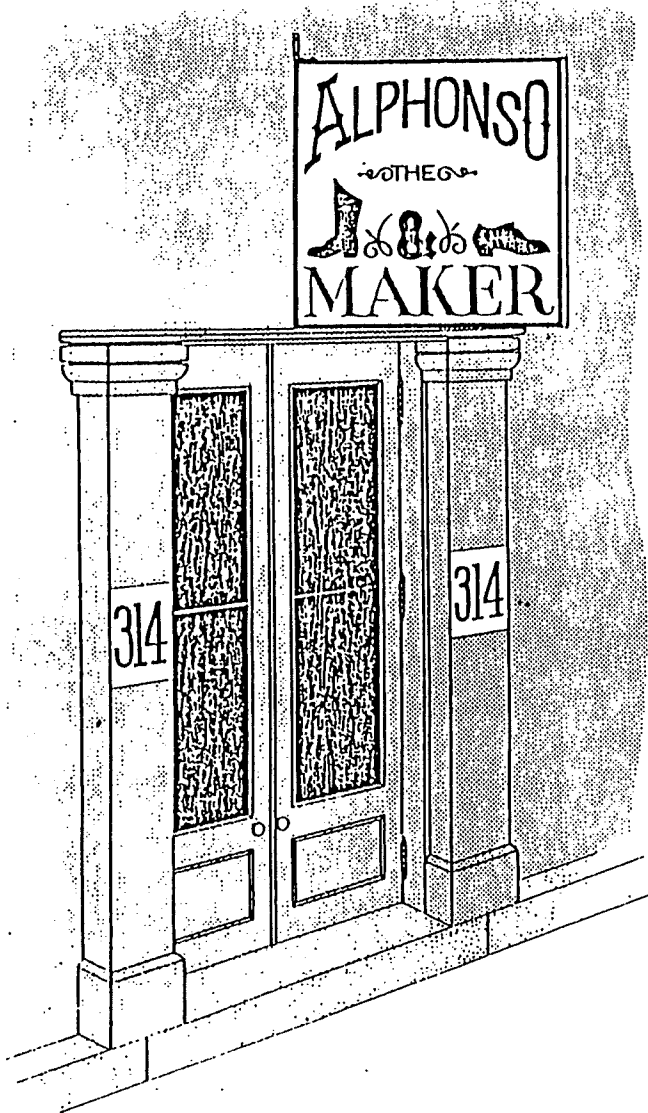
On occasion, the canvas awning was composed of separate pieces of material for the top slope, vertical face and end triangles. In these cases, the end triangles or vertical face pieces could be displayed alone without the sloped top to form signs.

16. SIGN PAINTED ON IRON SHUTTER PANELS. In the example illustrated, the advertisement is visible with the shutters opened or closed.

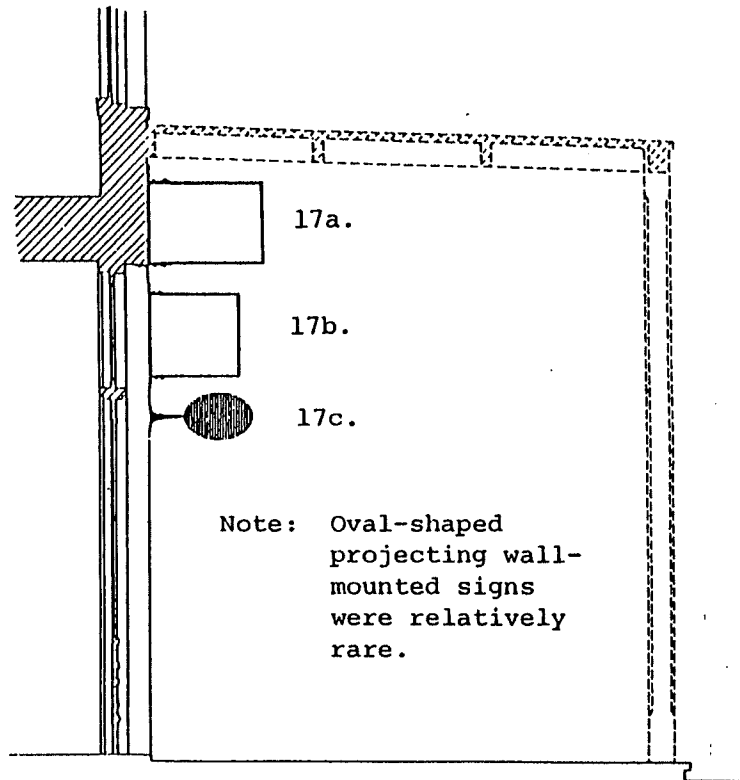


17. FRAMED, WOODEN SIGNBOARD PROJECTING FROM THE FACE OF A BUILDING.

(C)



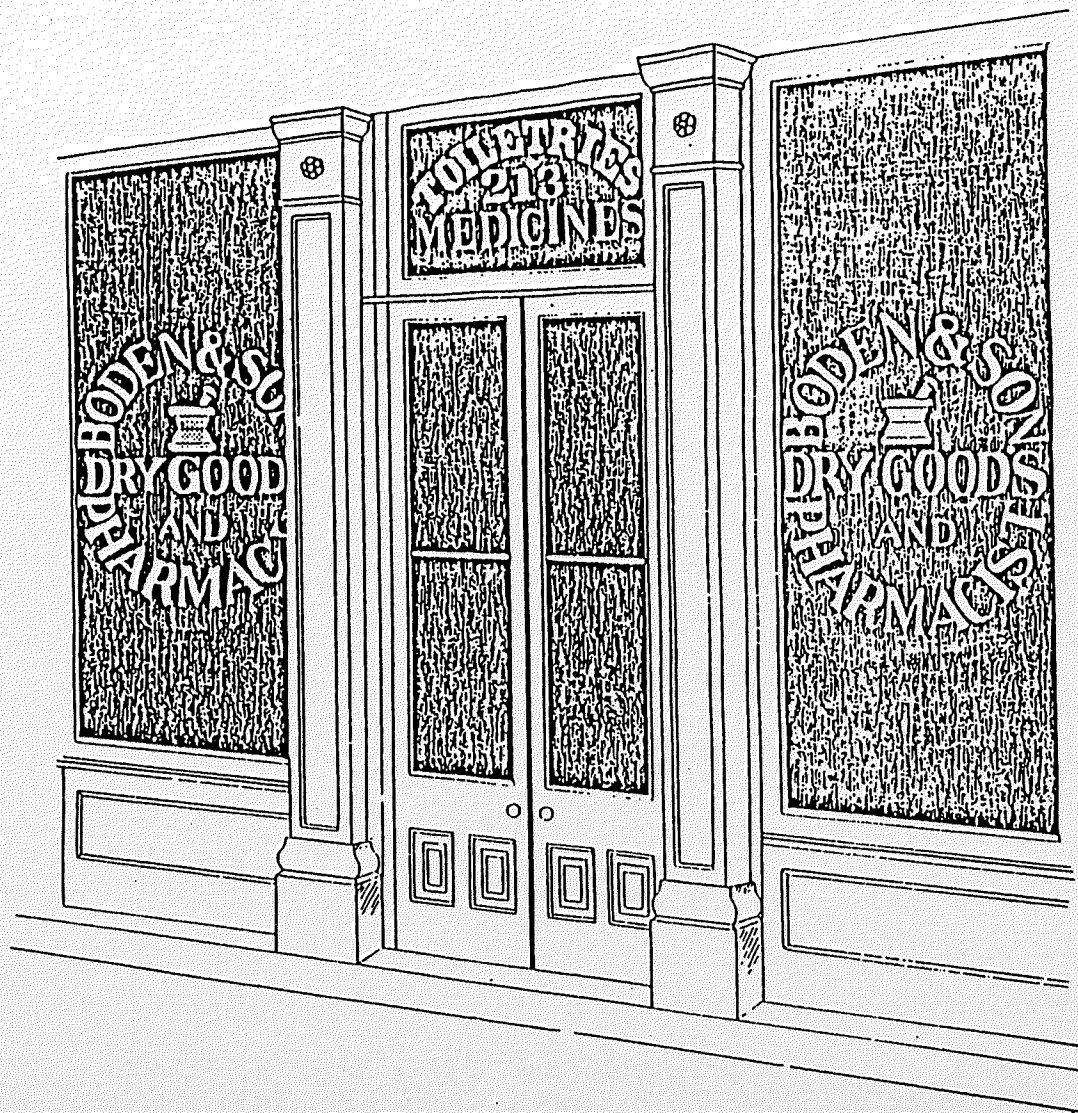
Three projecting sign installations 17a-17c.



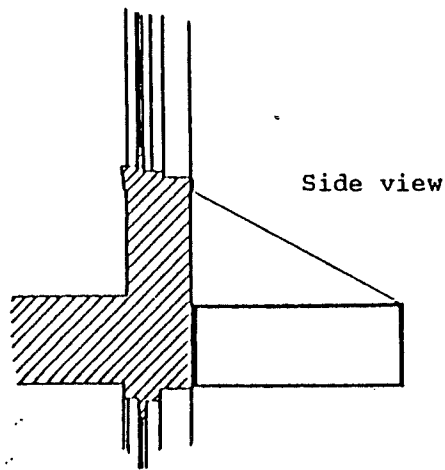
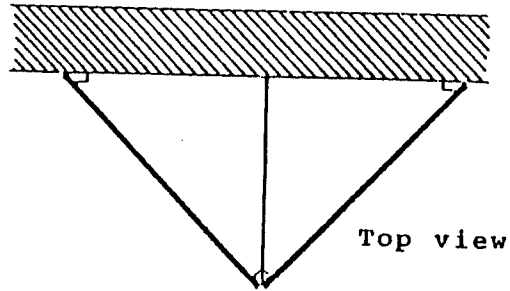
Note: Oval-shaped projecting wall-mounted signs were relatively rare.

18. SIGN PAINTED ON WINDOW OR TRANSOM GLASS. Generally, door glass was not used for advertising. Sandblasted or acid-etched exterior glass signs are not historically correct and are prohibited.

C



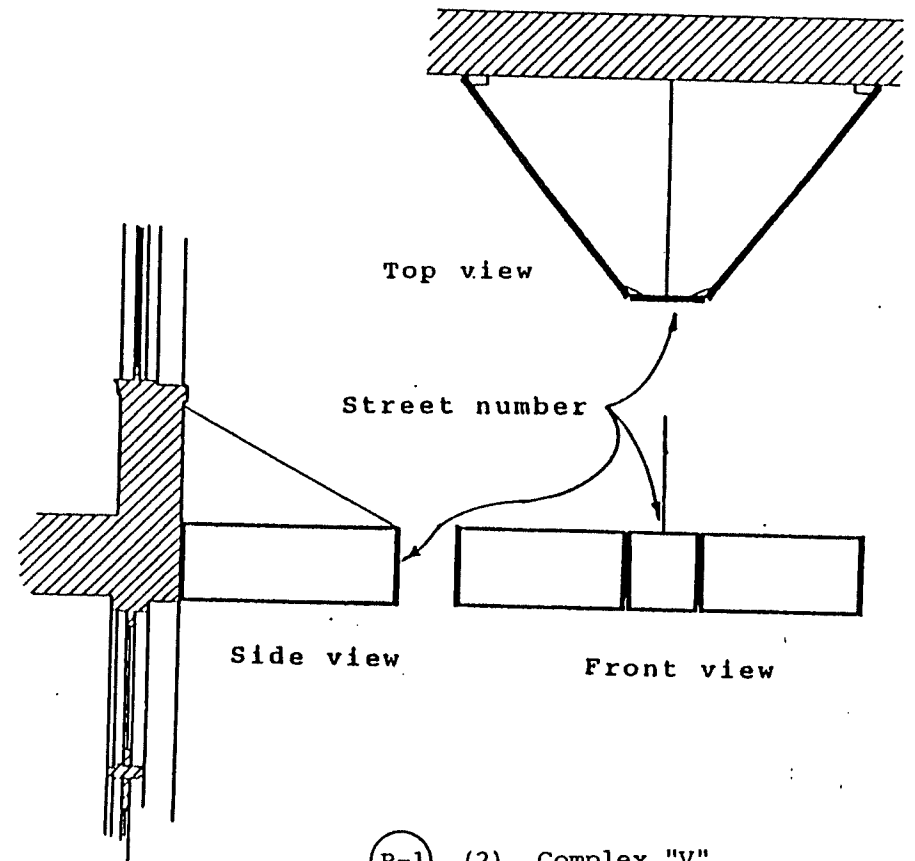
Wire rods (commonly used historically), cables, or metal straps may be necessary to secure the sign to prevent wind damage. Some signs of this type were located at the end of short metal bars or rods (or castings) projecting from a building face as in example 17c. Rectangular formats were common, although square or near-square formats were used. (This is one of the few locations where a square sign format is acceptable.)



17d. "V"-SHAPED VARIATIONS.

(1) Simple "V".

(R-2)



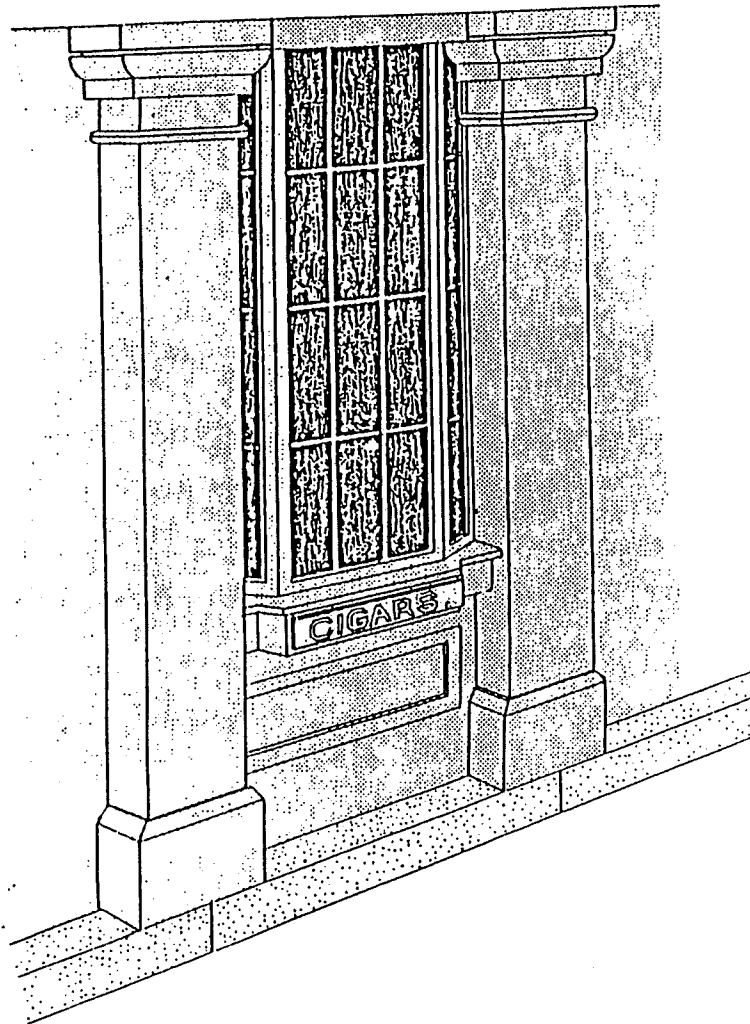
(2) Complex "V".

(R-1)

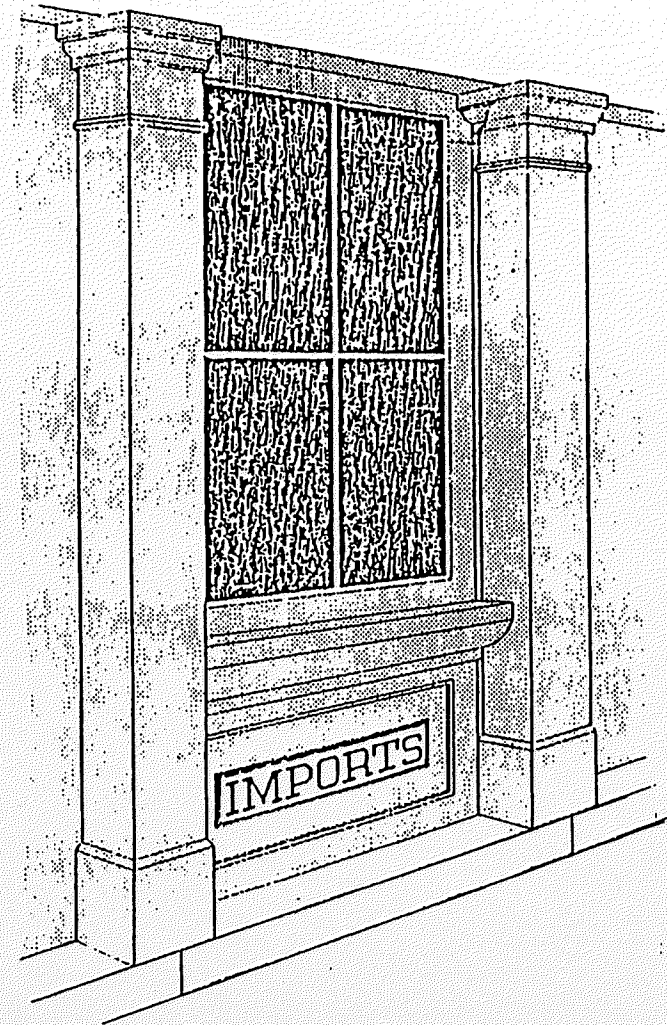
F.S.OTT,
DRUGGIST.

DRUGS
TOILET ARTICLES
NOTIONS.

19. FRAMED OR FRAMELESS WOODEN SIGN, ATTACHED FLAT AGAINST THE FACE OF A WINDOW SILL. This type of sign was not mounted on doors. See sign type 6b on page 42 for the appropriate frameless design.



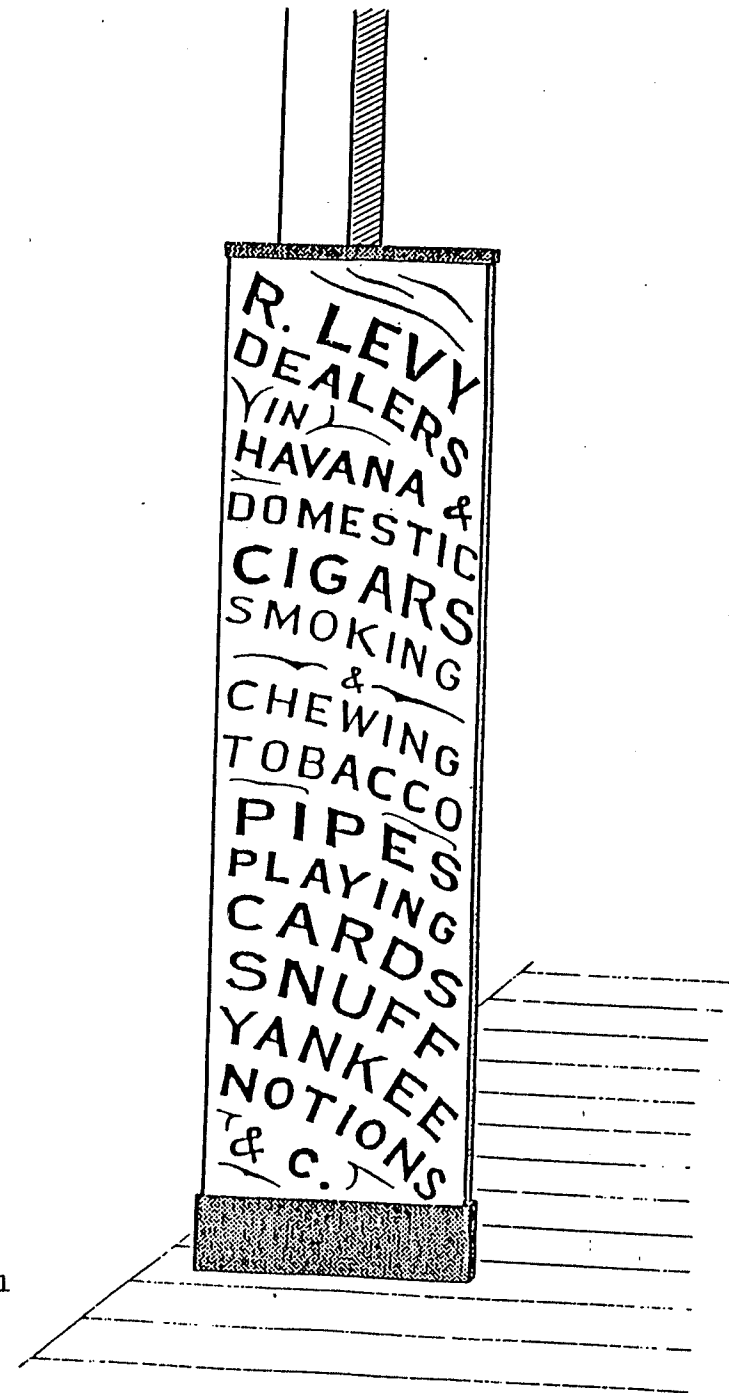
20. FRAMED OR FRAMELESS WOODEN SIGN MOUNTED FLAT BELOW A WINDOW SILL. This type of sign should not be placed on a door. See sign type 6b on page 42 for the appropriate frameless sign design.



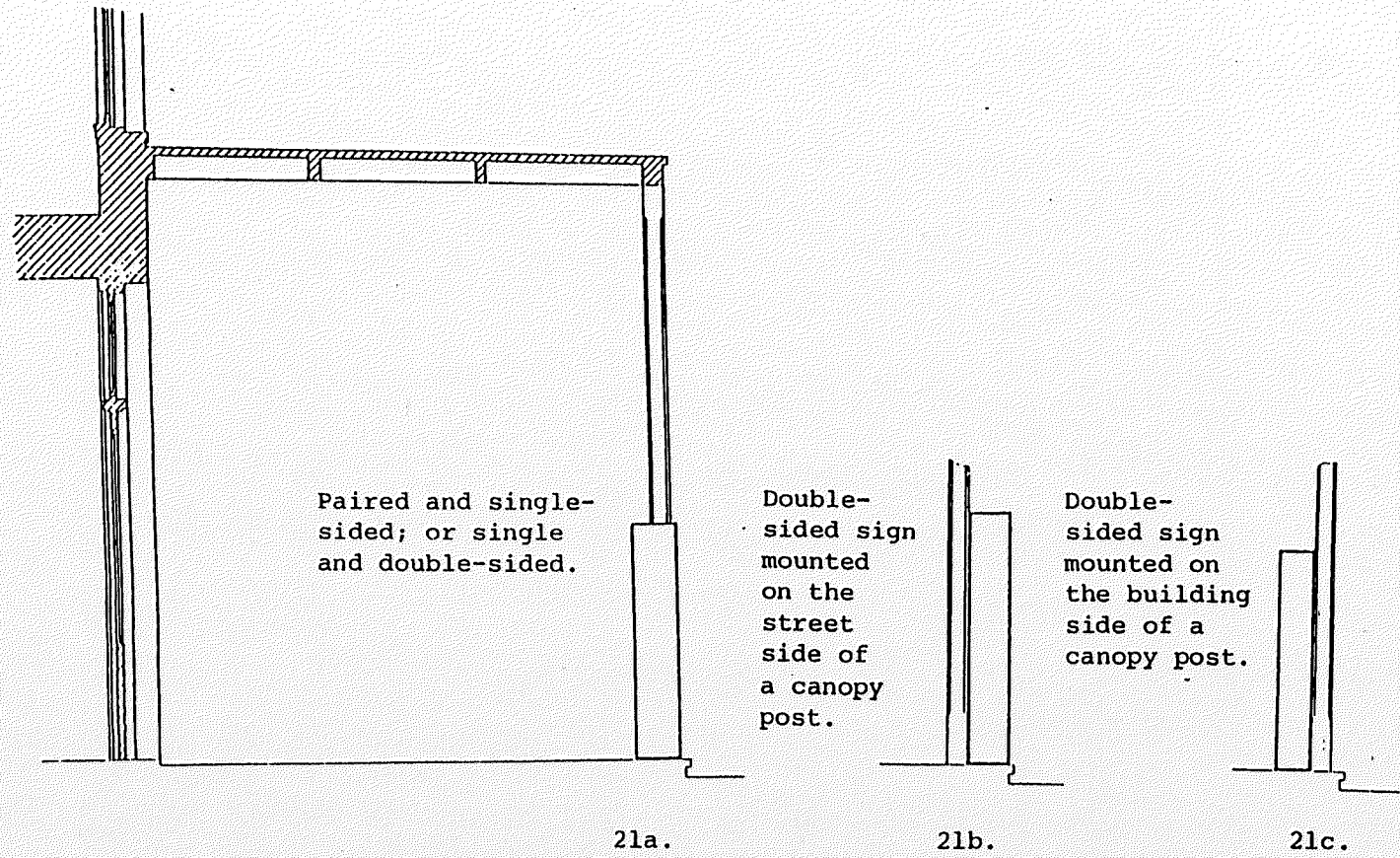
21. FRAMED OR FRAMELESS, VERTICAL WOODEN SIGNBOARD ATTACHED TO A (CANOPY) COLUMN OR POST ON THE SIDEWALK. This type of sign is not to be free-standing, but is secured to a canopy column or post. Its face can be parallel or at right angles to the street.

An example of a double-sided sign. Notice that the layout would have to be different on the reverse side of this sign.

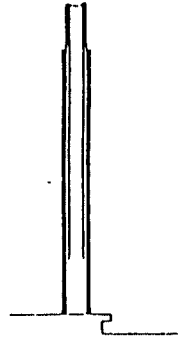
This sign has a base and cap trim piece, but no side framing members (the detailing is vaguely reflective of elements on a classical column). These signs could also have conventional frames encircling the entire signboard.



Examples of some installation variations (21a-21e). These signs can be single, paired or double-sided.

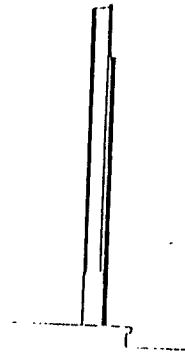


Paired signs
mounted on
either side
of a canopy
post parallel
to the street.



21d.

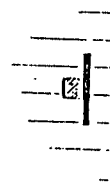
Single sign
mounted on
the street
side of a
canopy column
parallel to
the street.



21e.



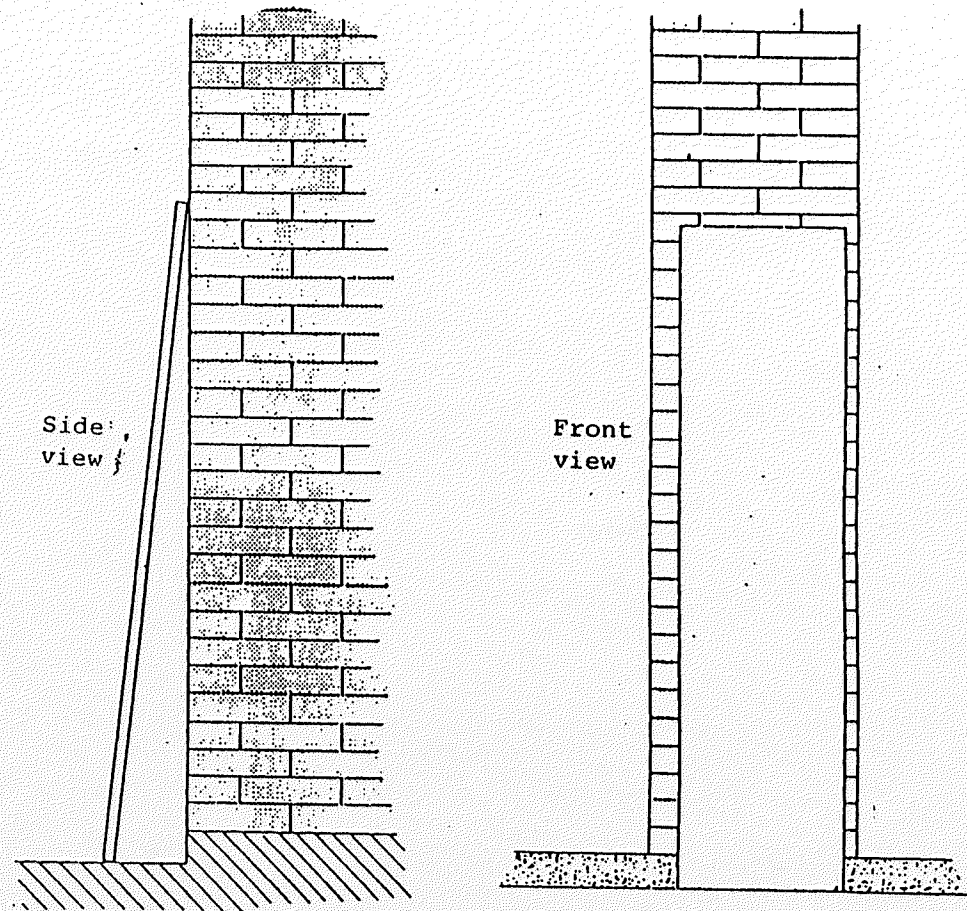
Cross-section of
installation 21d.



Cross-section of
installation 21e.

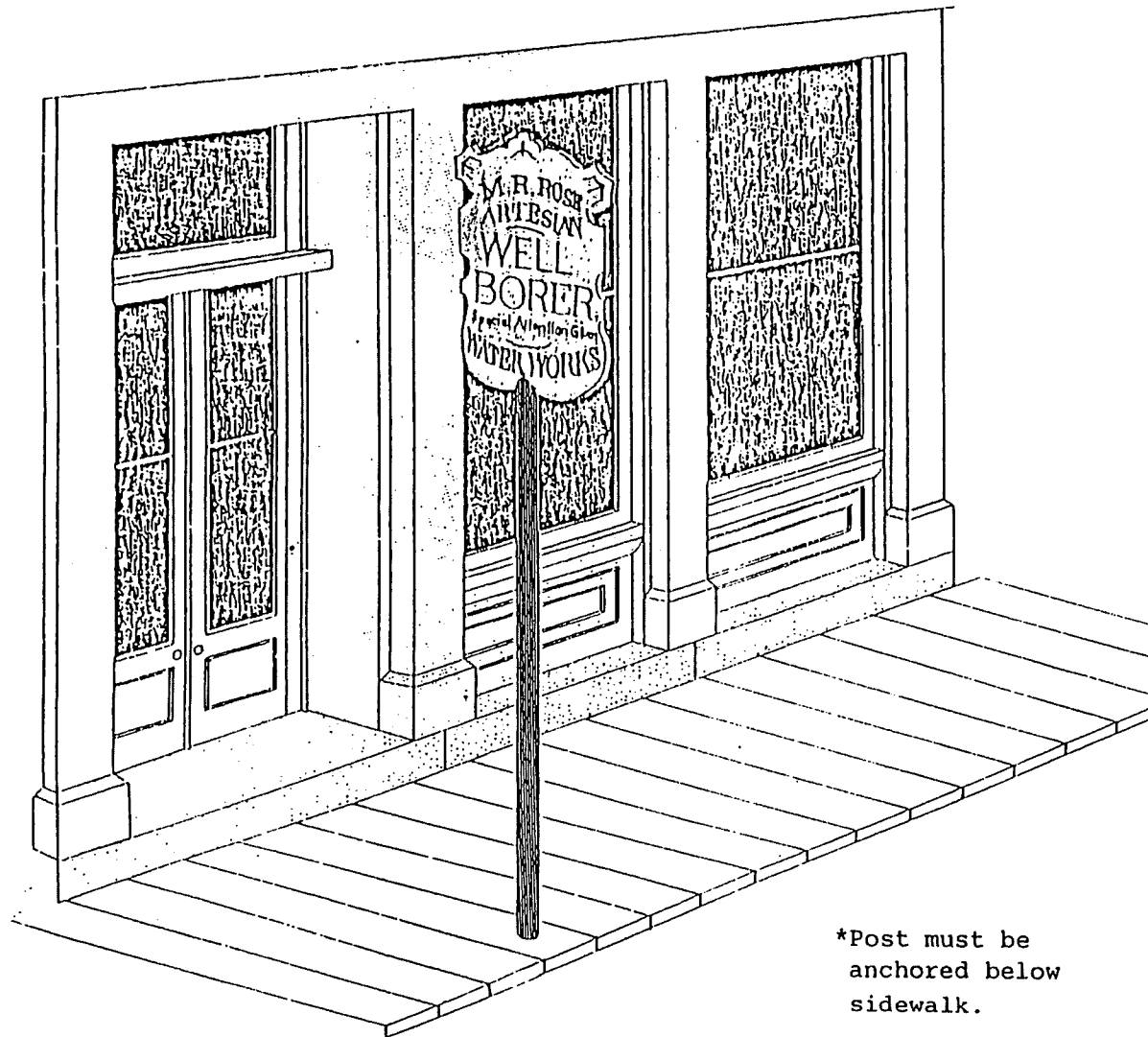
C

22. FRAMELESS WOODEN SIGNBOARD "LEANING" AGAINST THE BUILDING FACE. This sign must be secured to prevent it from being a hazardous nuisance.

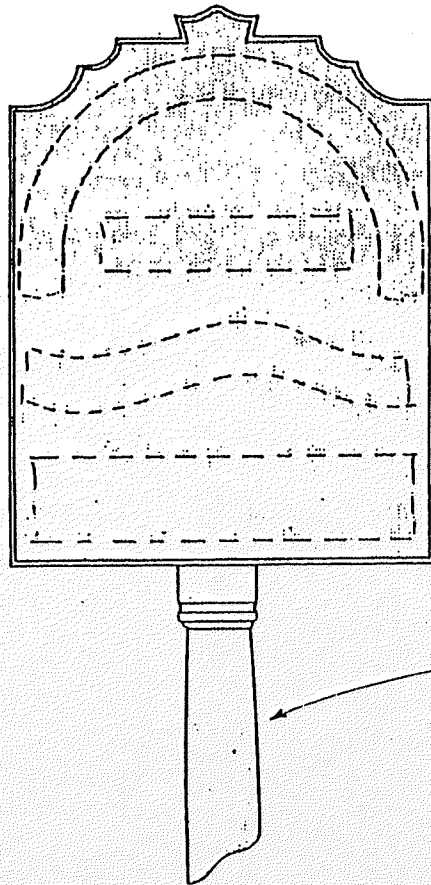


Generally, a "casual" word layout should be used with this type of sign. This type of sign rarely was framed, but had a pinstriped border.

23. SIGN MOUNTED ON FREE-STANDING COLUMN OR POST.*
Poles are installed near the edge of the wooden sidewalk. Except for some post-mounted product symbol advertisements, this kind of sign should be confined to buildings without canopy structures.



*Post must be anchored below sidewalk.

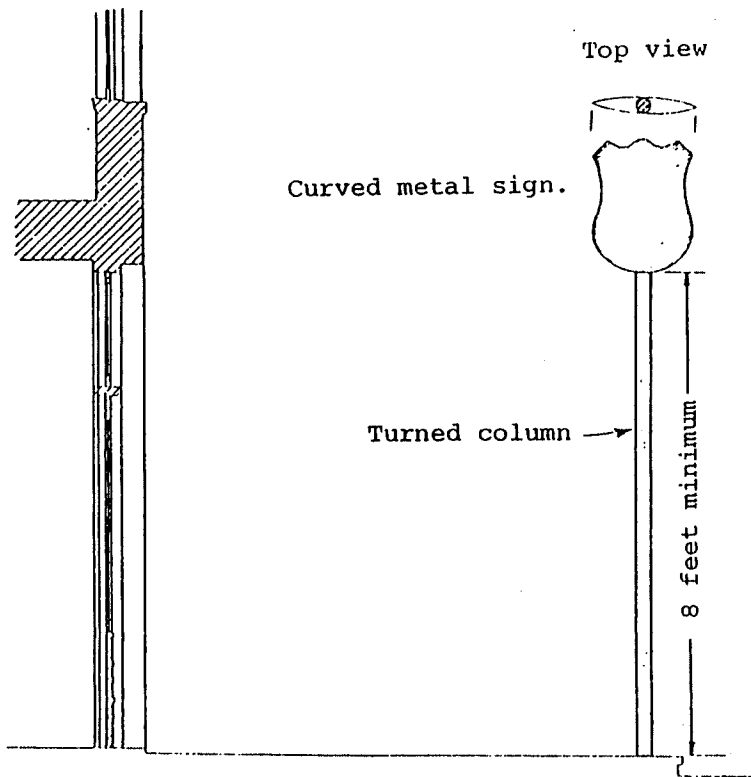


Turned column

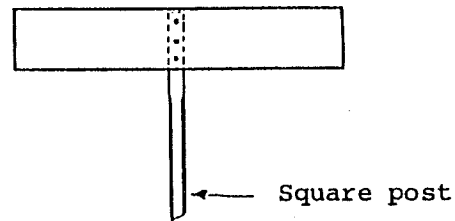
An example of a pole-mounted sign similar in shape to a wall-mounted signboard. A typical word layout is indicated by dashed lines.

- 23a. General use pole-mounted sign types. Most pole-mounted signs should be constructed of wood. The range of sign shapes include those used on wall-mounted signs and some suspended sign types. Turned or square wooden posts may support the sign. The square posts can be chamfered as well as left unpainted.

Occasionally, a pair of curved metal signs may be mounted at the top of a free-standing turned column. Each sign face should be composed of an individual piece of metal curved around a wooden frame and joined at the outer edges.



A "suspended" sign type mounted on a post.

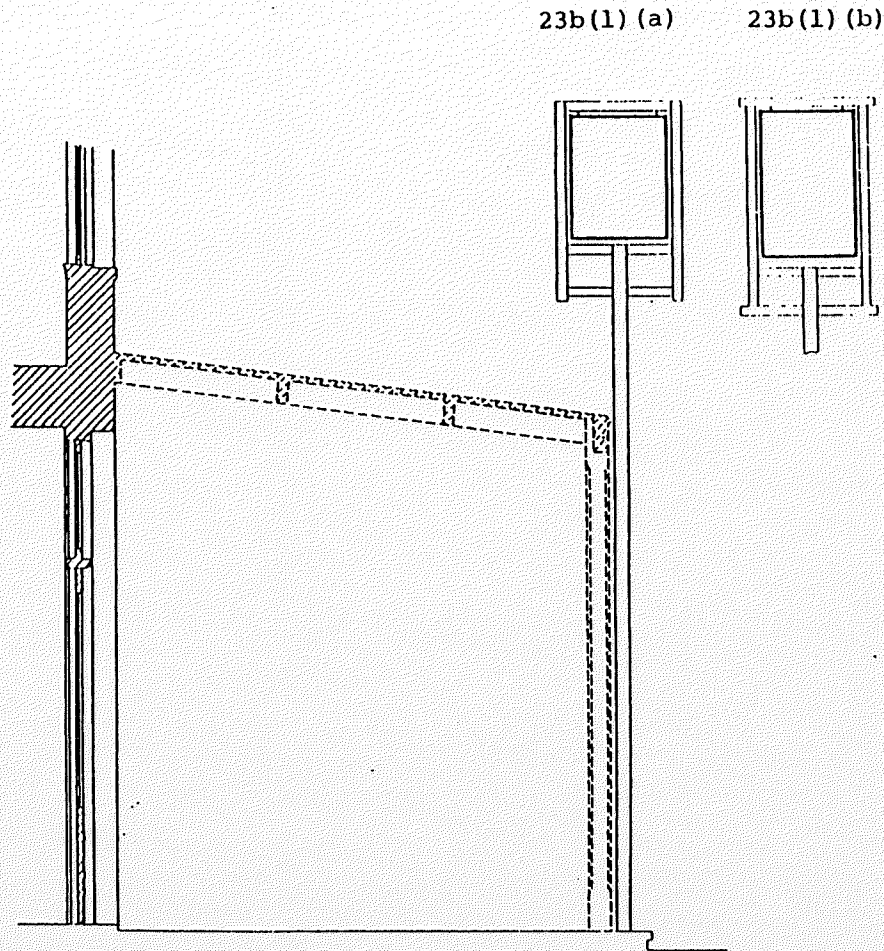


Most pole-mounted signs were located at the edge of the sidewalk next to businesses without covered walks.

23b. Specialized pole-mounted signs for use exclusively with product symbols.

Inn or hotel
product symbol
sign variant
alternate designs
23b(1) (a) and 23b (1) (b)

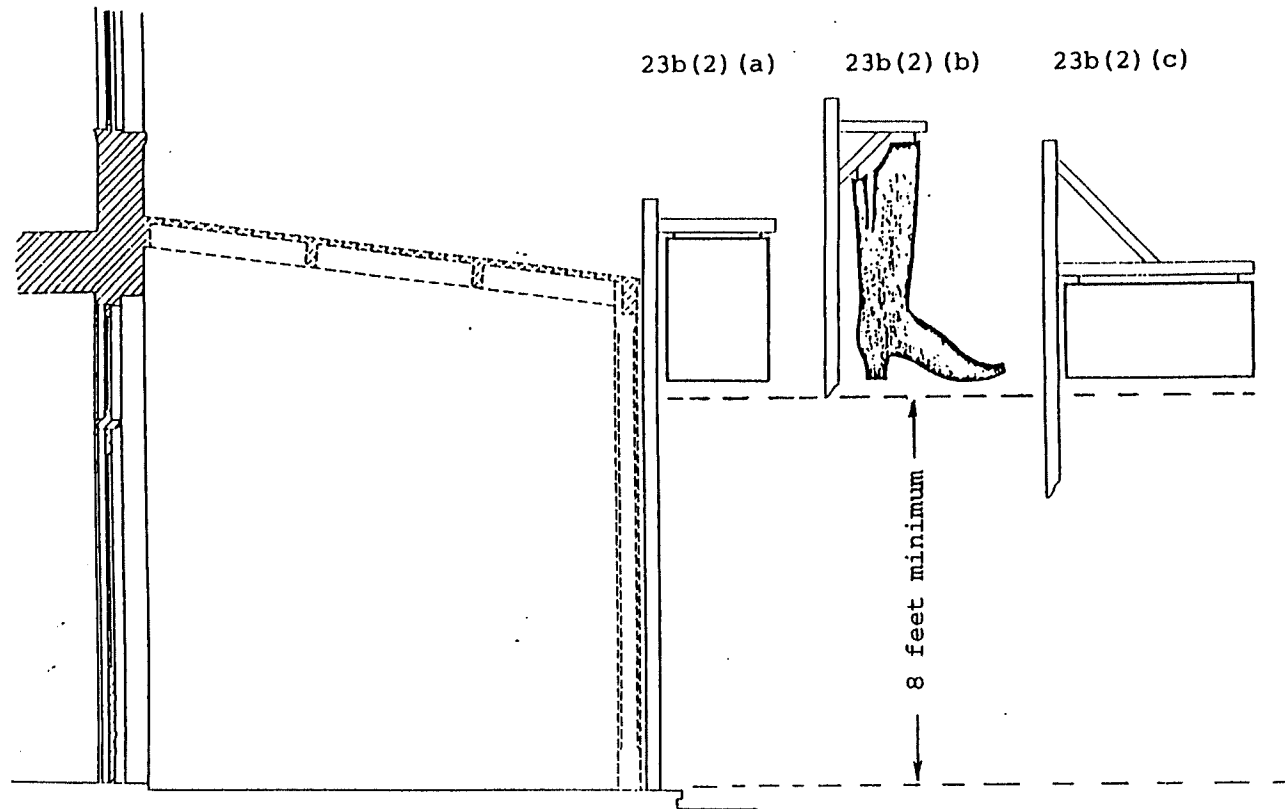
- (1) Inn or hotel variant. This variation of the pole-mounted sign will be allowed only for use with commercial hotel or apartment businesses within the Historic District. See PRODUCT SYMBOLS AND DISPLAYS section on page 21.



Historically, these signs were installed using a square post with a mortised and tenoned head frame. The square support post and head frame may be chamfered and left unpainted. A conventionally framed rectangular sign was installed within the encircling support framework.

The historical hotel signboard was suspended from above and left free-swinging. Present-day construction codes, however, require that today's signs be fixed.

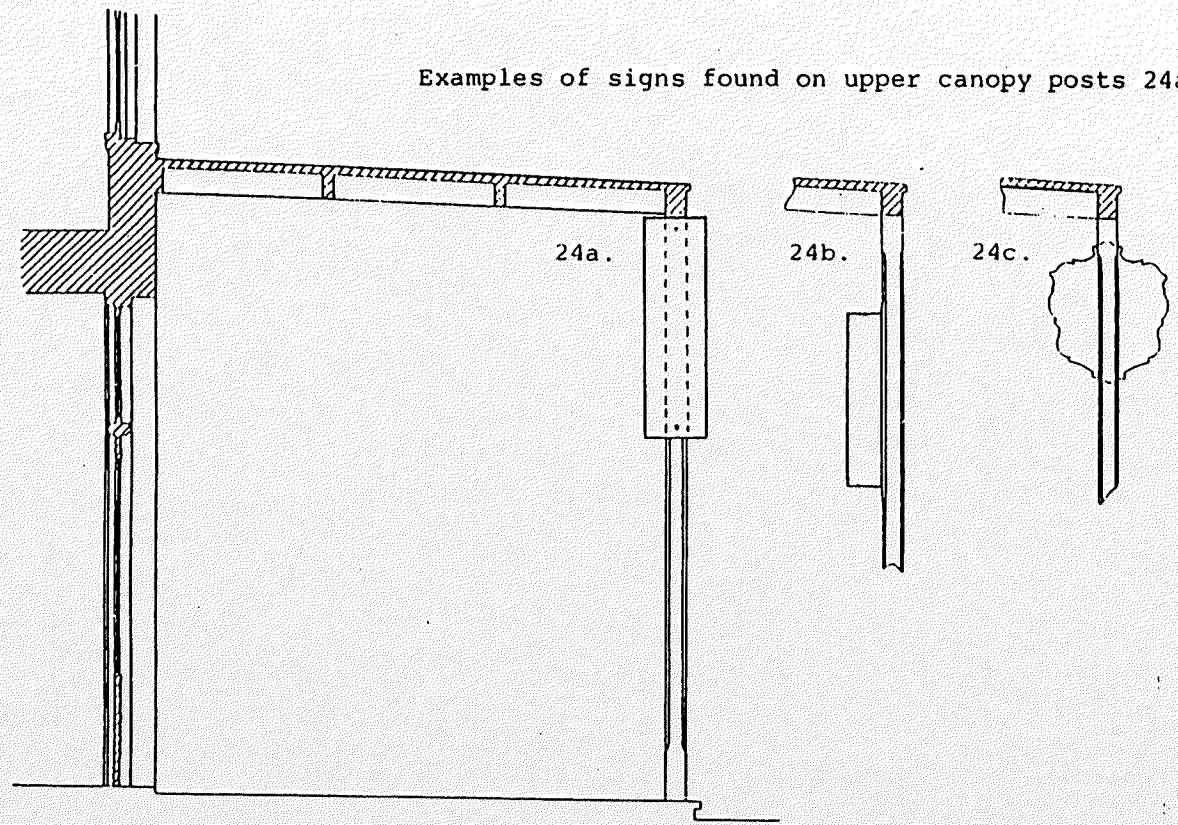
(2) Common product symbol variants. These variations of the pole-mounted sign will only be allowed for use in conjunction with a hotel, saloon, stable, cooper, tailor, stage office, tack or harness shop, boot or shoe store, or jewelry store utilizing product symbols for advertising. See PRODUCT SYMBOLS AND DISPLAYS section on page 21. Historically, the signboard was suspended from above and free-swinging. Modern codes require the sign to be fixed. The square support post may be chamfered as well as left unpainted.



Alternate sign support framing 23b(2) (a)-23b(2) (c). Signs may project only 3 feet beyond the edge of the sidewalk. See page 27.

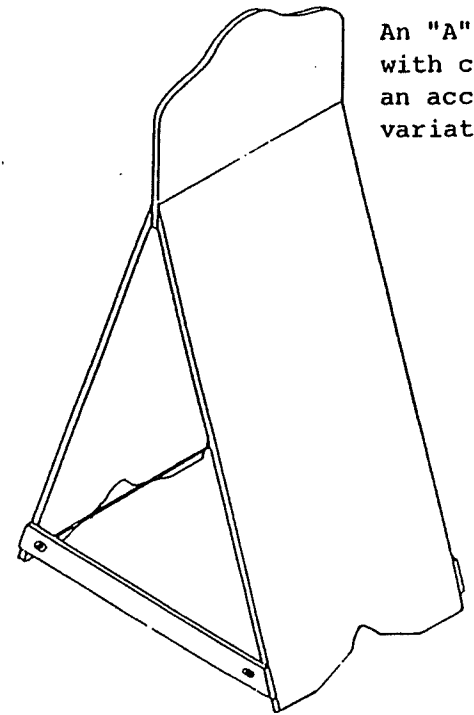
24. UPPER CANOPY, BALCONY COLUMN OR POST SIGNS.
These signs are similar to pole-mounted signs
(excluding the product symbol variants). Vertical,
framed wooden signs (as shown in examples
a and b below.) were also used here.

Examples of signs found on upper canopy posts 24a - 24c.

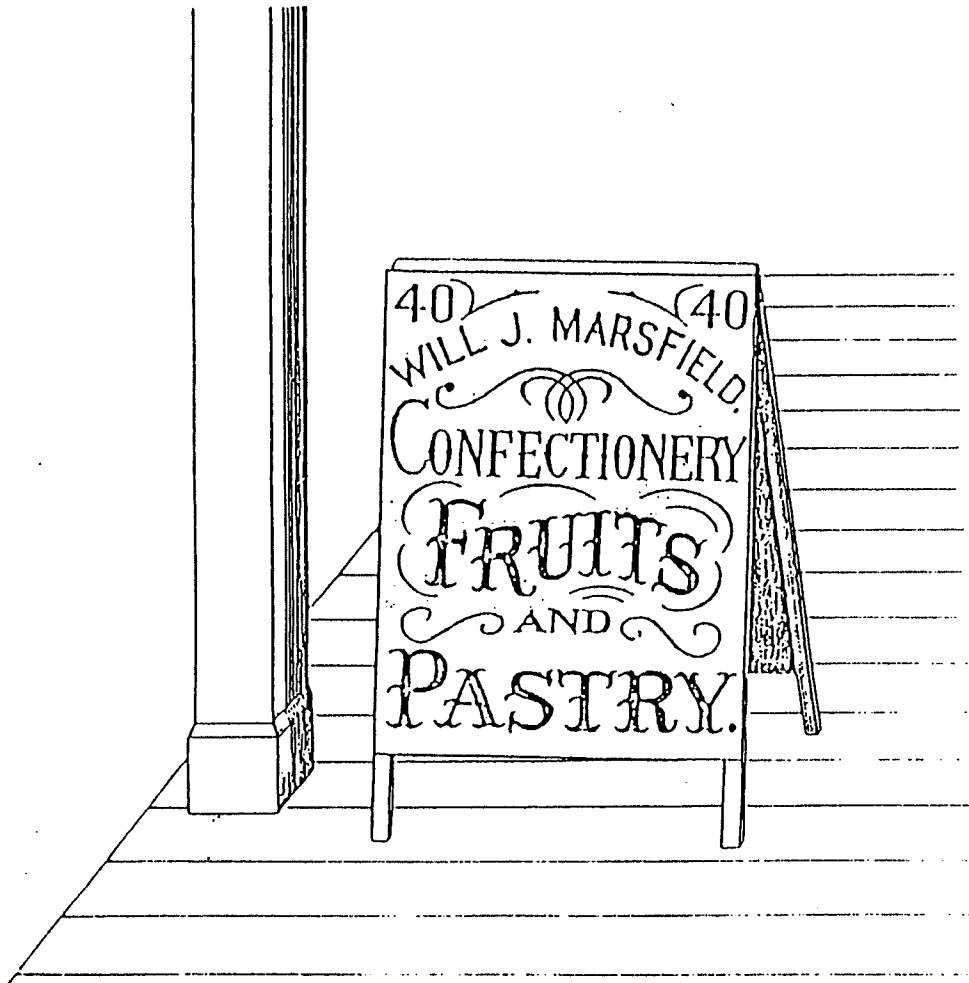


25. WOODEN, A-FRAME SIGN. A rare type for the era portrayed by Old Sacramento. Signs should not exceed 4 feet in vertical dimension.

(R-4)

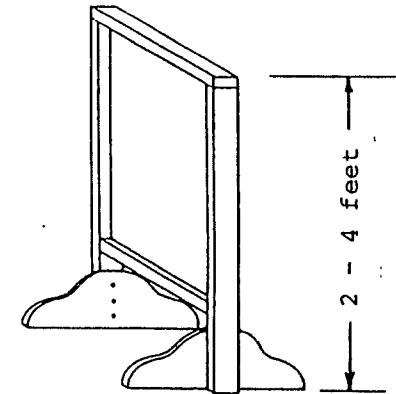


An "A"-frame with cap is an acceptable variation



- 25a. SIMPLE VERTICAL FACE DOUBLE SIDED SIGN WITH WOODEN BASE.

(R-4)

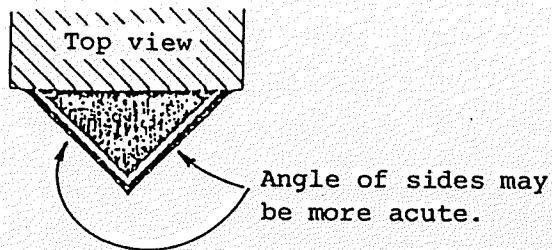


(R-3) 26.

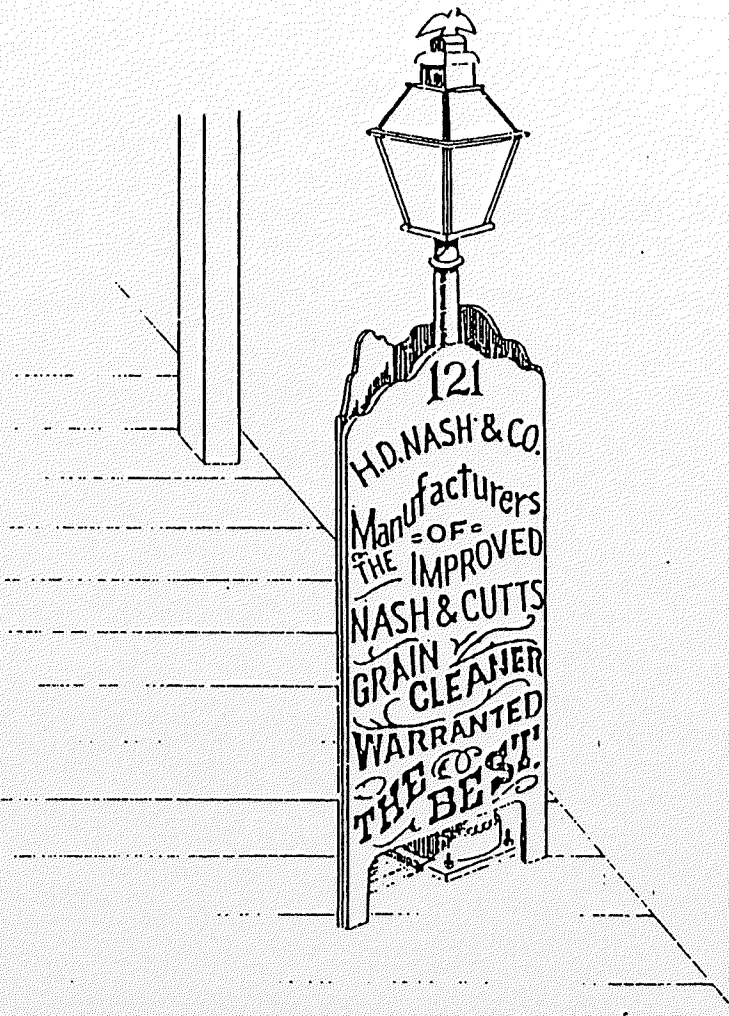
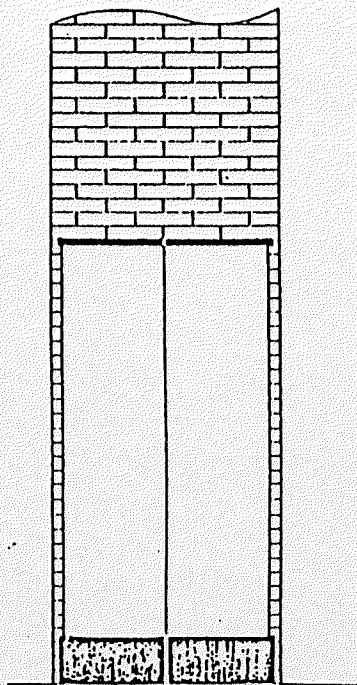
TRIANGULAR SIGN, SET ON THE SIDEWALK. Similar in shape to wall-mounted signs (sometimes mounted on legs, as in the example). Maximum height is 7 feet. Signs may encircle canopy columns, posts or street lamps as indicated by the example.

VARIATIONS:

26a. Sign placed against a wall.



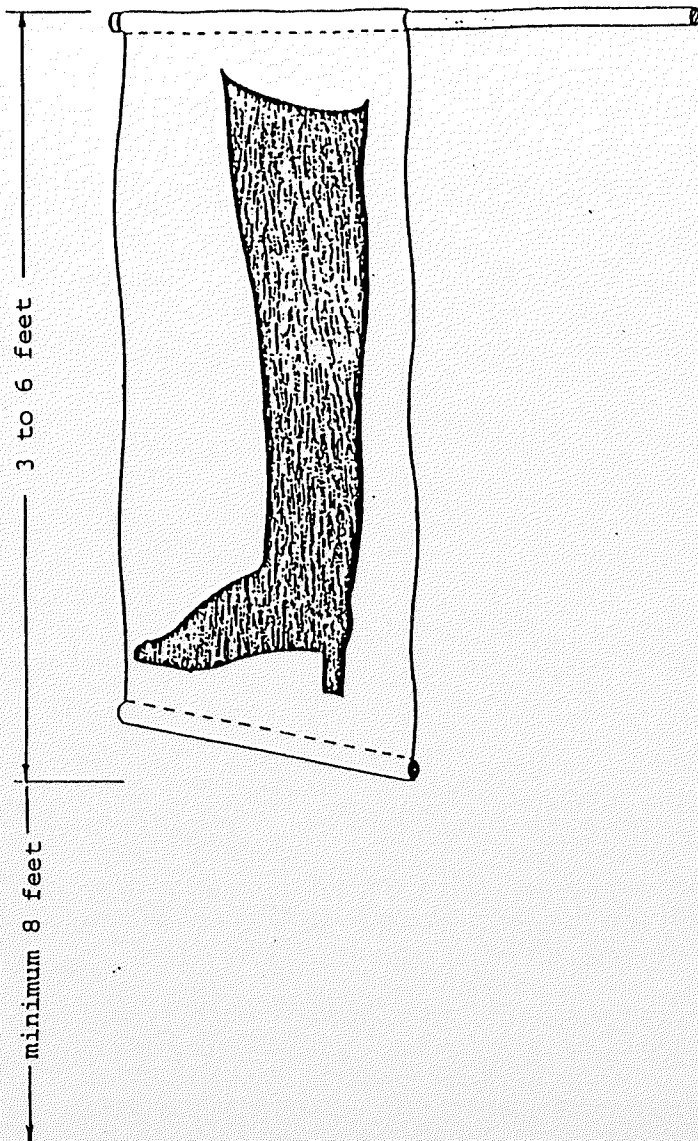
Front view



27. PRODUCT SYMBOLS AND DISPLAYS LOCATED ON THE SIDEWALK OR PROJECTING FROM A WALL. See PRODUCT SYMBOLS AND DISPLAYS section beginning on page 21 for more information and restrictions.

28. SALOON, THEATER, HOTEL AND STAGE GAS LAMPS. Gas lamps used for this kind of advertising were prismatic or spherical in design during the historic period. Drum-shaped lamps date from a later period. See PRODUCT SYMBOLS AND DISPLAYS section beginning on page 21 for further information and restrictions.

A banner utilizing
the boot product
symbol for adver-
tising men's footwear

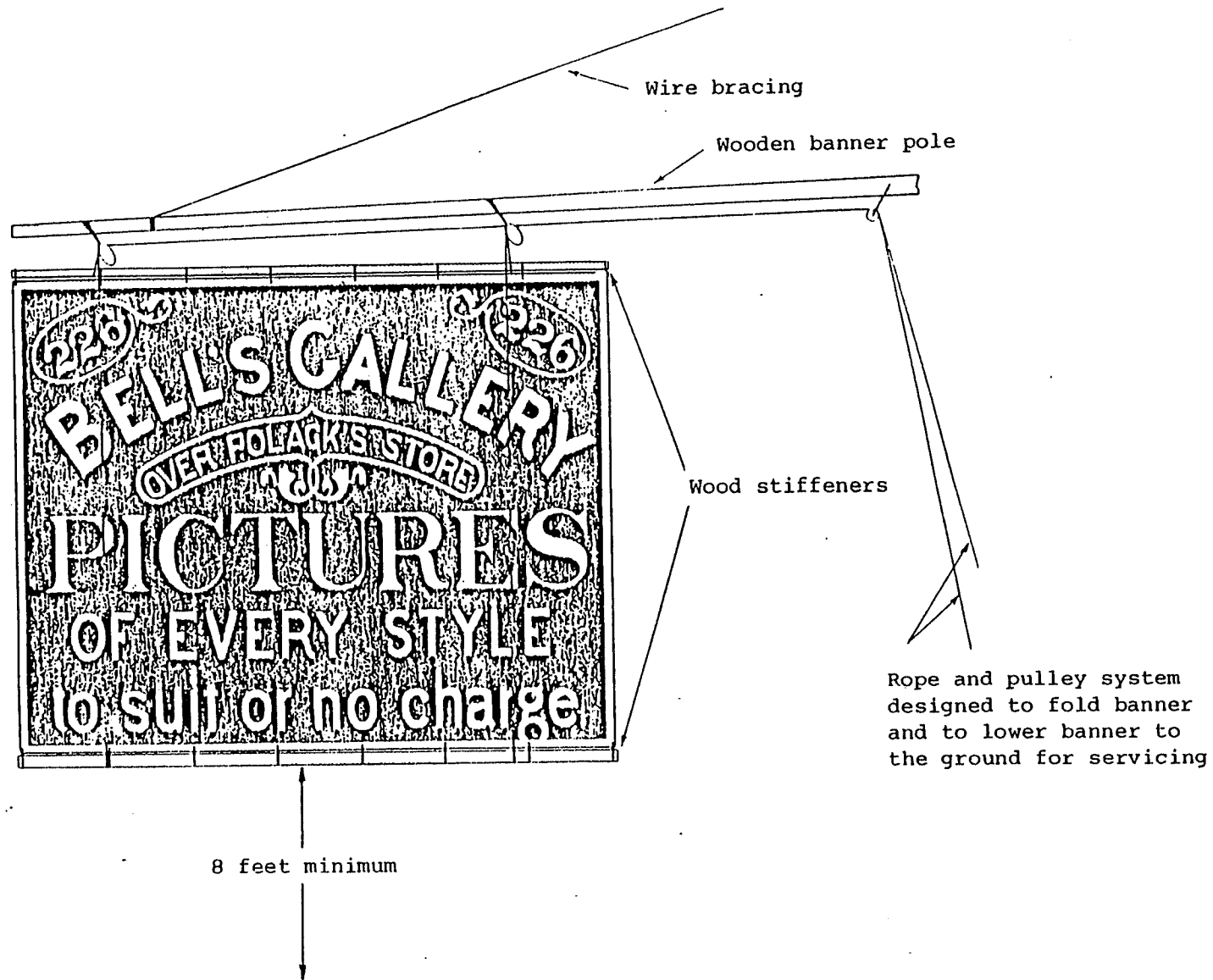


29. **FLAGPOLES, FLAGS AND BANNERS.**
Most flags and flagpoles exist in the area of the facade reserved exclusively for historic signs and are not available for commercial advertising. See page 6. Historically, most flagpoles were only used to fly the national colors.

Present day versions of United States flag are acceptable. (In 1849, there were 30 stars on the flag; in 1875, 37 stars were present.) Building tenants wishing a flagpole must have verifiable evidence of its existence on their building in the interpretive period. Rectangular, vertically oriented cloth banners were used occasionally on the first floor when there was no canopy or balcony structure. These were primarily used for product symbol advertising. See **PRODUCT SYMBOLS AND DISPLAYS** section beginning on page 21.

The California State flag was not adopted as the official State flag until 1911. During the Old Sacramento interpretive period, the national colors were generally flown alone.

More elaborate installation techniques were used with larger banners. A rope and pulley system was sometimes used to raise and lower the banner. Bracing of the wooden pole was necessary with larger banners.



- (C) 30. Signs may be attached to the railing surrounding an exterior basement entry. (not illustrated)
31. Signs may be attached to the risers of exterior stairs. (not illustrated)

NO OTHER SIGN TYPES WILL BE ALLOWED
ON THE STREET FACADES IN OLD SACRAMENTO

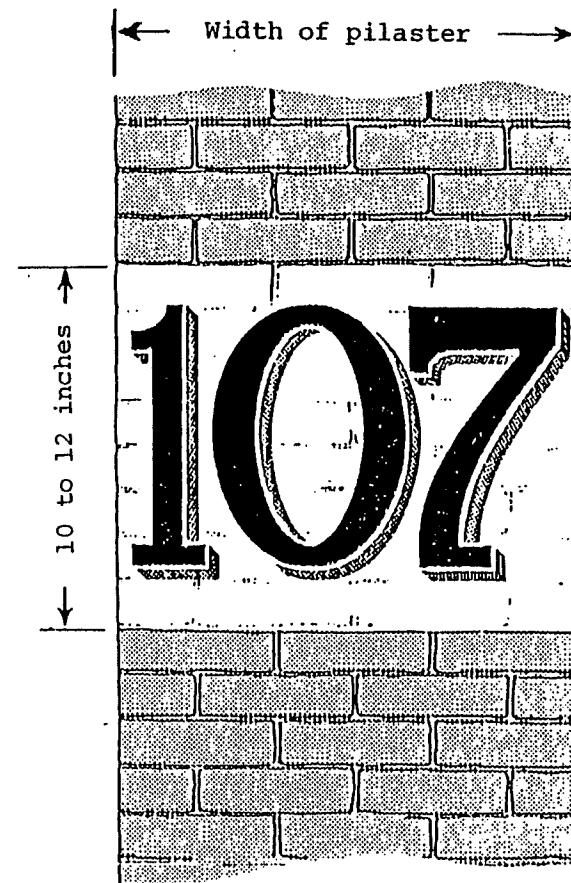
B. STREET ADDRESSES

All street addresses are to be of a design appropriate for the Historic District. Building addresses in the period represented by Old Sacramento, never included the street name or word "street". In rare instances, the abbreviation "No." for number was used. Street numbers should not be placed on door glass or door wood work. The correct means for displaying street addresses are as follows:

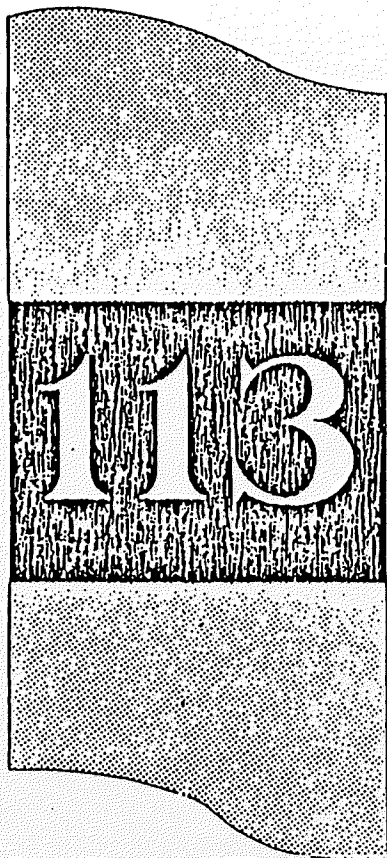
1. A WHITE BAND OR BLOCK WITH BLACK NUMERALS, OFTEN WITH A GRAY SHADOW, PAINTED ON AN EXPOSED BRICK PILASTER.

Painted bands were commonly 10 to 12 inches tall. Often several adjacent pilasters were painted in this fashion. If the brick panel or pilaster was too wide to use the continuous painted band, a white block was painted in the center of the brick panel large enough to receive the numerals. Sometimes these blocks were encircled by a narrow black band, often with the corners rounded or concave. Street addresses were most often located at eye level.

The businesses proprietor's name was occasionally included within the street address block.



2. DARK BAND OR BLOCK WITH LIGHT-COLORED NUMERAL, PAINTED ON LIGHT-COLORED PLASTER OR PAINTED BRICK PILASTER. Similar in other details to Street Address Type 1. (C)

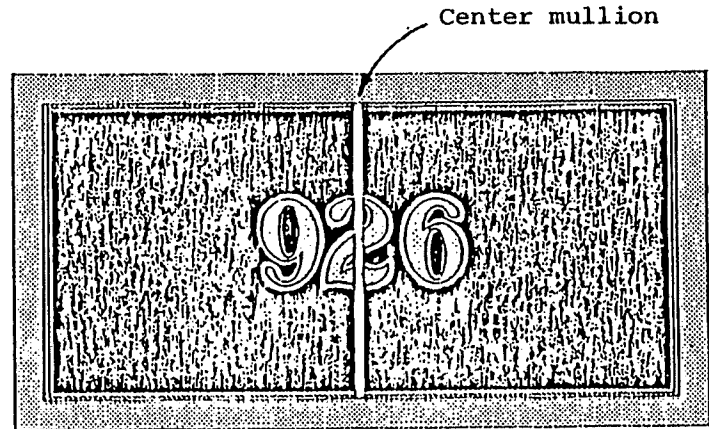
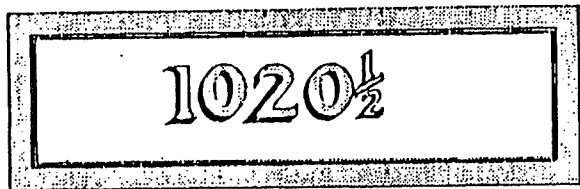


The proprietor's name was occasionally included within the street address block.

3. PAINTED SHEET METAL OR THIN WOODEN SQUARE ATTACHED TO A PILASTER; similar in appearance and location to street address type 1. or 2.

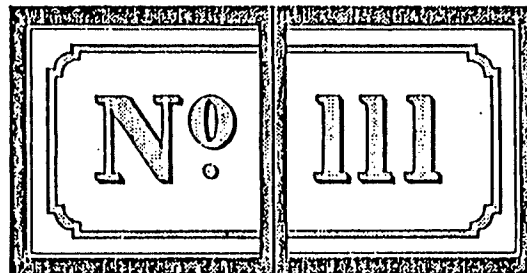
(C)

4. PAINTED AND GOLD-LEAF TRANSOM GLASS. Street addresses should appear symetrical on the transom, even when there is a center mullion.



(R)

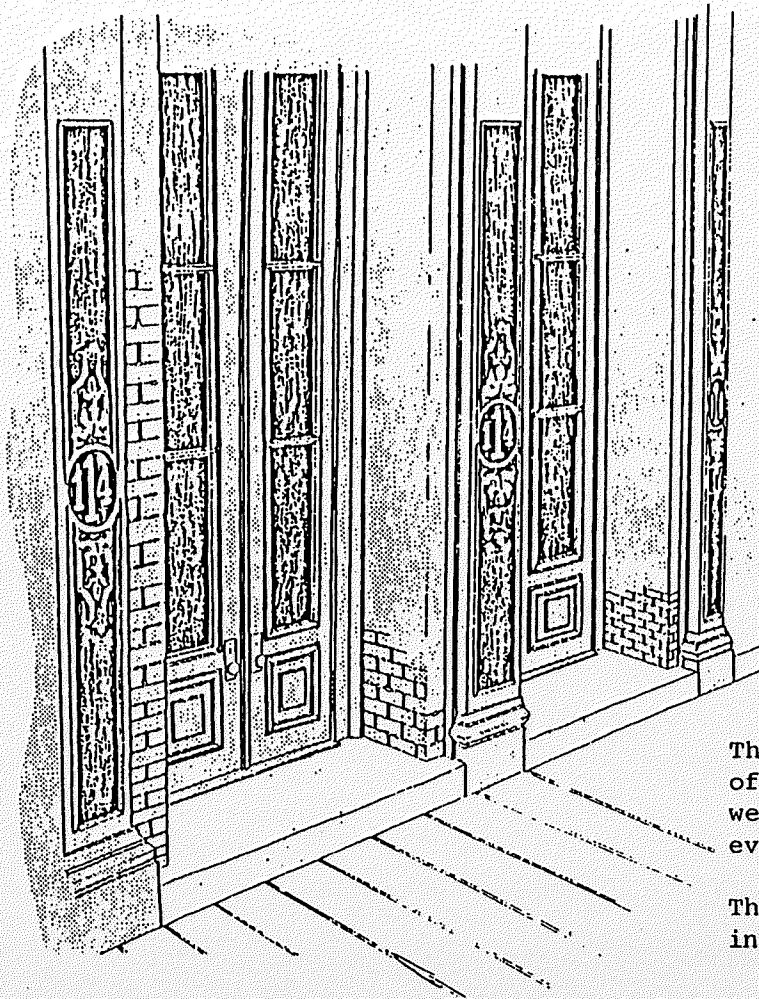
5. STREET ADDRESS PAINTED ON A SHADE OR CURTAIN FIXED IN THE DRAWN POSITION BEHIND A GLASS TRANSOM. Shade should be made of cloth and not plastic. Gold leaf was sometimes used in the design of this type of street address.



6. PAINTED NUMERALS IN SPECIALIZED AREAS OF CAST IRON PILASTERS. In the mid-19th Century, cast iron pilasters were introduced which incorporated in their design flat, circular, or rectangular areas for painting street addresses. Subsequent, matching cast iron pilasters across building's facade, were commonly painted with the street address.

(C)

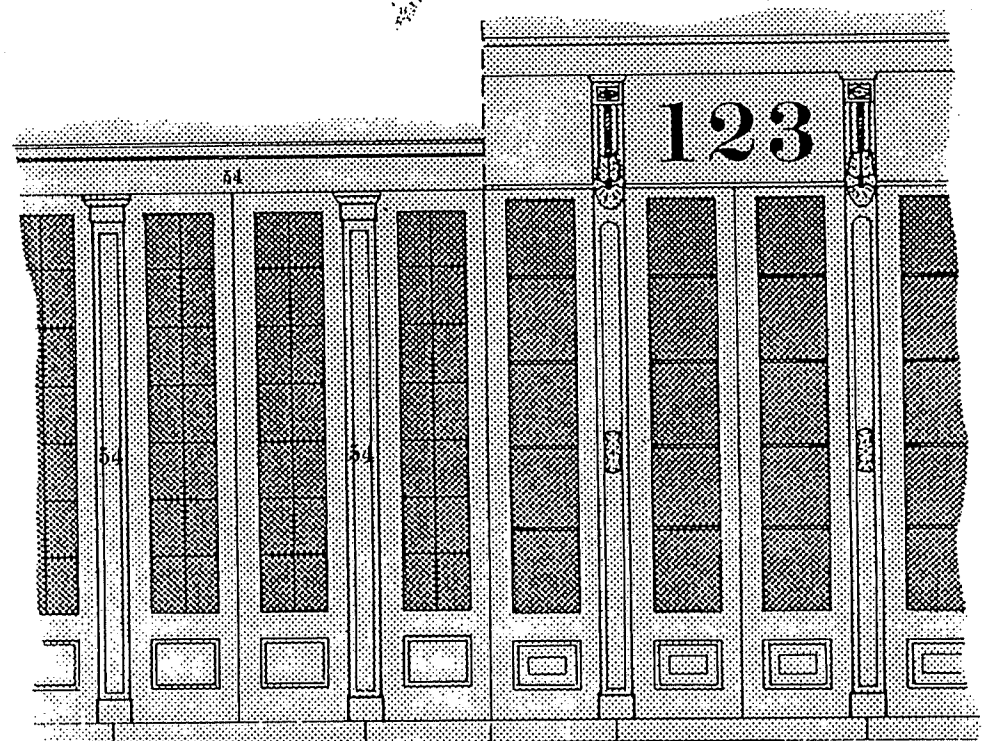
Street addresses were also occasionally painted on cast columns without the designated space.



The example illustrated is unusual in that the height of the individual numerals varies. Street numerals were more commonly uniform in their vertical dimension, even when used in a circular space.

The business or proprietor's name was occasionally included within the street address space.

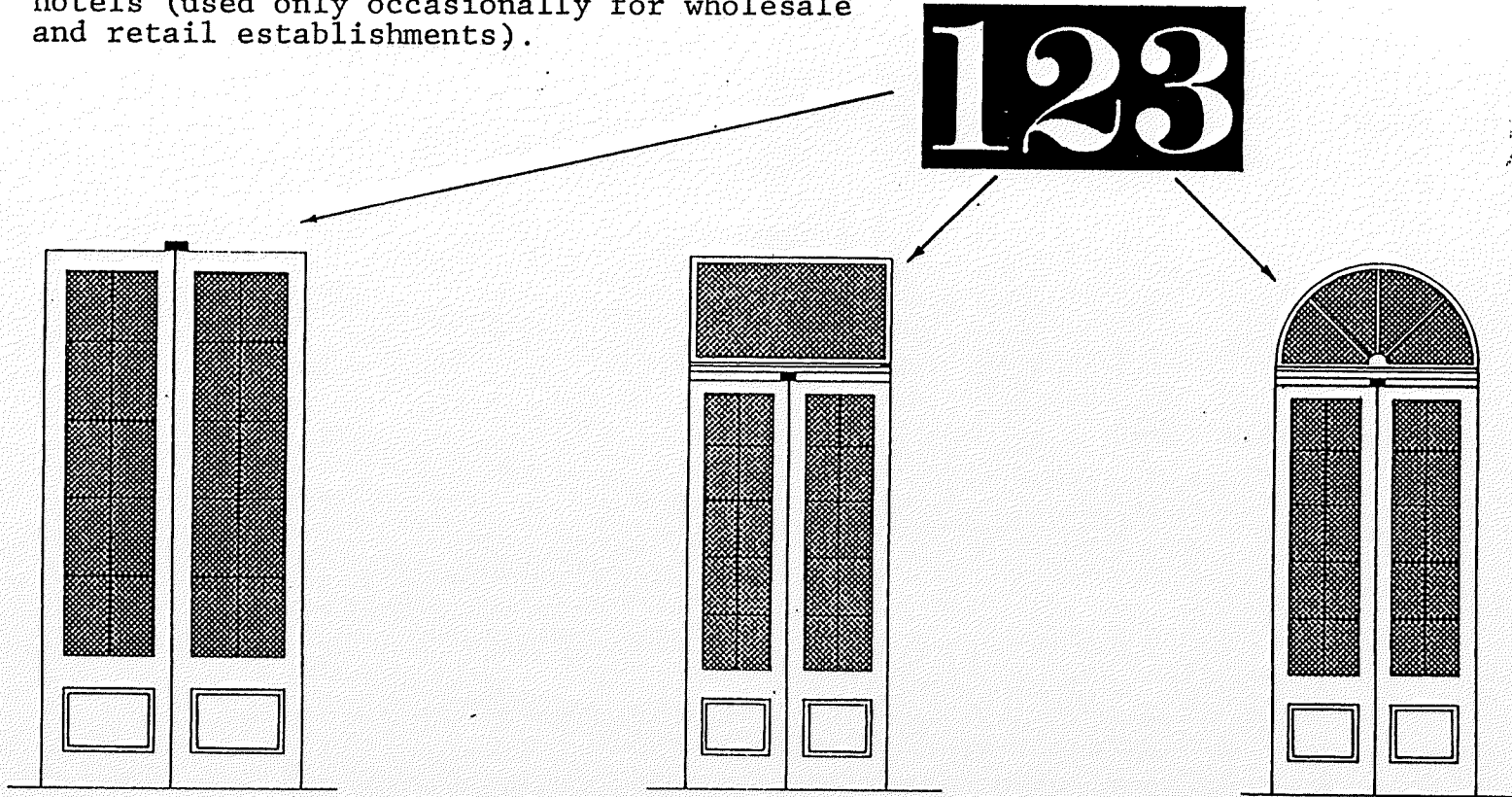
7. NUMERALS PAINTED OVER THE FIRST FLOOR DOORS. This addressing technique is used when a building has cast iron columns without the specialized areas for street address numbers and first floor doors without a transom. The street address numbers were commonly centered above the door opening. Sometimes the numbers were enlarged to fill an architectural space above the doors, as in example 7b. Normally the numbers are kept small as in 7a. In examples 7a. and 7b., the street number is painted directly on the exterior of the building without a separate background block as used in street address type 8. Example 7a. also demonstrates the painting of street numbers on cast columns without the designed-in address feature.



a.

b.

8. WHITE PAINTED NUMERALS IN A SMALL, BLACK RECTANGLE CENTERED OVER THE FIRST FLOOR DOORS. This was a common 19th Century addressing technique used for residences and the finest hotels (used only occasionally for wholesale and retail establishments).



9. Historically, street numbers were often incorporated into a building tenant's exterior signs. This occasionally included addresses in some forms of product symbol advertising. See STREET NUMBERS ON SIGNS in ELEMENTS OF 19TH CENTURY SIGNS beginning on page 101.

NO OTHER FORMS OF STREET ADDRESSES WILL BE ALLOWED
IN OLD SACRAMENTO.

C. COURTYARD AND ALLEY SIGNS

Courtyard and alley signs must be of the same type and quality acceptable for street facades. Scale requirements, however, may be waived. In addition, no signs will be allowed to project into an alley right-of-way. See TYPICAL SIGN TYPES starting on page 29.

VI. SIGN LIGHTING

All signs shall be nonilluminated or indirectly illuminated (except for signs painted on the glass of special gas lamp fixtures designated for use with hotel, saloon, stage offices, and theaters.

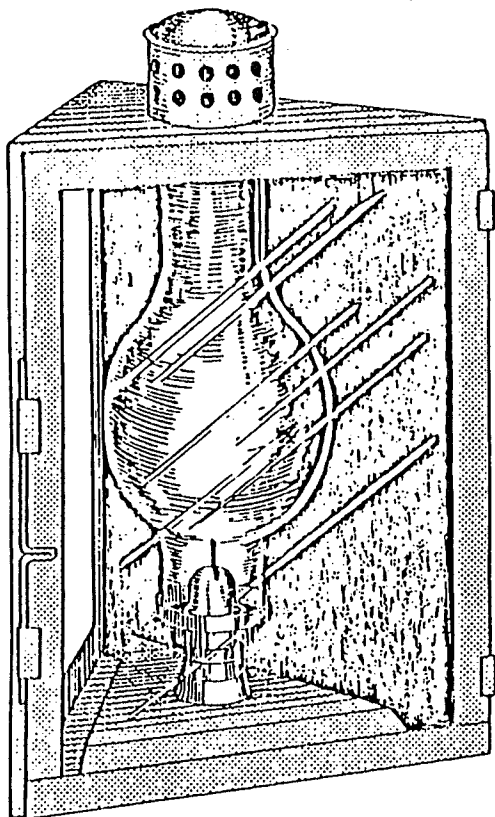
When at all possible, exterior signs should be located to take advantage of general street lighting.

If additional lighting other than existing street lighting is necessary, millhouse lamps can be installed. These light fixtures were commonly used during the historic period for general lighting. The lamps are constructed of sheet metal (historically tin or copper), with one or more glass faces. Originally, oil (whale or lard), camphine (a highly volatile derivative of turpentine) or kerosene burning, they may be converted to electric operation. Every effort should be made to conceal any exterior wiring that may be in public view. Electrical conduit will not be allowed on the exterior of a building. In lieu of this, a low-voltage electric lighting system should be used.

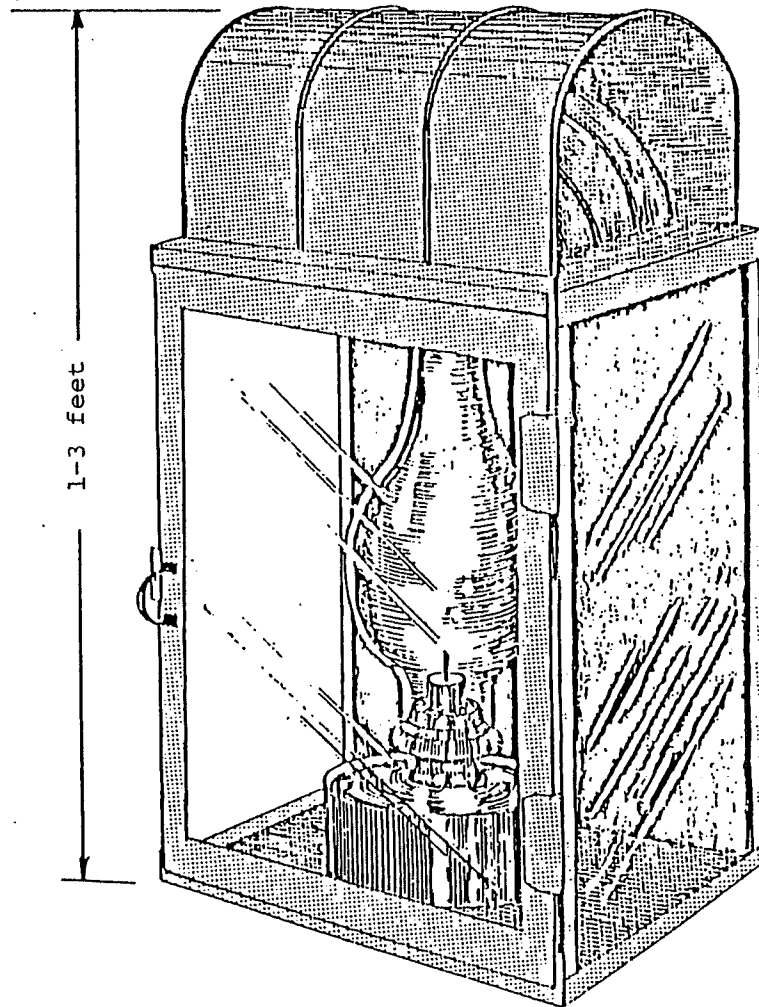
A low-voltage (12 volt) system has advantages over the standard 120 volt system commonly used today. Exterior wiring leading to the lamp may be more easily concealed because it does not require electrical conduit. A step-down transformer is required, however, and should be located inside the building.

Typical millhouse lamps are illustrated on the following page. These may be mounted on canopy columns, posts or the face of a building.

Millhouse light enclosures were most commonly constructed of copper or tin, often left natural, aged green or painted black. One, two or three glass panes were used with one panel hinged to allow access to the light source. Square and semi-circular enclosure shapes were the most common. Glass should be clear. It is recommended that kerosene lamps complete with glass shades be converted to electric operation for the light source. A polished metal reflector was sometimes placed behind the light.



Triangular lamp design

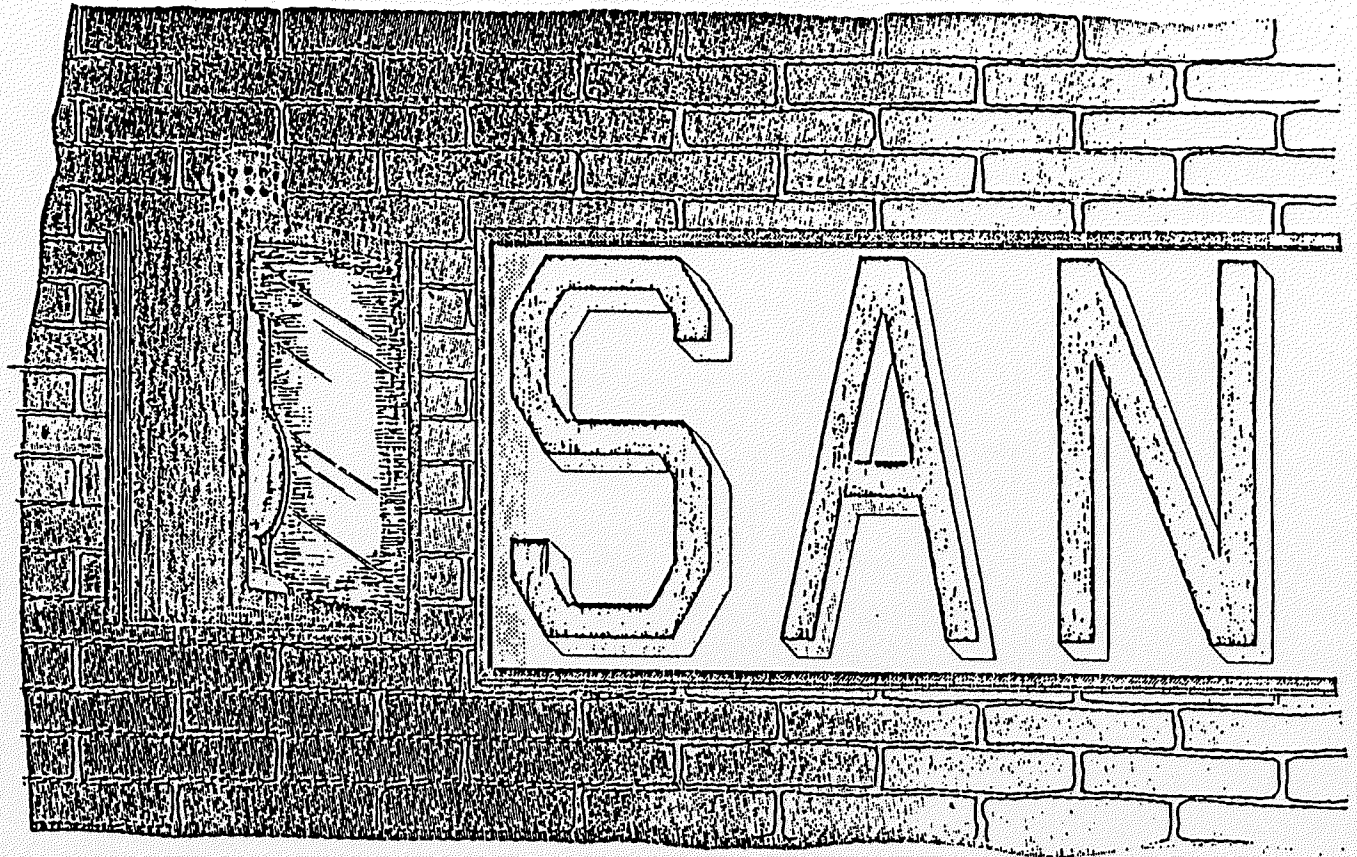


C

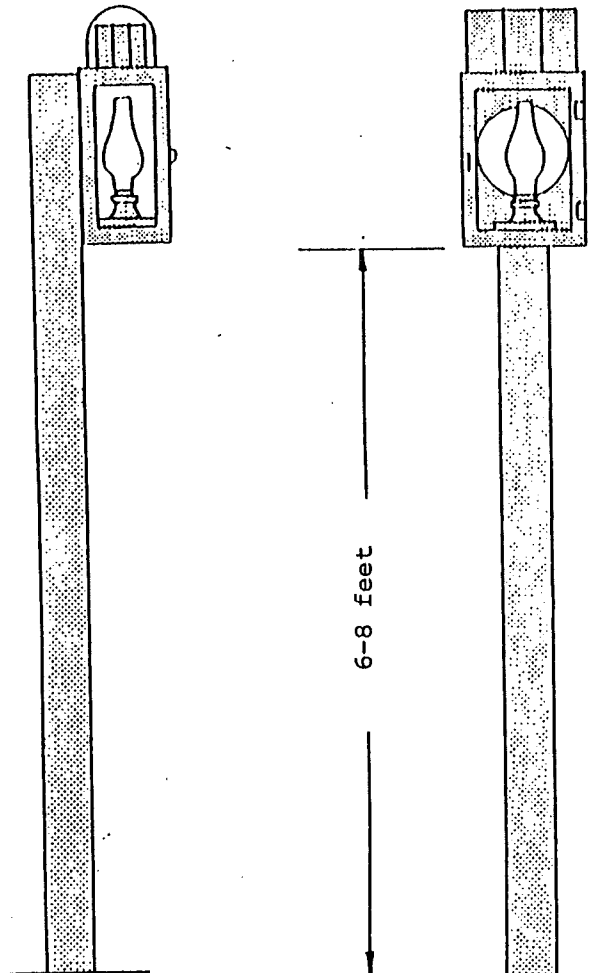
Standard millhouse lamp design.

R

Triangular lamp design with single glass panel projecting light onto a sign mounted flat against a wall.



Where there are no convenient surfaces to mount the lamp, a free-standing wooden post was sometimes installed to hold the millhouse lamp. These lamps were generally equipped with reflectors. See illustrations.



A millhouse lamp mounted on a free-standing post.

The following is a summary of exterior lighting prohibitions:

- No electrical conduit will be allowed to be exposed in public areas.
- Exposed 120 volt spotlights will not be allowed in public areas.
- Exposed 120 volt spotlights will not be allowed on building exteriors.
- Colored spotlights will not be allowed.
- Strings of "Christmas lights" outlining portions of a building or circling windows are prohibited.
- Flashing signs or flashing illumination are prohibited.
- Neon signs are prohibited.
- Fluorescent lighting is prohibited.

VII. CREDITS

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The sign program for the Old Sacramento Historic Area has been developed by the Sacramento History and Science Division in cooperation with the Sacramento Housing and Redevelopment Agency. Questions or problems concerning sign regulations or requirements should be addressed to the History and Science Division, 551 Sequoia Pacific Boulevard, Sacramento, California, 95814, (916) 449-2072, or the Old Sacramento Waterfront, Department of Parks and Community Services, 1106 Front Street, Sacramento, California, 95814, (916) 449-2032.