

Lunenburg Signage Manual

Introduction

This manual attempts to provide a source of guidelines and information to aid in the production of business identification and advertising signs in the Town of Lunenburg.

Any sign erected in a city or town contributes to the general appearance and atmosphere of that area. This manual sets out principles which will help produce signs which are both legible and well suited to the architecture of Lunenburg. Special care was taken to encourage types of design, choice of materials, construction, and installation which would complement Lunenburg's historic atmosphere.

While allowing ample room for diversity among signs, the use of this manual as a guidebook will bring about a unified visual style, helping to create a new image for downtown Lunenburg.

It is hoped that the information presented here will benefit both the individual merchant and the professional sign painter.

Contents

Table of Contents

1. Introduction
2. Contents
3. Building Types
4. Fascia Signs
10. Projecting Signs
16. Flat Fixed Signs
18. Window Signs
20. Typography
30. Colour

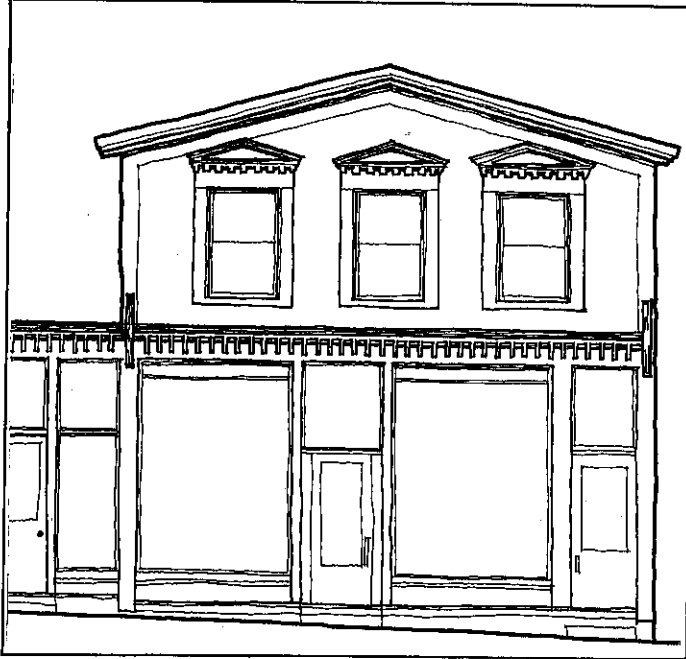
Acknowledgements:

Photographs on page 4, 10, and 16 are
courtesy of Knickle's Studio, Lunenburg, N.S.

February 1981

Building types

1

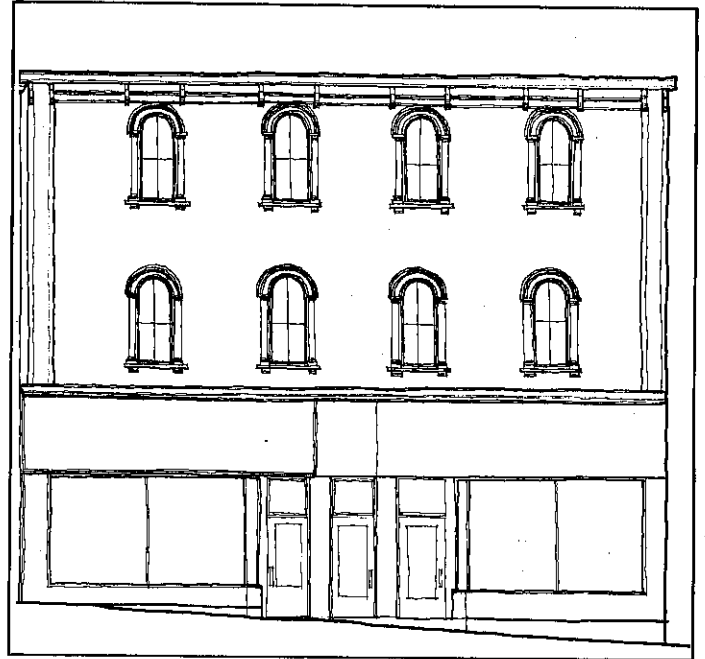


We have divided Lunenburg's business architecture into two separate categories: residential type and storefront type, in order to make it easier to choose the sign types most suited for a building.

Residential type consists of those buildings formerly homes, which are now used for business purposes, but which from the exterior still conserve their residential appearance. Good examples are 1) the building housing the law office at the corner of King and Lincoln and 2) Leslie Langille's Antiques on King Street.

Storefront type buildings are those which now have display windows or loading doors along their street face. Since many of these buildings have two or three storefronts together on one wall, storefront type buildings are then sub-divided into two categories: symmetrical and asymmetrical.

2



This qualification is assigned to the individual storefront and not the building as a whole. Symmetrical storefronts have windows or loading doors of equal size to the left and right of the entranceway. (Figure 1). Asymmetrical storefronts have one set of windows and the entranceway is to the left or the right of them. (Figure 2). Entrance to upper level storage or residential premises are not included as part of the store frontage.

Each building type requires a different approach for its signs. Throughout the manual, reference will be made to building type when discussing various sign types.

Fascia Signs

General Description

Fascia signs are those signs which cover the fascia of a building. The fascia is the flat horizontal band, usually of wood but sometimes of other materials, which is often found on the face of a building, between the first and second floors. (Figure 3).

Fascia signs are primarily an identification sign and tend to show only the name of the firm: they usually carry no secondary advertising message. This will be especially so in Lunenburg, where fascia boards tend to be of the very narrow type.

Fascia signs can be constructed in a wide variety of methods and materials. In the past, they were often made of wood, and the company name was painted on. Fascia signs were sometimes constructed from a wooden board with the letters carved into the wood. The channels which made up the letters were then painted in a contrasting

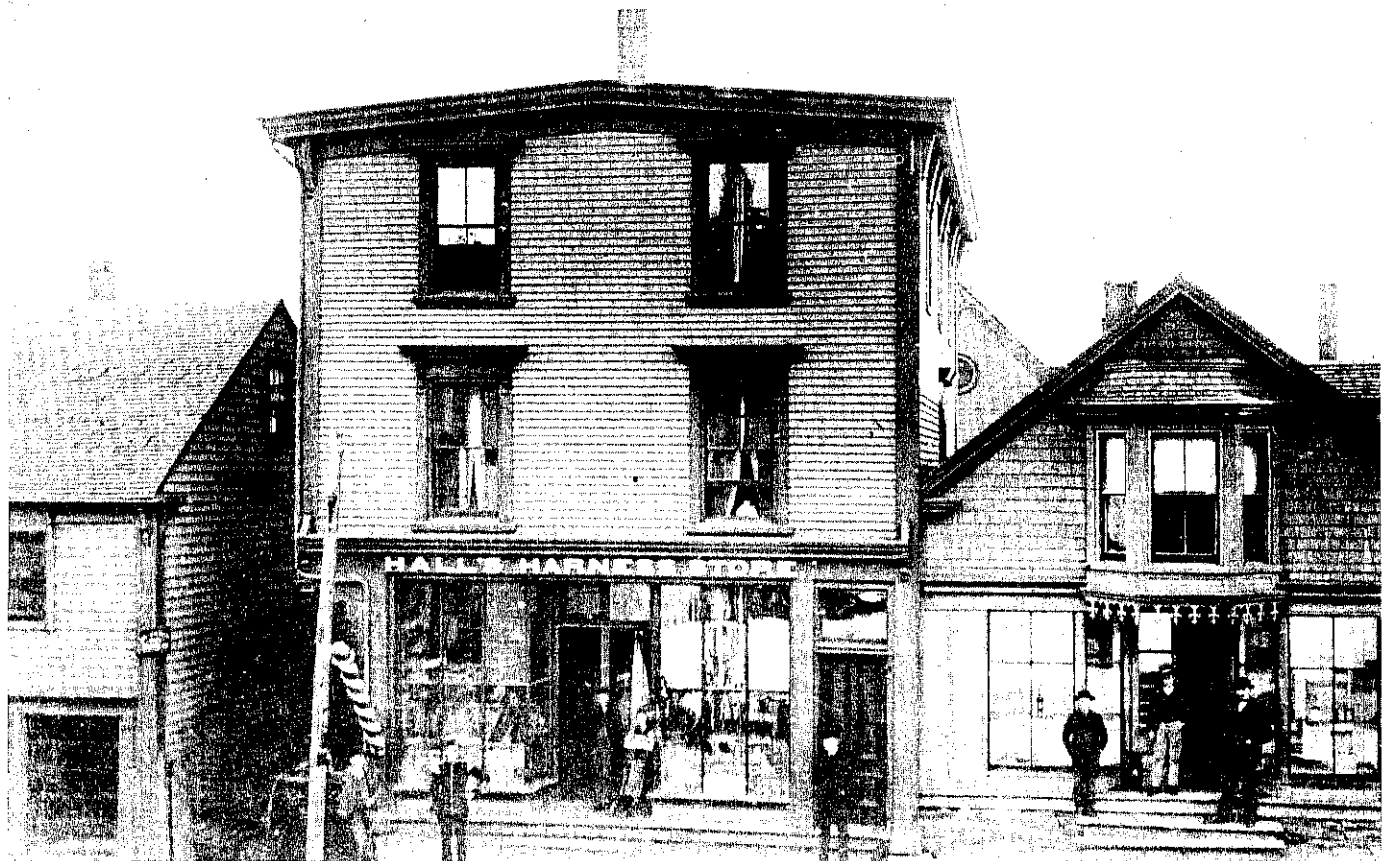
color. Carved letters fixed directly to the storefront were also very common.

Architecture suited to fascia signs

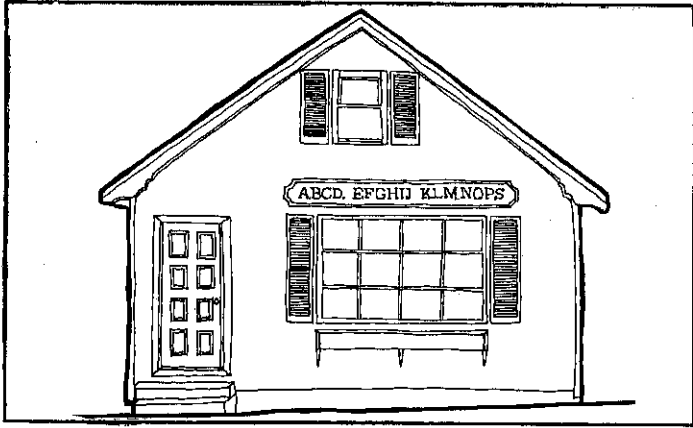
Most of Lunenburg's buildings are suited to fascia signs. Storefront type buildings with unobstructed fascia height of 7 inches or more are sufficient to accommodate fascia signs.

Some of Lunenburg storefronts have fascias which are almost totally covered in wooden mouldings, and these prevent a fascia sign from being hung properly. Ornate wooden mouldings on fascias are among the unique features of Lunenburg architecture and should not be hidden by fascia signs. (Figure 1).

Buildings which do not have existing fascia boards may also use fascia signs if there is sufficient space between top of first floor window and door mouldings and bottom



4



of second floor window mouldings. (A minimum of two feet).(Figure 4).

Size Restrictions

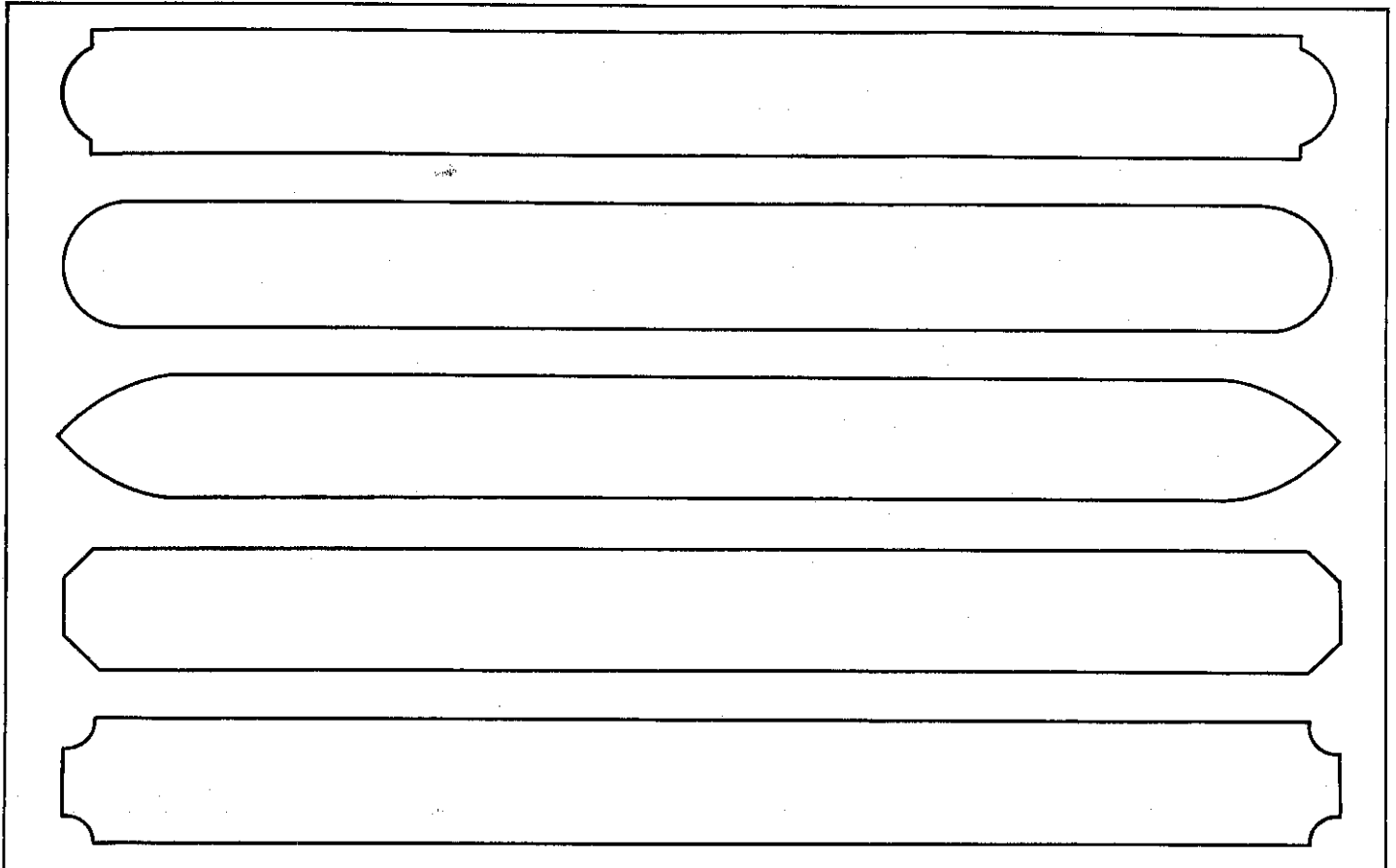
Size of a fascia sign is based on the size of the building on which it is erected.

Fascias on symmetrical storefronts can extend as far as the outside edges of the store windows. (Figure 8). On asymmetrical storefronts, the fascia sign can extend from the outer edge of the window to the outer edge of the door. (Figure 6 and 7).

In cases where the above for some reason cannot apply, fascia sign sizes can be determined, as follows. Fascia signs should not extend to more than 90% of the width of the building front; for every ten feet of frontage, 9 feet of fascia sign. On a building 30 feet wide, 27 feet would be the longest possible fascia sign.

The 90% proportion is only for those cases where the window edge to window edge proportion scale cannot be used.

5



The height of fascia sign is as the building's fascia board permits: but fascia signs shouldn't exceed the widest flat portion of the fascia board.

Two feet is the maximum height for fascia signs.

Shape

The length of the message and the shape of the fascia board will do much to determine the proportion of the fascia sign. Most fascia signs will be long thin rectangles. (Figure 5).

Location on building

On storefront buildings of the symmetrical type, fascia signs should be centred left to right on the face of the building. (Figure 8).

On buildings with two or three storefronts,

6



fascia signs should be centred over the storefront area.

On storefronts of the asymmetrical type, fascia signs which are shorter in length than the store's display window should be centred above the window (Figure 6). Longer fascia signs can be centred on the building face (Figure 7).

On buildings with projecting cornices above the fascia, make sure that the fascia sign is smaller in height than the fascia, and that it is flat against the side of the building. Fascia signs should not be hung from the top part of projecting cornices. This hides the architectural detail of the cornice and does not set off the sign or the architecture of the building to its best advantage (Figure 13).

7



6

8



The type is also centred top to bottom on the signboard, or in the case of cut-out letters, centred on the fascia board.

Minimum left and right hand margin requirements are a space the height of the letters used on the sign (Figure 10).

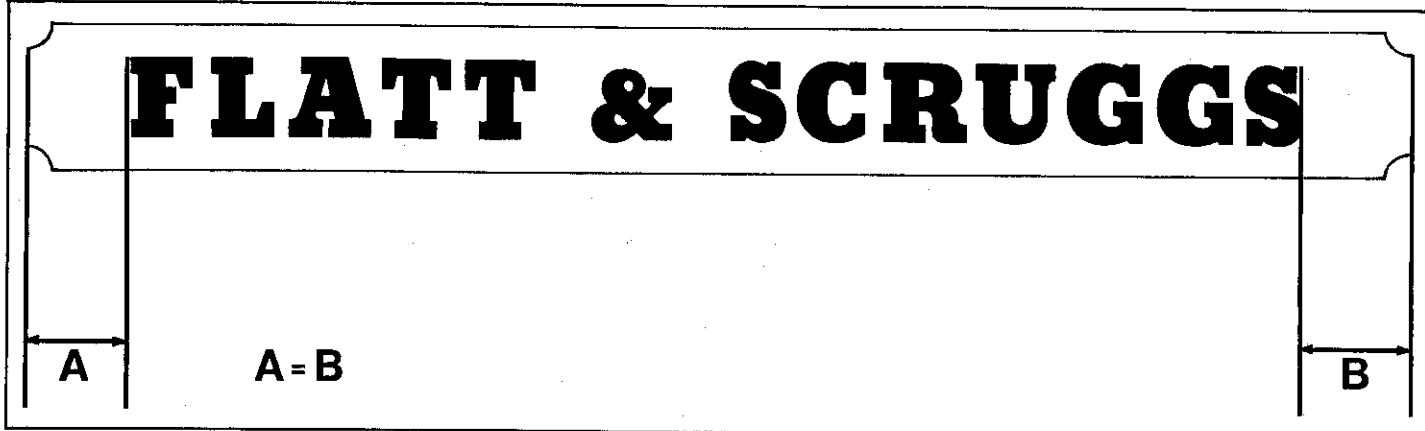
Color

See color section for general guidelines. Fascia signs should use no more than three colors from a color group, and one of the colors must be either black or white. If black or white is not desired for the fascia sign, then only two colors should be used.

Ornamentation

Use of illustrations, sketches, or photos on fascia signs are discouraged strongly because of their difficulty to do at an acceptable quality level.

9



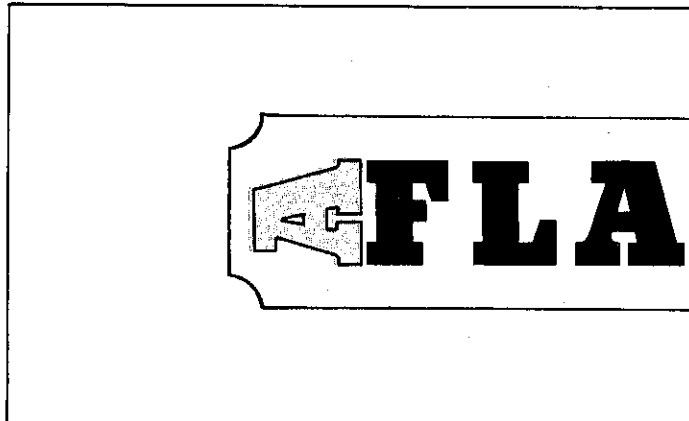
Typography

See typography section on page 20 for general guidelines. Fascia signs should use only one typestyle per sign, and use only capital letters. Type should appear in only one size.

The type is centred left to right on the signboard.

Location of cut-out letters on the fascia board is subject to the same rules as location of fascia sign.

10



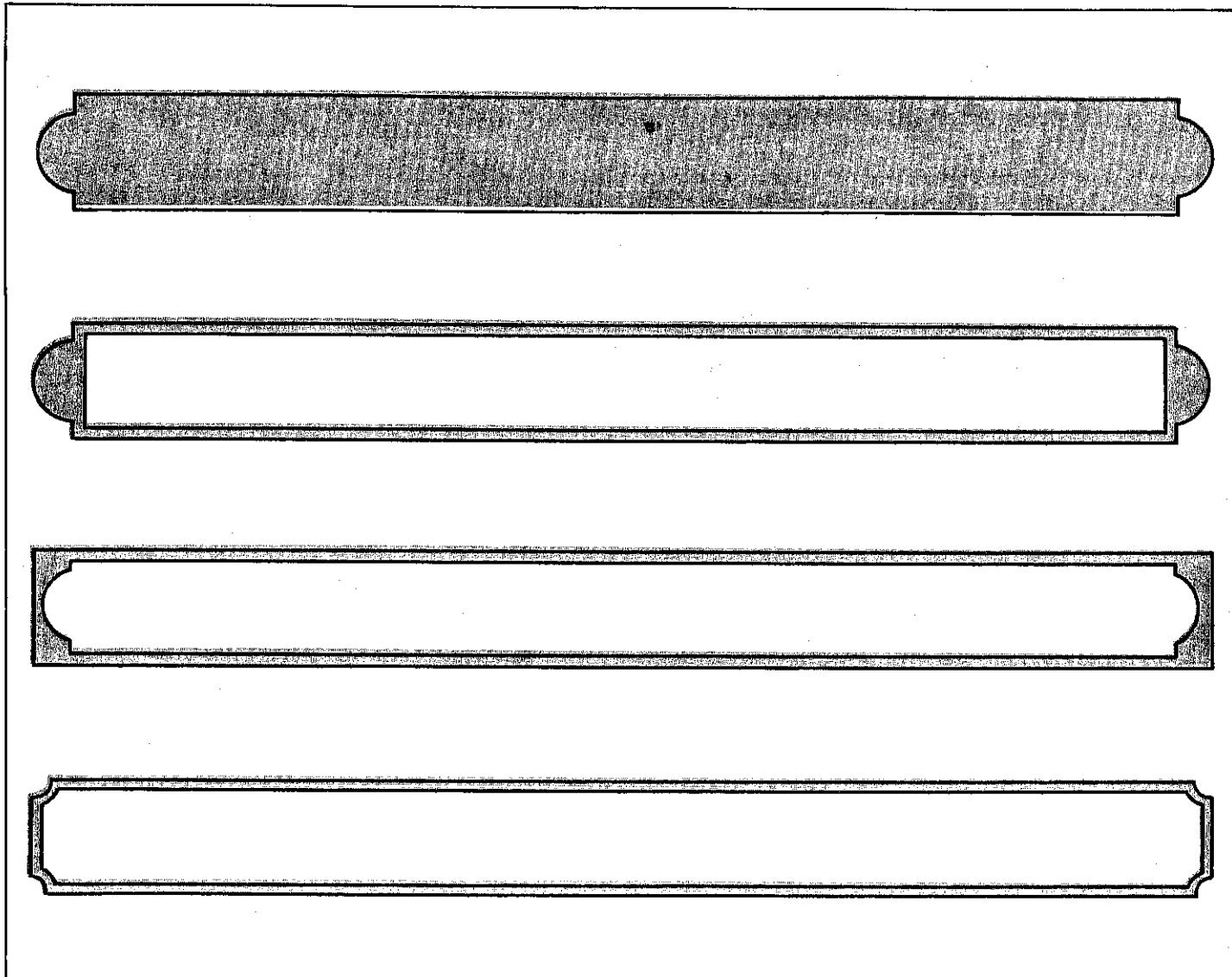
Ornamental borders can be used, but should be centred and symmetrical. The simplest border would be to repeat the shape of the sign in outline form near the edge of the signboard. Another method of edging a fascia sign is to choose another sign shape complimentary to the one you are using, and use it as an ornamental border. (Figure 11).

Decorative elements added to the sign should also be done in such a way that the overall symmetry of the sign is still intact.

Construction

Fascia signs preferably should be of wood, painted, or routed and painted. They can also consist simply of cut-out wooden letters painted and fixed to the building. (Figure 12).

Edges of the fascia signs can be further finished and protected by the addition of a framing piece, all around the sign. This type of construction was common for the original fascia signs used in the late 1800's.



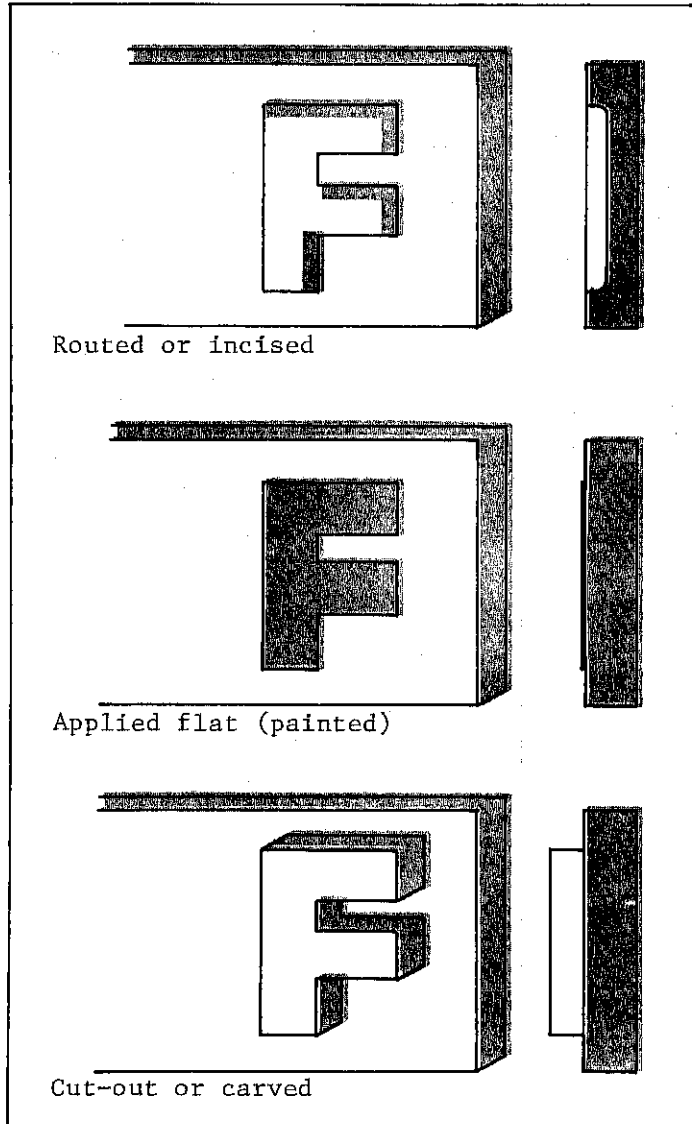
Installation

Wood screws through the fascia sign and fascia board into building studs should provide a simple installation technique for fascia signs, in most cases.

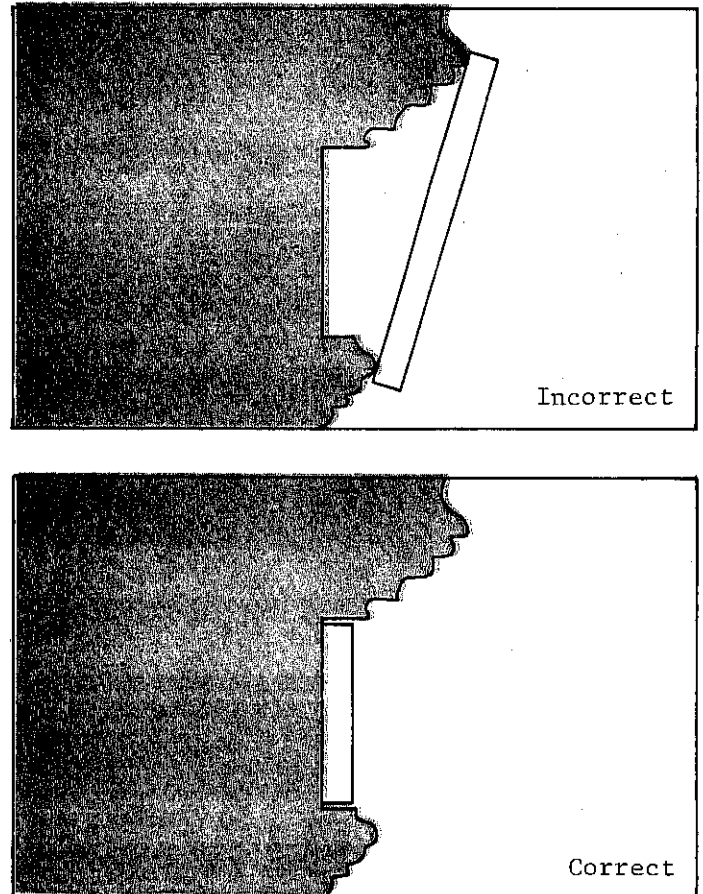
Illumination

A row of shielded lights positioned to shine directly on the fascia will suit fascia signs quite well. Lighting is not necessary for fascia signs if the building already has a projecting sign which is illuminated also.

12



13



General description

Projecting signs are those signs which are hung or fixed at 90° to the face of a building.

They serve as an identification sign and often have the extra task of communicating a secondary message, perhaps an advertising slogan, a list of merchandise, the street number of the building or the proprietor's name. Effigy signs (3-D signs: for example, sculptures or cut outs in the shape of objects, a boot for a shoe store) can be used as either projecting signs or flat fixed signs.

Projecting signs offer good value for the cost, because they can be read from virtually all angles in front of a building.

They are the most versatile of the different sign types and can be used on practically any building. Retail stores, industrial

businesses, and professional practices alike can use projecting signs to good advantage. Further, the wide range of sign shapes possible with projecting signs makes them also the most unique and personalized of the possible signs a firm could erect.

Size restrictions

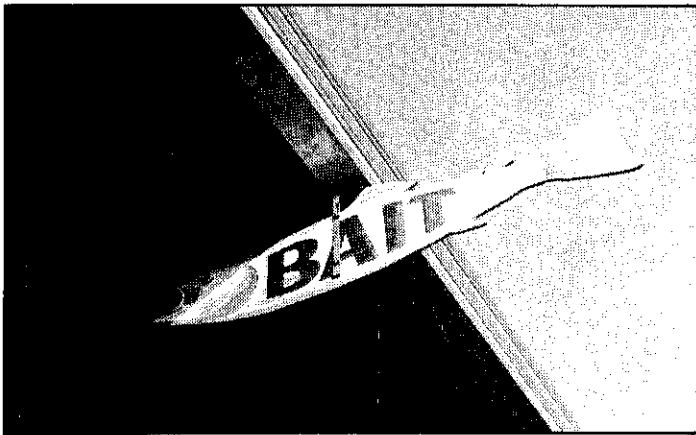
Projecting signs are legally restricted by the zoning by-law. In addition to the by-law however, it is recommended that the area of a projecting sign should be no more than 0.5 square feet per foot of business frontage to a maximum of 20 square feet. It is suggested that the type of business should be reflected in the choice of size of sign. In many cases, businesses do not require very large projecting signs. The town by-law restricts the size of a name plate of any person practising a liberal profession, or business agent whose office is located in his or her place of residence to a maximum of three square feet.





For storefront type structures, consider first the layout and shape of the store windows and doorway. Assessing these for characteristics, for example, vertical rectangles, horizontal rectangles, square shapes, etc., will probably provide some input for choosing the shape of projecting sign suited for the building. Also, look to the upper stories of the building for extra insight into the proportion and shapes that might best complement the structure: window shapes, roof line, etc. (Figure 18).

When choosing a sign shape, consider also whether the nature of the business lends itself well to the use of an effigy sign: a fish market, for example could use a sign shaped like a fish; a shoe store might use a sign shaped like a boot. The bike shop in Lunenburg has a bicycle used as an identification sign. Effigy signs tend to bring an element of humour to the task of identifying a business. (Figure 16 and 17)



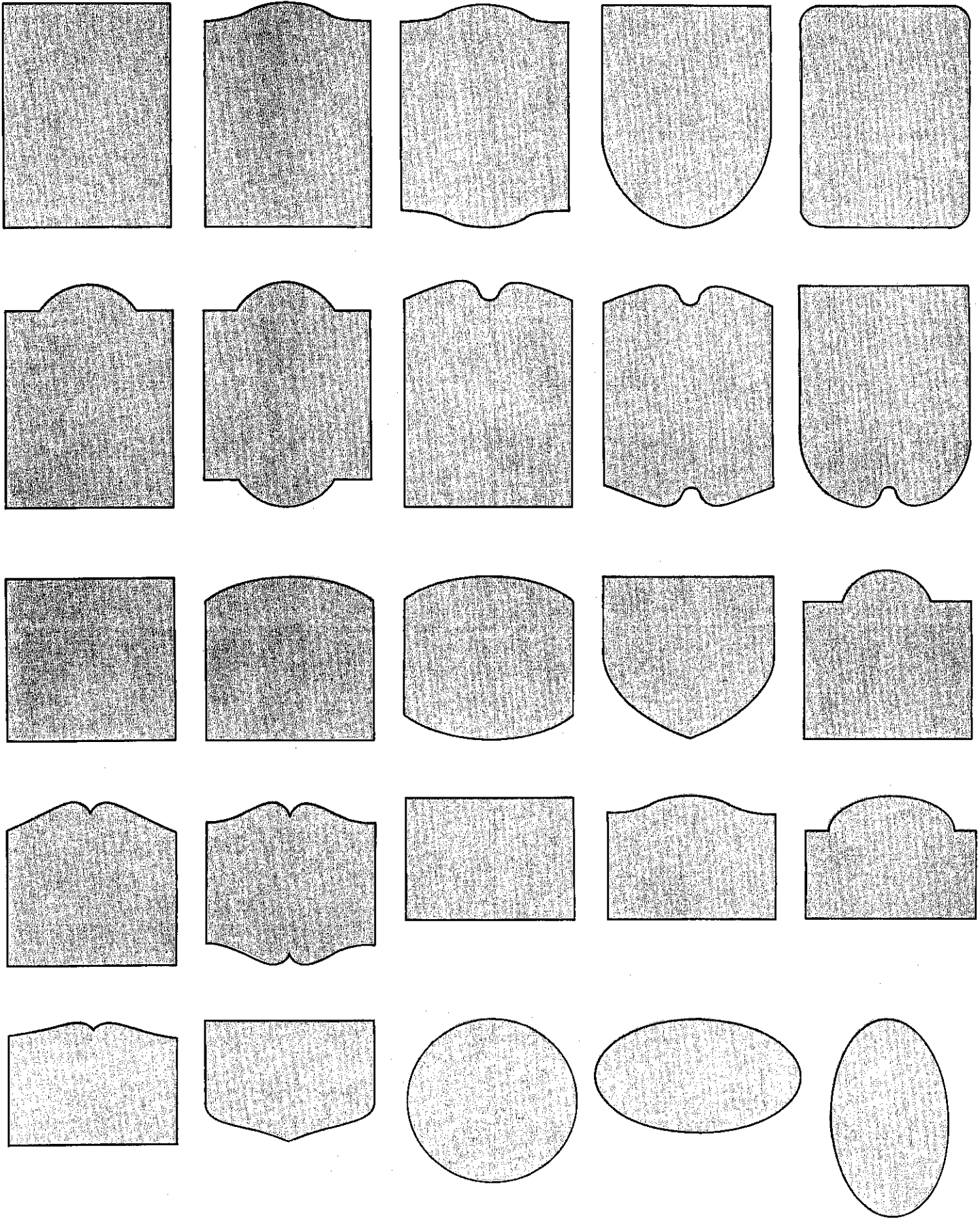
Shape

Before choosing a sign shape the architecture of the building on which the sign is to be erected should be studied.

In the case of residential type structures, the details of mouldings on windows and doors should be examined and a sign shape which reflects these should be a goal.



17



Location

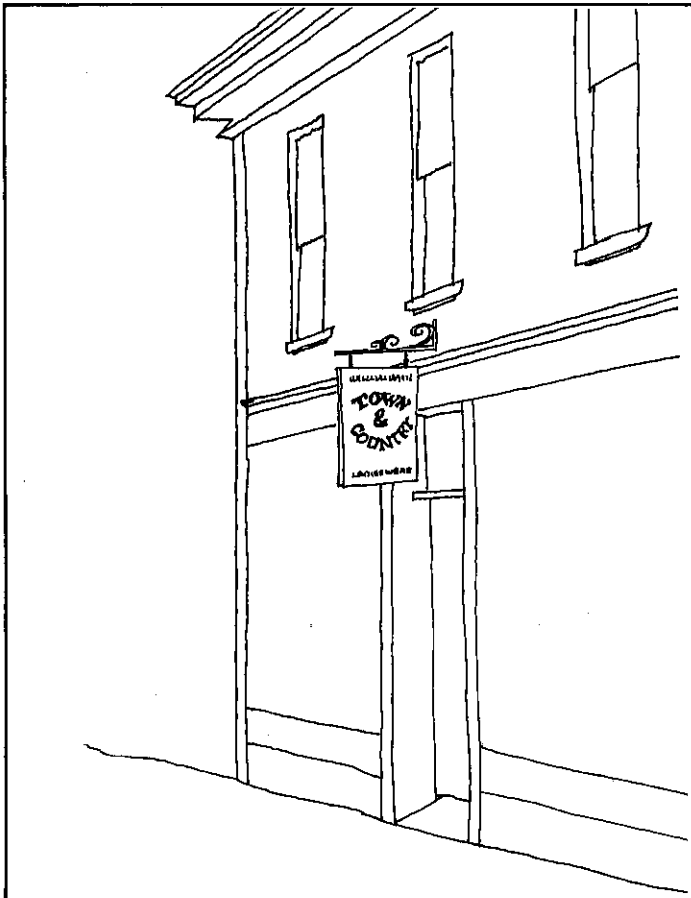
Location of Projecting signs is governed to some extent by zoning by-laws: signs are not to project more than 6 feet from the wall on which they are attached; they must not extend beyond the curb line nor above the eaves, parapet or roof and they cannot be erected below 10 feet above grade.

Projecting signs can be attached almost anywhere on the building front with good effect. Centering directly above the entrance to the business establishment is one of the most practical solutions. (Figure 19). It identifies immediately the proper entrance to customers, and works equally well for all building types. Signs can be positioned to align with vertical elements of the building such as

edges of windows, doors, or the edge of the storefront. (Figure 20). Signs can also be positioned to align vertically with the midpoint of features such as windows, doors, or with the midpoint of spaces between architectural features.

Fixing the height of the sign depends on its size and proportions. Smaller signs must be located nearer the street to be read properly. On storefront type buildings, care should be taken not to position the signs so low as to hide display windows. A good rule to follow for both types of buildings is that the bottom of the sign meet the top of the window, or the bottom of the fascia board moulding.

19



20



However, certain storefronts have display windows exceeding 12 feet above grade due to the addition of a row of transom windows above the display windows (ex: pharmacy at Lincoln and King) or due to renovations which have extended the window area upwards. In such a case, the top of the projecting sign could be positioned at the top of the transom window.

A simple solution to the positioning of projecting signs is to align the top or the bottom edge of the sign with some horizontal element in the building's facade, e.g. fascia board, transom windows, top of main display windows, roof line, etc. This will give the impression that the sign belongs to the building.

In addition to these restrictions, projecting signs should not be placed so as to interrupt existing fascia signs. On buildings with multiple storefronts, an attempt should be made to locate projecting signs in such a way that one sign does not obscure the next. Place signs to avoid interference with the message of other signs. In Figures 21, 22 and 23, the mark (▼) indicates some of the possible placements for projecting signs.

22



Typography

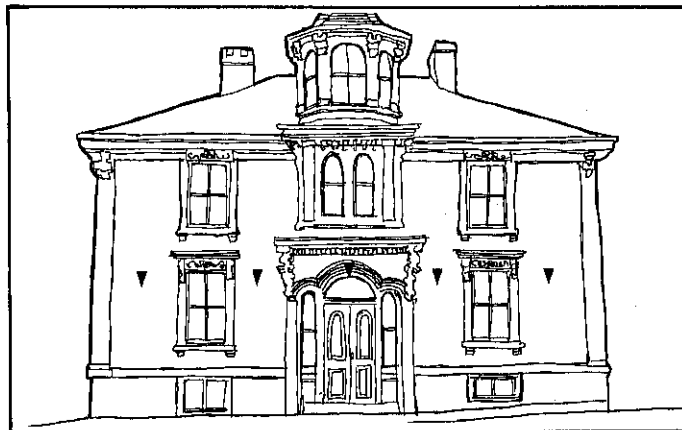
Projecting signs and flat fixed signs should use no more than two typefaces per sign and a maximum of only three sizes of type per sign. It is possible to use only capital letters or both capitals and lower case letters. See pages 27 through 29 for sketches of sign layouts, and the typography section, page 20, for general guidelines.

Color

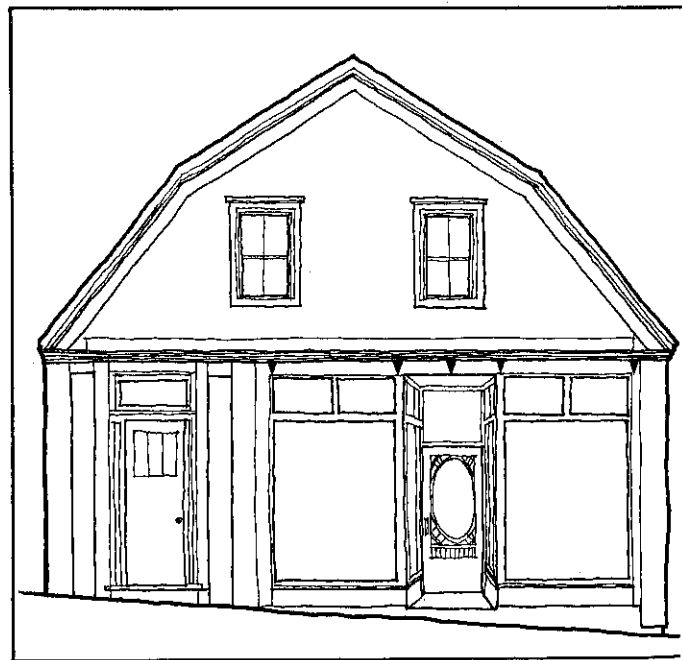
See section on color for specifics.

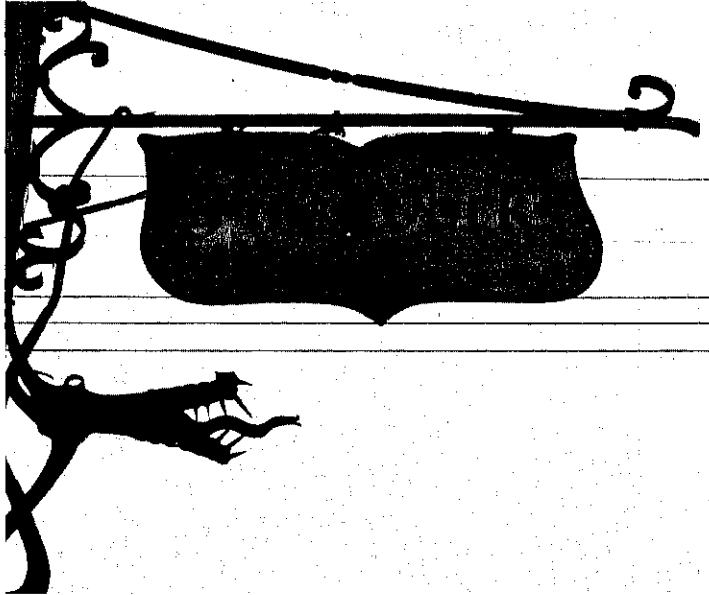
Projecting signs may use three colors from one color group plus either black or white.

21



23





If black or white is not desired then only three colors may be used. Conversely, if both black and white are desired for the sign, then only two other colors can be used.

Construction

Projecting signs preferably should be of wood, painted, or routed and painted.

Wood is one of the oldest materials used for signs. Pine, redwood, cedar or cypress are used for carved signs. These can be left natural, stained or painted; and all have good weathering characteristics.

Exterior grade plywood, made with waterproof glues, is a good inexpensive material for exterior signs. For special applications, Duraply or Permashield plywoods are covered with a fibreboard face, with a smooth surface for painting. In all cases, when plywood is used the edges should be protected and sealed from moisture.



Installation

Wrought iron sign standards are recommended in preference to the iron type pipe standard. (Photo 24). Wooden standards are also acceptable, but one should remember that although they are initially less expensive they require more maintenance.

Illumination

Spotlights are the easiest lighting solution for outside signs. Use strong focus lights to illuminate small areas from above, below or the side. Take care in placing spots in order to avoid reflections. Mercury, incandescent or fluorescent lights can be used. In almost all cases, lights used to illuminate signs should be shielded from the eyes of the viewer. (Photo 25). In some cases, available light from sources in the vicinity of the sign will be sufficient.

Flat Fixed Signs

General Description

Flat fixed signs are those signs which are fixed flat against the wall of a building and are parallel to the wall.

They serve as identification signs and often carry a secondary message, such as an advertising slogan, a list of merchandise etc.

Fascia signs are flat fixed but because of their special requirements they are discussed in another section.

Flat fixed signs are difficult to erect on storefront type buildings, where display windows cover most of the building front. Residential type buildings, however, are very well suited to flat fixed signs.

Location

The location of flat fixed signs on residential buildings is subject to the amount of wall space available on the building front.

26



In general, flat fixed signs should be centred between architectural elements on the building: example, between windows; or between door and window; or between window and building's edge.(Figure 28).

Size Restrictions

Shapes

Typography

Color

Requirements for flat fixed signs in regards to shape, typography, size, and color are the same as those for projecting signs. See section of projecting signs.

27



Installation

See section of installation of fascia signs

Illumination

See section on illumination of fascia signs.

28



Window Signs

General description

Window signs are those signs which are painted, gold leaf, or otherwise affixed (example, decal type printed signs) to the display or door windows of a building.

Window signs serve primarily to identify the business occupying the storefront. The message carried by a window sign need not be limited, however, only to the name of the business. It may include a by-line (example, Maritime Chandlery, Ships, shoes and sealing wax) or the proprietor's name, etc.

Architecture types suited to window signs

Storefront windows are the most suitable for window signs. Residential windows are the least suitable. These windows were never intended to carry painted advertising messages and usually have too many small window panes which interfere with a painted message. Large display windows which are

composed of numerous small panes are also not suitable for window signs.

Business types suited to window signs

Both industrial and retail type businesses should find window signs very useful. Industrial businesses, operating out of storefronts, but with little reason to have window displays can use painted windows or window decals to fill the empty area in their display windows, and provide a very economic way of putting identification signs on their building.

Other retail stores whose displays of products will tend to occupy only the bottom portion of the window may find that painted window signs are a good alternative to fascia signs.

29



Size Restrictions

Window signs should occupy no more than 30% of the window's area, or in the case of door windows, no more than 50% of the glass area.

Typography

Typography on window signs should be kept simple. Type should be centred left to right in the window area, and can be curved for a more traditional appearance.

(Figure 30 and 31).

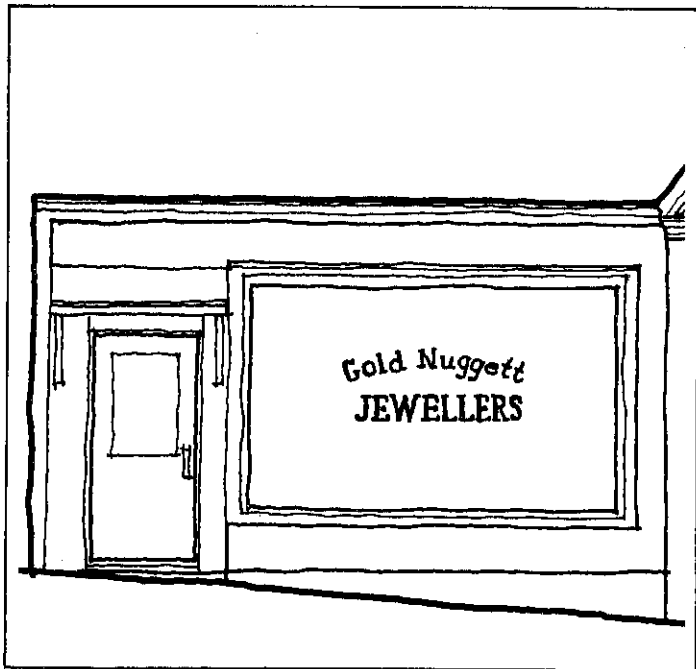
Type need not be centred top to bottom in the window. In the case of storefronts using the windows for product display, positioning

the type in the upper half or upper third of the window will offer more display area.

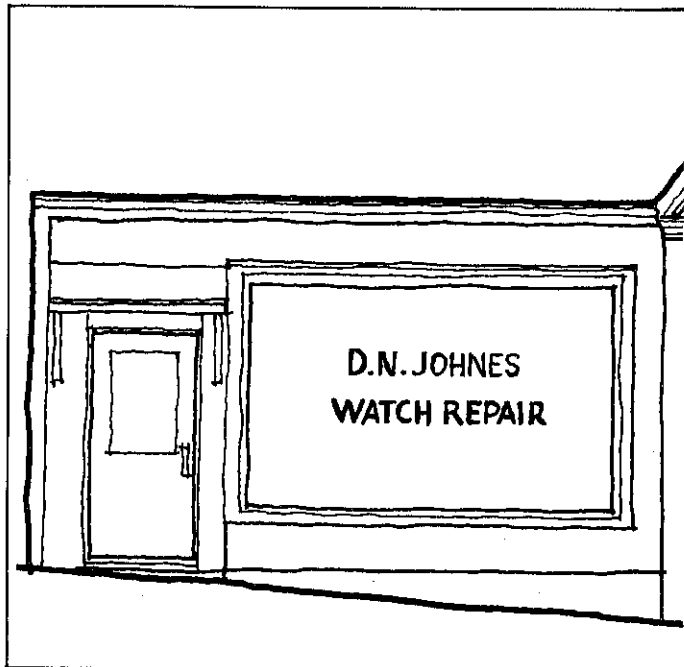
Typestyles should be limited to one or two: for example, an ornamental style for the main information combined with the rest of the information in a second type style. Type should appear in no more than two different sizes so as to keep the sign clear and free of clutter.

Color

Window signs should use no more than two colors from the color group with which the building has been matched.



30



31

Typography

Choice and organization of message

Before beginning to layout the type on a projecting sign, it is wise to reassess the message of the sign. If the sign is cluttered with too much information, the impact will be lost, and the identification function of the sign may not be as successful.

A good rule is to keep the information on the sign as simple as possible.

In many cases the firm name alone will be sufficient, especially if the firm has been in business for some time and is generally well known or if the name of the firm also describes the nature of the business conducted: example, Fulton's Pharmacy.

There are cases where a secondary line of information is needed to help communicate the message: Jones, Smith and Brown, Barristers and Solicitors.

In the case of the more complex signs, the information to appear should be divided into categories before layout of the sign begins. Identify what is the primary message (the most important part) A). Identify the supporting or secondary message B) and any additional information C).

Example: Mei Lin Garden (A)
Fine Chinese and Canadian Food (B)
Take Out Service (C)

Example: Atlantic Shipbuilding (A)
Ships supplies, tools and equipment (B)
No (C) level on this sign

Once the information is broken down into groups in this way the process of layout of the sign is greatly simplified. Obviously, the larger type on the sign will be used to carry the (A) message, whereas levels (B) and (C) would appear in smaller type.

Legibility

Distance studies indicate that in normal daylight, a person with 20/20 vision and who is standing still, can read 1 inch high letters from a standard eye chart, from a distance of 50 feet. This represents ideal conditions. Determining letter heights for words on signs which are to be read by pedestrians walking by, or from motor vehicles require additional adjustments: a general rule of 1" letter height per 25 feet of viewing distance for capital letters in a simple typestyle (such as Gothic for example) would be closer to the size required. Keep in mind that the more complex the lettering style, (i.e. more ornate) the more difficult it will be to read, and so one should compensate for this by increasing the size of the letter.

The relative colors of the sign lettering and the sign background are another important factor. The less contrast in color between type and background, the larger the type should be.

Wherever possible it is urged that you use variations of the same typestyle rather than several different typestyles on the same sign. A variety of typestyles becomes hard to read and therefore reduces the effectiveness of the sign.

Letterspacing

Words must be clearly recognized. Therefore, wordspacing should not be so tight that the words run together or so wide that the spaces interrupt the flow of reading.

Proper letterspacing and wordspacing will produce a clear, easy to read message, with a pleasing appearance. The basic rule is that the intervals between letters in each word should appear to be the same; likewise, the intervals between words in a phrase should appear to be the same.

The space between words should measure half the height of a capital letter. Space left between letters is varied so that the letters in a word appear to be an equal distance apart. (Figure 32 and 33).

Emphasis on a sign can be achieved by

1. Use of line spaces to separate words or phrases.
2. Capitalization of important words or phrases
3. Use of typeface of increased weight (bolder type)
4. Change of color
5. Increase in size of type
6. Underlining
7. Use of ornamental typeface

Any of these can be used in combination as well as singly to bring special focus to one part of the sign.

To achieve an old fashioned appearance, some of the type can be laid out in a curve, or use one of the ornamental styles of type for the Group A copy. (Not applicable to Fascia signs).

Margins

Margins determine how spacious or crowded the type on a sign will appear to be.

Left and right hand margins on a sign should be of equal size, to give the sign a balanced appearance. Bottom margins should be equal to or larger than the top margin. For visual balance it is generally recommended that the bottom margin be slightly larger than the top margin.

32

The word "spacing" is written in a bold, lowercase sans-serif font. Vertical dashed lines are placed between each letter to show the consistent spacing between them.

spacing

Correct

The word "spacing" is written in a bold, lowercase sans-serif font. Vertical dashed lines are placed between each letter, but the spacing is inconsistent, with some gaps being wider than others.

spacing

Incorrect

33

The word "SPACING" is written in a bold, uppercase sans-serif font. Vertical dashed lines are placed between each letter to show the consistent spacing between them.

SPACING

Correct

The word "SPACING" is written in a bold, uppercase sans-serif font. Vertical dashed lines are placed between each letter, but the spacing is inconsistent, with some gaps being wider than others.

SPACING

Incorrect

Although this need not always be applied, a possible method for determining a reasonable size for left and right hand margins is to allow a space the height of the capital letters in the largest type size used on the sign. (Figure 10). This will assure that the sign has margins of sufficient width. However, this is only a guideline and narrow margins can sometimes be used to good effect as well.

Typestyles

Enclosed with this section are a selection of recommended typestyles. These typestyles were chosen because they will help create clear, legible and visually pleasing signs.

Typestyles were chosen with these qualities in mind:

a) Character: the typestyles should be compatible with the atmosphere and architecture of Lunenburg. Typestyles were chosen also because they belonged to the historic period during which most of Lunenburg's architecture was created.

b) Fabrication: the typestyles should lend themselves readily to the methods of sign fabrication most commonly used. (In this case: painted signs.)

If typefaces other than those found in this manual are desired, they should meet the requirements outlined above.

Many of the typestyles in this manual are grouped into type families; the type is available in different thicknesses, called weights: light, medium, bold or heavy.

Wherever possible it is recommended that variations of the same typestyles be used rather than altogether different typestyles. Example: if Beton Bold type is used on a sign for the headlines, the recommended typestyles for the secondary information (usually in a smaller size) would be another weight in the Beton Type family such as Beton medium. (Figure 35 and 36).

Flush left



Center style



Flush right



Type families

Beton Medium
Beton Bold
Beton Extra Bold

Plantin
Plantin Bold
Plantin Extra Bold

This will help the overall look of the signs by reducing the confusion and clutter caused by the presence of too many type-faces, and will give the sign an overall style.

Ornamental type styles have been included as a special section. Recommended use is no more than one ornamental typestyle per sign. Ornamental faces should be used sparingly. They can serve well for the main headline of the sign, if used sufficiently large. They are not suitable for fascia signs.

Wherever possible, it is recommended that variations of the same typestyles be used rather than altogether different typestyles.

ACE PLUMBING

Supplies and Repairs

We make housecalls!

Plantin Bold
 all capital letters

Plantin Bold
 capital letters and
 lowercase letters

Plantin (regular weight)
 capital letters and
 lower case letters

Samples of Typestyles

Serif Gothic

ABCDEFGHIJKLMN OPQRSTUVWXYZ aabcdeeff
ghijklklmnopqrrsstuvwxyz 1234567890 &?!β£\$(;)»«»»

Serif Gothic Bold

ABCDEFGHIJKLMN OPQRSTUVWXYZ aabcdeeff
ghijklklmnopqrrsstuvwxyz 1234567890 &?!β£\$(;)»«»»

Serif Gothic Heavy

ABCDEFGHIJKLMN OPQRSTUVWXYZ Æ Ø aabc
deeffghijklklmnopqrrsstuvwxyz æ ø 1234567890 &?!£\$β

Beton Bold

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxy z 1234567890 &?!β£\$(;)»«»»

Beton Bold Condensed

ABCDEFGHIJKLMN OPQRSTUVWXYZ abc
defghijklmnopqrstuvwxy z 1234567890 &?!β£\$(;)»«»»

Beton Extra Bold

ABCDEFGHIJKLMN OPQRSTUVWXYZ abcd
efghijklmnopqrstuvwxy z 1234567890 &?!β£\$(;)»«»»

Beton Medium

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxy z 1234567890 &?!β£\$(;)»«»»

Plantin 110

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890&?!β£\$()«»

Plantin Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890&?!β£\$()«»

Plantin Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZÆØ
abcdefghijklmnopqrstuvwxyzæø 1234567890&?!β£\$()«»

Plantin Bold Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890&?!β£\$()«»

Palatino

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890&?!β£\$()«»

Palatino Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890&?!β£\$(;)=«»=^

Palatino Semi Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890&?!£\$β(;)=«»=^

Palatino Ultra Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890&?!£\$

Egyptian Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&?!£\$()»»

Egyptian Bold Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890&?!£\$()»»

Copperplate Gothic Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&\$?!;

Ornamental Typestyles

Algerian

AABCDEFGHIJKKLMNNO PQR RSSTUVWX
YZ1234567890&?!£\$()»»

Apollo

ABCDEFGHIJKLMN O PQRSTU VWXYZÆØ
abcdefghijklmnopqrstuvwxyzæø 1234567890&?!£\$β()«»=≡∴

Thalia

ABCDEFGHIJKL MN O PQRSTU VWXYZ
abcdefghijklmnopqr sstuvwxyz 1234567890&?!£\$

Old English (for Religious architecture only)

ABCDEFGHIJKL MN O PQRSTU VWXYZ
abcdefghijklmnopqr stuvwxyz 1234567890&?!£\$()»»


Thumbnail Sketches


MELODY
MUSIC CENTER

Instruments
Lessons
Repairs

The
BookWorm

- Hardcover
- Paperbacks
- Periodicals



**House
of
Fashions**

Mens Clothing
Furnishings
Alterations

**Ice
Cream Parlor**

*Homemade
icecream
Sodas Sundaes*

1561

**Anchor
GALLERY**

Fine painting
Prints
Photography

LINCOLN

The
Mariner Inn

*Good Food
Hospitality
Dining Room*



Aunt
Maggie's

Home-style Cooking
Daily Specials
Famous Cream Pie

LINCOLN

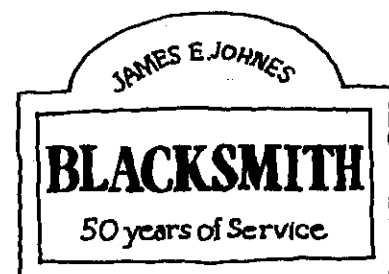
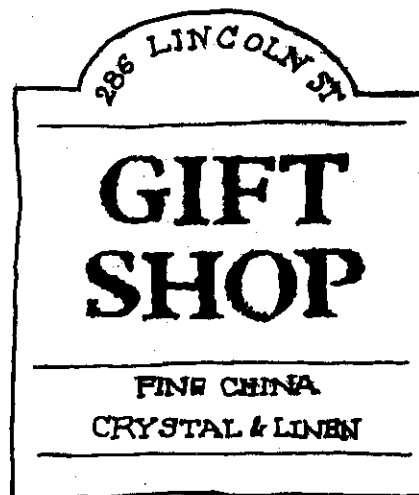
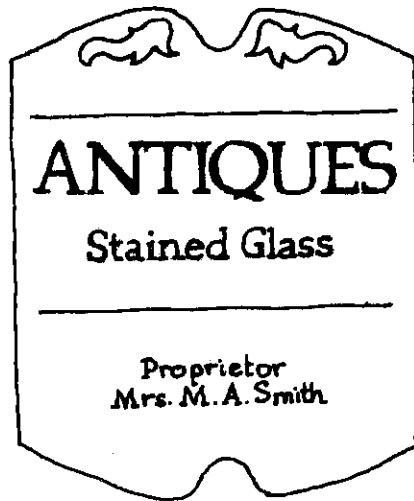
FUNERAL PARLOR

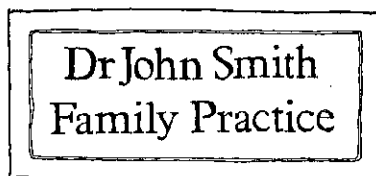
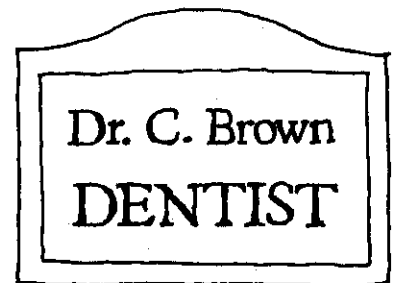
*Complete, Dignified
Service*



**VILLAGE
UPHOLSTERY**

Antique Restoration
Refinishing
Reupholstering





Color

It is always important to be aware of the relationship between the sign and the place where it will be used, especially when choosing colors.

The color scheme offers an opportunity to link a sign with its building, and to fit the building and its sign in with its neighbours. Color can be used alternately to blend a sign in or make it stand out from its environment.

Color can evoke particular moods or feelings. Certain colors carry powerful connotations: red is associated with danger, or emergency; yellow or amber brings to mind warning signs.

Certain sets of colors are very prevalent throughout the Town of Lunenburg. Three groups of these have been isolated here for use on signs. In order to determine what color(s) a sign is to be, one should first match the color scheme of the building as it exists with one of the color groups.

The type of sign being erected will determine how many colors one may use. Example: Fascia signs = 2 colors + either black or white. The colors for the sign are then chosen from the color group to which the building has been linked. If the building on which the sign is going is already painted in two or more colors, then in order to provide continuity, one of those colors should be used on the sign. (If the building's color scheme is not identically matched to any of the colors in the color group, two possibilities for solutions occur: 1) use black and white only or 2) attempt to find colors in a color group which form a pleasing combination with the color of the building.

Group one: Black
White
Dark Brown
Cream
Tan
Red
Terra Cotta Brown

Group two: Black
White
Grey
Dark Grey
Navy Blue
Wedgewood blue
Cream
Red

Group three: Olive Green
Ivy Green
Yellow
Cream
White
Black

Combining colors

Contrast between sign copy and sign background should be kept strong. For example: yellow sign copy on white background will not provide a sufficient contrast to be read properly. This is especially so for unlit signs. Using light copy on dark backgrounds, or vice versa will assure one of enough contrast to produce a legible sign.

One should especially avoid placing letters against geometric patterned backgrounds (such as alternating vertical stripes). These patterns set up visual interference with the legibility of the letter forms.

In general, the more 'busy' and confusing the environment in which the sign is to be placed, the more simple and uniform the sign background should be to assure good legibility.

Group One

	Black	White	Dark Brown	Terra Cotta	Cream	Tan	Red
C-I-L			4669-2 1419	1412	3024-8 3025-9	3458-7 3035-7	1412
KEM	10-10-19 10-12-18		10-12-17 10-10-16	10-10-20	10-12-22 Ex88	Ex99 Ex97	10-10-20
Pittsburgh			54-126	1-95			54-123
Olympic			Russet Mahogany	Navajo Red	Eggnog	Golden Sand Olive Branch	

Group Two ~~Two~~ III

	Black	White	Olive Green	Ivy Green	Cream	Yellow
C-I-L			4760-2	3448-8	3024-8 3025-9	2989-9
Kem	10-10-19 10-12-18		GL13 Ex125		10-12-22 Ex88	10-10-23
Pittsburgh	54-172 54-198	54-171		Ex104		
Olympic		Outside white		Olive Branch	Eggnog	Canary

Group Three III

	Black	White	Grey (Light)	Grey (Dark)	Navy	Wedgewood blue	Cream	Red
C-I-L			Platinum 44 Gull Grey 657	4835-9 Slate 631	1417		3024-8 1025-9	1412
Kem	10-10-19 10-12-18					10-10-22 10-13-19 10-12-19	10-12-22 Ex88	10-10-20
Pittsburgh				70-104		54-120		54-123
Olympic		Outside White				Wedgewood	Eggnog	

Prepared for: The Town of Lunenburg
with funding assistance
from the Mainstreet Program
of the Department of
Development, Province of
Nova Scotia.

By: Communication
Design Group
Limited

Halifax, Nova Scotia
February, 1981