



*"We shape our buildings; thereafter, they shape us" - Winston Churchill*



Planning Board

Town of Bedford

# Architectural Design Review Guidelines\* for Commercial and Mixed-Use Developments

in the following sections of the zoning bylaws

- ◆ Section 7.5.2.2 - Great Road Limited and General Business District
- ◆ Section 17 - North Road Overlay District
- ◆ Section 18 - Depot Area Mixed-Use Overlay District
- ◆ Section 19 - Town Center Mixed Use Overlay District



\*These Design Guidelines are a supplement to the Zoning Bylaw Section 7.5.2.2 "Design Standards in the Limited Business District and General Business District."

*Architecture and planning can either enhance or undermine the quality of life.*

*Well-designed buildings in well-planned communities can bring people together and make life better. Alternatively, bad architecture in a poorly planned place can separate people and make life less attractive. Section 7.5.2.2 “Design Standards in the Limited Business District and General Business District” of Bedford Zoning By-laws asks for a design of buildings that “enhance the visual character of Bedford’s Business Districts and respect and reflect traditional New England heritage of the area.” The goal of these guidelines is to help improve the design quality of Bedford’s retail districts, helping to attract customers to the area and encourage economic revitalization.*

*This handout does not dictate rules, such as the buildings setbacks and heights that are found in the bylaws. Instead, it suggests the elements of what the town of Bedford considers beautiful functional design for the commercial area and illustrates these elements with photos taken around town and surrounding areas. We hope these illustrations will serve as an inspiration for your design!*

## **Purpose of the ByLaw**

- ◇ **Preserve and enhance the New England character of the Bedford’s commercial centers and thoroughfares.**
- ◇ **Promote attractive development of commercial areas.**
- ◇ **Streamline the approval process for commercial development.**
- ◇ **Relate commercial properties both visually and physically to surrounding land uses.**
- ◇ **Facilitate a more walkable and healthier suburban atmosphere that integrates the needs of pedestrians with those of drivers.**
- ◇ **Protect property values by enhancing the town’s appearance.**

## **The Top 10 Elements for Successful Pedestrian-Friendly Commercial Buildings Are**

- ◇ **A modest building scale.**
- ◇ **An orientation toward the street, with maximum frontage on the street.**
- ◇ **Close proximity to the street.**
- ◇ **Parking behind the buildings.**
- ◇ **A place for pedestrian amenities such as plazas and benches.**
- ◇ **Big windows on the ground floor, with no blank walls.**
- ◇ **A broken-up roof-scape.**
- ◇ **Use of natural materials such as wood, brick, or stone.**
- ◇ **Camouflaged large parking areas, storage spots, and mechanical equipment.**

# Types of Architecture That Are Encouraged

## Illustrations of Single-Structure Commercial Buildings

Bedford has many examples of single-structure commercial buildings, most of which used to be residential building that are now used commercially (*see below*). These buildings reflect New England heritage, as they represent specific architectural styles that existed throughout Bedford history, such as Colonial, Federal, Greek Revival, and Victorian (*see pg. 13*). Sovereign Bank on The Great Road and the Post Office at Bedford Shopping Plaza are examples of *new* single structure commercial buildings that respect these styles as well.

### Examples of Federal and Greek Revival Architecture in Bedford



Post Office at Bedford Shopping Plaza



Sovereign Bank on The Great Road in Bedford



119 The Great Road, Bedford



138 The Great Road in Bedford



90 The Great Road in Bedford

# Types of Architecture That Are Encouraged

## Illustrations of *Single-Structure Commercial Buildings*

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### Examples of **Victorian architecture** in Bedford



34 South Street in Bedford



140 The Great Road in Bedford

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### Examples of **Corporate Architecture**

#### That Respects Traditional New England Heritage



McDonalds in Lexington, MA



Dunkin Donuts in Lexington, MA

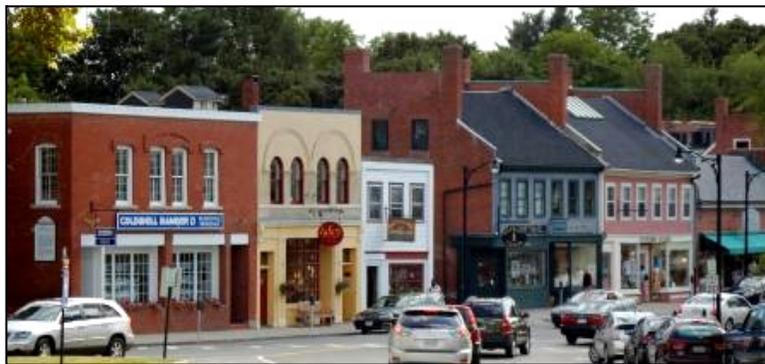
# Types of Architecture That Are Encouraged

## Illustrations of Commercial Blocks

People continue to be attracted to traditional commercial streets for many reasons: one-of-a-kind stores and restaurants, window shopping, the historic architecture, and perhaps most importantly, the people. Main streets are great public gathering spaces; one of the things that makes these streets so special is their intimate character. The street-space is well defined by the building facades, which are lined up along the edge of the sidewalk, enclosing the street like the walls of a great outdoor room. Visual interest is created by large shop windows, architectural details, signs and awnings, the streetscape, outdoor dining areas, and the people on the street. The suggested architectural styles below are meant to recreate and enhance the traditional commercial district of our town.



Lexington Center, Lexington, MA



Concord Center Commercial District, Concord, MA



93 - 101 The Great Road, Bedford, MA



Downtown Wellesley, MA

# Types of Architecture That Are Encouraged

## Illustrations of Commercial Blocks

### Mashpee Commons, Mashpee, Cape Cod



*New Seabury Shopping Center, now known as Mashpee Commons, was a 62,000 square feet shopping center during the period of 1960-1986.*

Unlike some of the examples of older or historic commercial blocks, Mashpee Commons is an example of a more recent development. Mashpee Commons on Cape Cod is an impressive transformation of a conventional shopping center into a walkable, traditional town center. Prior to 1986, it was a 62,000-square-foot shopping plaza. Built in 1960, the tenants at the center were a food store, a home furnishing/hardware store, a bank, a restaurant and a theatre. Today the Commons has a gridded, walkable street pattern fronted by buildings abutting the sidewalk in a traditional, downtown New England manner. Parking lots are relocated to the rear of the buildings. The designer of Mashpee Commons was the Duany/Plater-Zyberk consulting firm, founders of the New Urbanism movement.

Architectural styles of the Commons are represented in historic buildings of New England (e.g. Georgian, Federal and Greek Revival) with a touch of Cape Cod vernacular architecture, such as Cape house.

### Mashpee Commons today



# Types of Architecture That Are Discouraged



- ⇒ Avoid expansive parking lots in front of the commercial building.
- ⇒ Avoid strong horizontal emphasis in facades which contain multiple stores—this can obscure the identity of individual stores.



- ⇒ Avoid monotonous walls with little architectural detailing on *any* side of the building.



- ⇒ Avoid structures whose architecture does not reflect New England character.
- ⇒ Do not recess the display windows.



- ⇒ Avoid unbalanced composition of architectural details.
- ⇒ Do not ignore the relationship between upper and lower façade elements.

# Design Guidelines

## Design, Massing, Scale & Proportions

Building design should incorporate features that add *visual interest* to the building while reducing the appearance of bulk or mass. Buildings should avoid long, monotonous, uninterrupted walls or roofs on their visible facades. They also should avoid long expanses of repetitive architectural elements. Whether symmetrical or asymmetrical, the buildings' facades should be *balanced in their composition*.

With the objective of maintaining a small-town character, buildings should appear to be *modest in scale*, relating to the scale of the immediate surroundings. The massing of larger commercial buildings should be deemphasized by the use of projecting and recessed sections, to reduce their apparent overall bulk.

Reduce the apparent scale of the building by introducing small-scaled *architectural features*, creating an irregular, albeit balanced, footprint and breaking the roof-scape with dormers, gables, or changes in roof direction (see "Roof Types" below). Use architectural elements like openings, sills, shutters, chimneys, columns, and other features to establish human scale at the street level (see "Architectural Style and Detail" below).

The building should be properly proportioned creating com-



A good example of an active commercial block – visually interesting, balanced, modest in scale and with many architectural elements.



An example of a balanced and well-proportioned building.

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## Architectural Style and Detail

Buildings may be either traditional in their architectural character or a contemporary expression of traditional styles and forms (see "Architectural Styles of Bedford" below).

Buildings should articulate the line between the ground and upper levels with a cornice, canopy, balcony, arcade or other architectural features. The cornice and/or parapet is an area where architectural detail and materials are important, as they can add distinctiveness and visual emphasis to a building, but they should be consistent with the body of the design in scale and detail.

The use of special architectural elements, such as but not limited to towers & turrets, muntins & window shutters, chimneys and dormers etc., is encouraged at major street corners to accent structures and provide visual interest. These ele-



Visually interesting roof of a commercial building.



Cupola.

Visually appealing façade in the Greek Revival architectural style.




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## Storefront

Well-designed storefronts add vitality to the streetscape, encouraging pedestrian as well as vehicular traffic. Retail storefronts should make generous use of glass, face the street or sidewalk and not be obstructed by piers or other features that block view of the display windows. Carefully designed awnings coupled with appropriately scaled signage and lighting will further enhance the storefront's appearance.



# Design Guidelines

## Roof Types

It is characteristic of traditional New England architecture that smaller-scaled structures have roofs that are *sloped* and *articulated* with dormers, chimneys, gables, cupolas, fascias etc.

Larger structures likewise can benefit from similar treatment that breaks up the massing into appropriately scaled elements. Avoid large flat-roofed areas, or conceal them behind parapets or sections of sloped roof.



## Windows

Fenestration (arrangement of windows on the wall) should be architecturally related to the style, materials, colors, and details of the building. Windows and door openings should be proportioned so that verticals dominate horizontals. To the extent possible, upper-story windows shall be vertically aligned with the location of windows and doors on the ground level, including storefront or display windows.

Upper stories should incorporate window patterns and designs that are compatible with and complimentary to existing upper-story window patterns on the block.

First-floor window and display design should create a feeling of *transparency* on the ground floor of the building. This contributes to a sense of safety and is welcoming to pedestrians. The viewing zone of the first floor façade should be made up of approximately 75% transparent nonreflective glass. Window displays are encouraged, but visibility into the building from the sidewalk should be maintained.

With the exception of retail storefronts, modestly scaled, vertically proportioned windows articulated with *muntins* (dividers of panes of glass) are most appropriate to the local building vernacular. *Shutters* are also a



Vertically-aligned windows and entrances.



Window with muntins.



Window with shutters.

## Entrances

Architectural detail should be incorporated into the ground-floor façade to create an easily identifiable and welcoming entrance. As one of the most important parts of the facade, the main entrance should be easily identifiable. Doors and entryways should follow a traditional storefront design (usually recessed) and should be compatible with the architectural style of the structure. The entrances should also address the primary street or pedestrian pathway.

When rear parking is provided, the provision of secondary *rear entrances* and pleasing rear facades is strongly encouraged. The design of the rear entrances and facades should be appropriately detailed to provide an attractive appearance, but should not be overly embellished to compete with the main storefront.

Where a new building is to be located on a *corner*, each side visible from a street should be considered a primary storefront façade and incorporate these fenestration patterns, unless doing so would unduly obtrude into a primarily residential street.



Greek Revival entrance.



Victorian era entrance.



Corner building with attractive entrances and windows facing both major streets.

## Design Guidelines

### Materials and Colors

The town strongly prefers authentic natural materials such as *wood, brick, and stone* for the exterior of structures and landscape features. Construct windows, storefronts and public doorways of wood where possible. Synthetic materials should be as close in appearance and detail to the natural material it simulates. Vinyl siding is discouraged as it is environmentally damaging during its manufacturing and disposal stages.

All sides of the building should use materials consistent with those on the front if visible from public streets or neighboring properties, and should be carefully designed with similar detailing, comparable quality, and compatible materials.



### Awnings

Awnings that are functional for shade and shelter are encouraged. These awnings should be made of canvas or a canvas-like material, should fit the shape and scale of the window or door they are sheltering, and should be designed to be compatible with and complimentary to building signage and design. Awnings should break at the vertical divisions of the structure (i.e., the break between the display windows and the entrance).

The color and pattern of awnings affect the entire building and therefore should be carefully chosen. A facade with minimal architectural detailing can be enhanced with bright colors and patterns, while a more decorated facade may be complemented with a plain, subtle shade. The shape of awnings should be designed to fit the building's architecture and relate to other awnings that exist along the street.

The cumulative effect of all of the awnings along the street



# Design Guidelines

## Other Elements That Add to New England Heritage:

### Shade Trees

The aesthetics and functions of shade trees are very important to Bedford residents. Shade trees are large deciduous trees with spreading canopies, with the most popular being oaks, maples, ashes, elms, and lindens. In addition to aesthetic qualities and commercial appeal of these trees, they also have more practical benefits such as reducing heating and cooling costs, reducing heat reflected from paved areas, attracting and sustaining wildlife, converting carbon dioxide to oxygen, helping prevent soil erosion, increasing property value and much more. Therefore, preservation and protection of old shade trees as well as planting new ones is strongly encouraged.



### Plantings/Landscaping

Thoughtfully designed landscaping appropriate to the context of a small New England town should include the careful use of stone walls, wood fencing, paving materials and plantings. These features can tie a structure to its landscape, define spaces and make for a pleasant pedestrian experience. Preserve mature plantings, stone walls and other historic features where possible and minimize modifications to the natural topography of the site.



### Lighting

The exterior lighting scheme is important to the success of a storefront design. Lighting that highlights the sign and display area is often more effective than general lighting of the entire store. When a larger building has a number of storefronts, exterior lighting should be coordinated. Energy efficient lighting is also encouraged.

Bedford encourages energy conservation through the use of energy-efficient bulbs and the elimination of extraneous light that can spill offsite or cause glare. Select pedestrian-scaled light fixtures appropriate to building type and location. Avoid the use of floodlighting, wall packs, and tall light posts intended for lighting large areas.



### Signage

In buildings with multiple storefronts, a coordinated approach to signage throughout the building is particularly important. Use signs of similar size, proportion, and materials on each store. Varying the color of individual signs can add variety.

Signage should be appropriately scaled to the building or surface onto which it is placed, should not obscure important architectural features, and should be readable by both pedestrians and drivers approaching the site. Bedford has comprehensive signage regulations (see Article 39 "Sign By-law" of the General Bylaws), which provide further detailed requirements.



## Town of Bedford History and Character

Bedford's character is defined by its 19th century village centers and rural New England roots. Incorporated in 1729, the initial community of fifty households survived on farming and requisite industries. The Town's history is documented in the Bedford collection at the Bedford Public Library. Visitors are drawn to view historic sites, including homes, the Old Burying Ground, the Wilson Mill, the Job Lane House, and the original Bedford Flag which was taken to the battle of Lexington and Concord in 1775.



Bedford's heritage also includes industry which produced a flurry of growth and prosperity early in the 19<sup>th</sup> century followed by a long period of economic depression and very slow growth that lasted until World War II. Before the Revolution, Bedford consisted of scattered *farms* with a 1729 Meeting House on the Common and minister's residences. After the Revolutionary War, Bedford was a *coaching center* and had better-than-average roads to the urban markets in Boston.



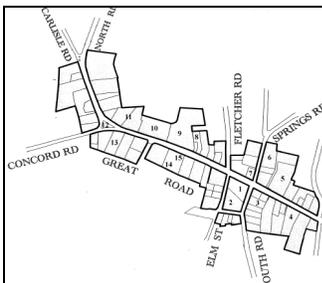
Enterprising farm boys, such as Jonathan Bacon, started the *shoe industry* here. It began as a cottage industry in individual homes, but soon was being done in factories along The Great Road. Many aspects of leather working and preparation developed in Bedford. The production of band boxes was also an early industry. Bedford had a number of small mills employing quite a few people, but no large source of waterpower. There was a nation-wide depression in 1837. When the shoe industry recovered, it moved to places that had

waterpower, cheap immigrant labor and railroads. Bedford stagnated, and few could afford to tear down and replace old buildings.

In 1874, Bedford's landscape underwent major transformations as it received *railroad* service for the first time, Depot Square being the center of activity. The Billerica & Bedford Railroad was the first two-foot, common-carrier, narrow gauge in the nation. There was still no major waterpower, but it was now possible to live in the pretty countryside and commute to Boston. Bedford also became a summer resort, with a grand hotel at Bedford Springs that had its own railroad station.



*Trolley* service came to Bedford in 1900. To spur ridership, the trolley company established an amusement park with a zoo and a summer theater on The Great Road, straddling the Lexington town line. Automobiles and busses replaced the trolleys around 1920. Train service gradually diminished, and ended completely in the 1970s.



*Bedford's Historic District*

The high technology era following World War II has had a greater effect on Bedford's growth and buildings than anything since the prosperous era that followed the Revolutionary War. New limited-access *highways* (such as Route 128 and Route 3) had ended the railroad era in Bedford. The agricultural character of South Bedford was virtually eradicated with the establishment of Hanscom Airport, after which the pace of residential and government-related development quickened. This activity, coupled with the post-war baby boom demand for housing, caused Bedford's population to triple from 1940 and 1960. Perhaps in response to development pressures in the community, and certainly out of concern that the town's significant historic

buildings be preserved, in 1964 the town established the Bedford Historic District which runs for approximately a mile along The Great Road through the center of town.

The history of the town of Bedford is similar to many small New England towns that underwent many changes in the past 300 years. Its goal now is to preserve its New England character and small town feel while remaining economically vibrant.

## Architectural Styles of Bedford

Architectural Style	Quick Identifying Features
Colonial, First Period 1670 - 1720	<ul style="list-style-type: none"> <li>◇ Always faces south;</li> <li>◇ Massive central chimney;</li> <li>◇ “Saltbox” slanted rear roof;</li> <li>◇ Small windows with small panes.</li> </ul> <p><i>Example: The Job Lane House, 295 North Road</i></p> 
Colonial, Second Period (also called Georgian after English King George) 1720 - 1790	<ul style="list-style-type: none"> <li>◇ Even spacing between doors and windows;</li> <li>◇ Doorways emphasized by pediments, pilasters etc.;</li> <li>◇ Gambrel or hipped roof with multiple, symmetrically placed large chimneys;</li> <li>◇ Larger windows with pediments or other architectural emphasis;</li> <li>◇ Pilasters or quoins sometimes used on corners of house.</li> </ul> <p><i>Example: Penniman-Stearns House, 26 The Great Road</i></p>
Federal 1790 - 1825	<ul style="list-style-type: none"> <li>◇ Arched fanlight above door;</li> <li>◇ Large flattened chimneys on end walls or back;</li> <li>◇ Window tops close to eaves;</li> <li>◇ Often has hipped roof and brick end walls.</li> </ul> <p><i>Example: Hartwell-Corey House, 43 The Great Road</i></p> 
Greek Revival 1820 - 1850	<ul style="list-style-type: none"> <li>◇ Doors flanked by sidelights, sometimes headed by oblong transom light;</li> <li>◇ Corner blocks above doors and windows;</li> <li>◇ Greek columns and motifs;</li> <li>◇ Pilasters used on corners;</li> <li>◇ Houses with gable ends to main street;</li> <li>◇ Large, flattish chimneys similar to Federal;</li> <li>◇ Second-story windows set well below eaves;</li> <li>◇ Floor-length windows.</li> </ul> <p><i>Example: Jonathan Bacon House, 133 The Great Road</i></p> 
Victorian (many styles loosely called Victorian) 1840 - 1900	<ul style="list-style-type: none"> <li>◇ “Gingerbread,” fancy brackets, fancy shingles;</li> <li>◇ Gables, turrets, bay windows, porches with turned posts;</li> <li>◇ Skinny little chimneys;</li> <li>◇ Fancy shingles;</li> <li>◇ Mansard roof;</li> <li>◇ Windows with 4 large panes.</li> </ul> <p><i>Example: 140 The Great Road (Queen Anne Revival style)</i></p> 

## Results of the Visual Preference Survey of Bedford Residents

by the Metropolitan Area Planning Council  
for the Town of Bedford in 2006

Visual Preference Survey is a research and visioning technique whose purpose is to articulate residents' impression of the present community image and build consensus for its future character. Below is a summary of the results of such a survey done by MAPC in 2006.

### Bedford Residents Prefer:

**Building bulk & height:** Moderate-scale structures, maximum 2 ½ stories. For larger scale buildings, articulated facades & changes to roof line (e.g., gable direction) to lessen impression of massing.

**Design features** that add visual interest and reduce appearance of bulk and mass.

**Roof form:** Steeply pitched roofs with eaves and articulation of the roof lines.

**Building style:** Structures that evoke historic house or barn styles vs. city-block style. Details such as brick chimneys or shutters.

**Exterior materials:** Wood or brick; adequate first floor windows to enable visibility of shop spaces.

**Parking** at rear of building.

**Pedestrian amenities:** Sidewalks/pathways, outdoor seating, and appropriate landscaping. Structures located in such a way as to maximize ease of pedestrian access.

# Vocabulary

- ◇ **Arcade:** A range of arches supported on piers or columns attached to or detached from the wall.
- ◇ **Awning:** A roof-like cover extending over or in front of a storefront (as over the deck or in front of a door and/or window) as a shelter.
- ◇ **Bay:** A main division of a structure. A regularly repeated unit on a building elevation defined by columns, pilasters, or other vertical elements, or defined by a given number of windows or openings.
- ◇ **Bay window:** A window or series of windows forming a bay in a room and projecting outward from the wall.
- ◇ **Blank Wall:** An exterior building wall with no openings and generally constructed of a single material, uniform texture, and on a single plane.
- ◇ **Brackets:** Ornamental pieces placed under eaves, cornices, window sills, etc., which appear to provide structural support.
- ◇ **Bulkhead:** A vertical partition separating compartments.
- ◇ **Canopy:** An ornamental projection, over a door, window, niche, etc.
- ◇ **Clerestory:** An outside wall of a room or building that rises above an adjoining roof and contains windows.
- ◇ **Column:** A supporting post--often round in shape--found on storefronts, porches, and balconies; may be fluted or smooth.
- ◇ **Corner block:** A square, relatively flat block of wood, often decoratively carved, placed at the upper corners on each side of the wood framing around a door.
- ◇ **Cornice:** The projecting uppermost portion of a wall, sometimes treated in a decorative manner with brackets.
- ◇ **Cupola:** A small roof tower, usually rising from the roof ridge.
- ◇ **Dormer:** A window set vertically in a structure projecting from a sloping roof.
- ◇ **Eave:** The part of the roof which extends beyond the side wall.
- ◇ **Façade:** The face of a building, especially the principal face.
- ◇ **Fascia:** Any relatively broad, flat, horizontal surface, as the outer edge of a cornice, a string-course, etc.
- ◇ **Fenestration:** The arrangement of windows and other openings in a wall.
- ◇ **Frieze:** The portion of the facade found just below the point where the wall surface meets the building's cornice or roof overhang.
- ◇ **Front Lot-Line:** On a regular lot, the front lot line is the shared line between the lot and a sidewalk/public right-of-way.
- ◇ **Gambrel:** A roof having two slopes on each side of the peak, the lower slope usually steeper than the upper one.
- ◇ **Gable:** The vertical triangular wall between the sloping ends of gable roof.
- ◇ **Gable Roof:** A roof that consists of two sloping planes that meet at the ridge or peak. The planes are supported at their ends by triangular, upward extensions of walls known as gables.
- ◇ **Hipped Roof:** A roof with four sloped sides.
- ◇ **Mansard Roof:** A roof that has two slopes on all four sides.
- ◇ **Massing of the Building(s):** The combined effect of the arrangement, volume and shape of a building or group of buildings. Also called bulk.
- ◇ **Muntin (or Window Bar)** – A short bar used to separate glass in a sash into multiple lights. Also called a windowpane divider or a grille.
- ◇ **Parapet:** The portion of an exterior wall that rises entirely above the roof, usually in the form of a low retaining wall; the parapet may be shaped or stepped.
- ◇ **Pediment:** A low triangular gable above a cornice, topped by raking cornices and ornamented.
- ◇ **Pilaster:** A column partially embedded in a wall, usually non-structural and often decorated to resemble a classical column.
- ◇ **Public Right-of-Way:** Includes the street, curb and sidewalk area in front of private property at the front lot line.
- ◇ **Quoin:** Corner treatment for exterior walls, either in masonry or frame buildings.
- ◇ **Roof:** Flat or Pitched. Pitched roofs can be: Hip, Mansard, Gambrel, Gable, and more.
- ◇ **Sash:** (Window Sash) Framework of stiles and rails in which the lights of a window are set.
- ◇ **Scale:** A relative level or degree; to make in accordance with a particular proportion or scale with the surrounding architecture.
- ◇ **Setback:** An architectural expedient in which the upper stories of a tall building are stepped back

- from the lower stories; designed to permit more light to reach the street.
- ◇ **Shingles:** Thin pieces of wood or other material set in overlapping rows to form a roof or wall cladding.
- ◇ **Side light:** A framed area of fixed glass alongside a door or window opening.
- ◇ **Storefront:** The front side of a store or store building facing a street
- ◇ **Texture:** The visual or tactile surface characteristics and appearance of a building
- ◇ **Transom:** A small-hinged window above a door or another window.
- ◇ **Transparent Glass:** Degree of Tinting: Capable of transmitting light so that objects may be easily seen on the other side.
- ◇ **Turrets:** A small tower that projects from the wall of a building, such as a medieval castle or baronial house. A building may have both towers and turrets; turrets might be smaller or higher but the difference is generally considered to be that a turret projects from the edge of the building, rather than continuing to the ground.
- ◇ **Type A buildings:** buildings originally built for commercial uses and constructed at the sidewalk edge which include commercial uses at the first floor area.
- ◇ **Type B buildings:** buildings of residential character which are now at least partially used for commercial purposes. These buildings, which often occur at the edge of the commercial district, are typically set back from the street line and incorporate landscaped front yard.
- ◇ **Valance:** A short drapery, decorative board, or metal strip mounted across the bottom of an awning to con-

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