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Introduction

Hollywood Facelift is an initiative launched by the Hollywood Entertainment District (HED), under management by the Hollywood Property Owners Alliance (HPOA), to promote an improvement in the aesthetics of Hollywood Blvd., one of the most popular streets in the world.

In 2010, the HED conducted a Demographic Research Project which studied the attitudes and opinions of several groups of people who frequent downtown Hollywood: residents, visitors, students and workers. Much information was gained from this study, but one of the overwhelming comments received was that “Hollywood is dirty.”

Despite the hundreds of thousands of dollars that the HED spends annually on cleaning and maintenance services, there was still a perception that Hollywood was grimy, run-down, and unclean.

At the January 2011 annual planning retreat for the HPOA Board of Directors, instead of sitting around a table, the board members hit the streets to take a fresh look at all areas of the District, viewing it at sidewalk-level through the eyes of a visitor. They discovered that many buildings just needed maintenance — fresh paint, clean windows, replacement awnings, repaired signs. It wasn’t that Hollywood was “dirty,” it was just that it needed some TLC...

A facelift!

Power Washing Services

Accurate Window Cleaning Service

Accurate Window Cleaning Service has provided such services as façade pressure washing, window and awning cleaning for more than 35 years. Headquartered in Redondo Beach, California, the company has done work for such Hollywood stores as Napoleon Perdis.

Contact:
Accurate Window Cleaning Service - Rick Matthews
P.O. Box 217, Redondo Beach, CA. 90277
Ph: 310-540-1386
accuratewindowsocal@gmail.com

Clean Street

Clean Street has been the Hollywood Entertainment District's Maintenance Vendor for almost 10 years. The company specializes in all areas of street and property cleaning, including window washing, awning cleaning, and general pressure washing.

Contact:
Clean Street - Rick Anderson
1937 West 169th Street, Gardena, CA. 90247
Ph: 800-225-7316 ext. 108
F: 310-538-8015
randerson@cleanstreet.com
www.cleanstreet.com
Power Washing

Urban buildings, including the ones located on the Hollywood Walk of Fame, require periodic power washing to remove dust, soot, debris and droppings. A thorough once a year should be undertaken to restore the shine and reduce the grime.

Types of Power Washing

Awnings
Awnings require a light detergent washing to remove dirt and droppings every year.

Windows
Retail windows require weekly cleaning to remove fingerprints, smudges and dirt.

Facades
Facades, including walls and ledges and signs require and annual thorough cleaning.

Cost Parameters
Standard Pressure Washing/FAçade Cleaning can range anywhere from $45-65 an hour. A typical one story building is estimated to cost a total of $450-650 to clean. Larger two stories building can be estimated to range from $1,100 - $1,500, due to the fact that a lift will need to be used to reach the higher levels. As expected, prices may vary based on the size of the façade/building.

The board divided the district into five sections, and divided up into teams to meet with property owners and distribute a “Contract with Hollywood,” which asks property owners to join the Facelift. In this first year, the primary focus is Hollywood Boulevard, but the plan is to continue this commitment throughout the back and side streets in the future.

In order to simplify the process and obtain discounted rates for services, a consultant was retained to contact, interview and compile this directory of “preferred vendors.” This book is a tool for property owners, as well as property managers, ready to tackle their Facelift projects. The companies listed within are familiar with the goals of the Hollywood Facelift initiative and many have experience working with other properties in the HED over the years. They will provide quality service at a discounted rate to any property owners who contact them for the Facelift initiative within the next one year.

To participate in the program, please contact HED staff so that you can sign your “Contract with Hollywood” and receive assistance from the team assigned to your area. Your contributions will be shared in the HEDLine News so that other property owners will be inspired by your dedication.

Thank You!

Thaddeus Smith, President, HPOA Board of Directors
Many factors contribute to the success of a traditional commercial district. Merchandising skills, accurate marketing, and availability of merchandise, for instance, are all crucial to a healthy, economically viable downtown or neighborhood business district. But improvements in storefront design -- new paint, moderate renovation or full-scale rehabilitation -- are often the first visible signs that something positive is happening, signaling to the community that exciting changes are taking place.

Storefront buildings -- traditional buildings with large display windows on the ground floor and one or more stories above -- are the basic units of downtown commercial areas. Storefront buildings were, and still are, designed to facilitate retail activity. Large expanses of glass in the ground-floor facade allow pedestrians to look into shops and see displayed merchandise. Recessed entryways blur the distinction between the sidewalks, which is public space, and the private space of the store, giving shoppers the feeling that the store is a semipublic space and, therefore, inviting them to come in and browse around. The long, narrow shapes of storefront buildings make it possible to group a large number of shops on one block. In turn, these stores can display a wide variety of goods and services to shoppers as they walk down the street. Storage spaces in the rear of the buildings facilitate delivery of goods from alleys and secondary roads.

What went wrong downtown after World War II, when
Are neon lights and neon signs dangerous?

Neon gas itself is not poisonous or explosive. A small amount of mercury is found in some neon lights, but is not dangerous as long as the tube is not damaged. There can be a shock or fire hazard if the neon sign has not been properly insulated, wired, or mounted. A neon light requires 2,000 to 15,000 volts to power up. Therefore, it is not advisable to “cut corners” when installing neon signs.

What colors are best to use for neon signs?

Neon signs with red letters are the most easily read. Pink and green are good choices for lettering a neon sign also. The least readable colors for neon signs are blue, yellow, and purple. These colors are usually used for borders. A black background increases the visibility of the colors.

Why do neon signs cost so much?

Neon signs are very economical in the long run. Nothing glows like a neon light. A neon sign will definitely bring attention. The initial costs are high due to the material and labor to build the sign. But, the sign needs very little maintenance and is very energy efficient. An average size neon sign uses the same amount of energy as one light bulb. Lighting a sign for 24 hours will cost only 25 cents per day.

Can a neon sign be repaired?

Neon signs are repairable. The signs have many components. A new piece of tubing can be attached by melting it into the original tubing. The electrical parts can be replaced and updated. It may be more cost effective to replace the sign if many breaks occur.

downtown commercial districts started to experience competition from shopping centers and other outlying areas, downtown businesses began losing customers and sales revenues, and many buildings fell into disrepair. Maintenance was deferred indefinitely. Many downtown business owners tried to compete with shopping malls by covering building facades with aluminum in an attempt to create a unified image. Some towns even adopted phony historical themes.

Imitating the physical design of shopping malls, however, did not improve downtown’s competitiveness. People shopped in malls for reasons other than their physical appearance reasons like unified hours, the clustering of businesses to group together similar goods and services, and the variety of activities malls provided for the entire family.

Ironically, it is the unique design characteristics of traditional commercial buildings that, at least in a design sense, give downtowns a marketing advantage over shopping malls.

Traditional buildings reflect the community’s history and give the downtown a unique visual identity — something shopping malls cannot offer. Concealing or neglecting distinctive architectural details that help tell the story of the community’s development deprives the downtown of one of its best marketing tools: its unique image.

Good downtown design starts with an understanding of the ways
buildings work, the reasons they were designed the way they were, and the different elements that make up the downtown’s physical environment.

**The Elements of Storefront Design**

Regardless of their age, almost all downtown commercial buildings are composed of three basic elements: the storefront, upper facade, and cornice.

- The storefront is the ground-floor section of the front facade. It typically contains large glass display windows with bullisheads, or kick plates, below that provide protection from breakage and elevate merchandise to eye level for pedestrians looking inside. Above the display windows, many storefronts have transoms that filter light into the ground-floor space. A structural beam spans the storefront opening, supporting the weight of the upper facade. Sometimes, the structural beam is exposed on the outside of the building and might be decorated or used as a background for sign lettering. In other instances, the structural beam may be concealed by a decorative cornice running the width of the storefront opening.

- The upper facade is the area above the ground-floor storefront opening. It contains both wall material (typically brick, wood, or stucco) and windows. Upper-facade windows are usually arranged in even horizontal rows, sometimes accentuated by horizontal bands of a contrasting building material.

- The cornice. The entire facade — storefront and upper facade together — is capped by a decorative cornice. The cornice might be made of elaborate wood moldings (common during the federal and Victorian periods), pressed metal, terra-cotta, brick, or other materials. In addition to giving the building a visual termination, the cornice sometimes conceals gutters and facilitates roof drainage as well.

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**Neon Signs**

Exposed neon signs were very common in the Hollywood golden era. Neon is very visually stunning at night. It can be combined with reverse channel lettering for a halo effect. It can be different colors and styles to match the retail business logo. Neon is long lasting and attractive.

**Channel Letters**

Channel letters are installed flat to the building face and are lighted from the front face. Channel letters can be plastic or metal and formed to fit the required style.

**Reverse Channel Letters**

The sign letters are open in the back to allow for lighting from within to light the sign from behind.

**Cabinet Signs**

These signs are metal boxes with plastic fronts that are illuminated by fluorescent tubes. The boxes usually do not fit with the historic architectural styles of the Boulevard.

**Awning Signs**

Awnings can have advertising displayed on them to draw attention to the business or the address of the retail space.

**Marquees**

Marquees are large signs usually attached over theater entrances which have large internal structures to
TYPES OF SIGNS

Hollywood boulevard has had many types of business identifications signs, as opposed to third party advertising signs. Marquees, blade signs, cabinet signs, channel letters, and neon signs were common.

Blade Signs
Blade signs are vertical band signs that are attached to the front of a building, usually at the corner of the building façade. Most of the theaters, including the Chinese, El Capitan, Pacific, and Pantages theaters have blade signs. The Hollywood Museum and the Hillview Apartments have blade signs. Most of the blade signs have bulbs or neon tubes, but can also have internal lighting. A blade sign can be a very effective advertising sign due to the height of a blade sign. Some are multiple stories tall. Modern blade signs also project out from the face of the building.

Storefront Evolution
Most changes in the design of downtown commercial buildings have taken place because of improvements in the way glass is manufactured. In the 18th century, glass was expensive and could be manufactured for practical purposes only in small panes. For these reasons, storefront display windows were small, with as many as 16 to 20 panes of glass in one window. As the manufacturing of glass in larger sections became less expensive, the size of storefront windows grew. In the mid-19th century, storefront windows typically measured five to six feet in height, with as few as four panes of glass in each window. By the late 19th century, glass could be manufactured in single sheets that filled the entire storefront window opening and, during the next several decades, storefront window openings continued to increase in size.

Other technological innovations have also modified the appearance of downtown commercial buildings. The introduction of cast iron and steel in the 19th century enabled builders to span greater distances without intermediate supports, making it possible to construct larger storefront window openings and wider commercial buildings. In the first half of the 20th century, the use of aluminum and structural pigmented glass led to the design of innovative Art Deco and Art Moderne commercial storefronts. Despite these technological advances, the commercial building’s three basic design elements remained the same. These elements -- storefront, upper facade and cornice -- give storefront buildings visual cohesiveness. Each element is closely related to the others and, together, they create a balanced architectural composition.

How Building Design Affects the Streetscape
The significance of these elements, however, goes beyond their importance to the composition of individual buildings. Regardless of its age, a downtown building’s components help it blend in with surrounding buildings and the entire block. The way the patterns of storefronts, upper facades, and cornices repeat from one building to the next ties the streetscape together and creates a visual rhythm that provides orientation to pedestrians and motorists. Through this repeated pattern, the streetscape itself takes on design characteristics as distinctive as those of individual buildings:
Height and width. The proportions of the height and width of most buildings are relatively constant within a commercial district. Wide buildings are usually divided into separate bays, reinforcing the overall proportions of the streetscape.

Setback. Almost all downtown buildings abut the sidewalk, instead of being set back from it.

Color. While the colors of downtown buildings differ considerably, depending on the materials used and the climate of the area, the use of color throughout the commercial district should be harmonious. For instance, if the colors of downtown buildings are primarily muted earth tones, a bright red or purple building would clash; a better choice might be a soft brown or rust.

Proportions of door and window openings. The proportions of door and window openings throughout the downtown area, and especially in adjacent buildings, are relatively constant. The height of upper-floor window placement is also somewhat constant, reinforcing a strong horizontal relationship among upper-story windows along the block.

Roof shape or profile. Roof profiles are usually consistent throughout downtown commercial areas. Whether most buildings have flat roofs, hip roofs or another shape, consistent profiles help create a strong rhythm of design elements along the street.

Building improvements that take place downtown should be compatible with the design characteristics of the streetscape as well as with those of the building. A building that is incongruous with its neighbors in height, color, roof profile, proportion, or setback can have a significant negative impact on the overall appearance of the block.
Signage

Hollywood had a plethora of neon signs in its heyday lighting up roof tops, theater marquees, and building facades. A Los Angeles auto dealership had the first neon advertising sign. The El Capitan Theater had one of the first rooftop neon signs in Hollywood. The neon was removed during the WWII blackouts, but restored in 1994. The El Capitan now has five classic neon signs. The CRA has helped restore many neon signs including the large BROADWAY rooftop sign. The Chinese Theater, the Hollywood Wax Museum and the Frolic Room have well known neon signs. Recently, restaurant BESO added a new neon sign. The Musso & Frank’s neon sign has been a beacon in the mid-block area for many years.

Types of Signage

Neon signs are usually mounted over a box. Some neon signs with scroll style writing are just mounted on brackets. Some modern plastic channel cut signs are lit internally with neon. Historic neon signs in Hollywood had exposed neon glass installed inside “boxes” that were open on one end and lined with foil to reflect.

Common Design Problems

During the past several decades, many downtown buildings have suffered from deferred maintenance or attempts to disguise or alter their original architectural features. Fortunately, many of these changes can easily be reversed. The first step in correcting insensitive alterations is to identify the changes and analyze their impact on the basic design of the buildings and streetscape. The most common architectural design problems found downtown include:

False Historical Themes
The difference between a good reconstruction of an original storefront and an unsuccessful one lies in its degree of authenticity. In recent years, many downtown buildings have been remodeled using false historical details, trims, and moldings. The easy availability of such elements as pseudocolonial doorways and plastic snap-in window muntins has, unfortunately, led to many fine late 19th- or early 20th-century buildings being “earlied up.” False colonial is not the only theme that frequently occurs: Mansard roofs; plastic, Spanish-like pan tiles; artificial “Swiss chalet” half-timbers; and Wild West, rough-sawn, cedar saloon fronts all appear from time to time. False historical themes are a continuing problem downtown. People frequently confuse historic preservation—the management of existing historic resources—with the creation of historical images. It is often necessary to explain to an eager building owner, who is proud of his or her decision to “go historic,” why lumberyard colonial windows, crossbuck vinyl storm doors, and similar elements are not the best expressions of the past. It is frequently more effective simply to make a case for the long-term, lower cost, accurate rehabilitation; authenticity is more likely to survive than the passing fads of the lumberyard or phony themes.

Slipcovers
In an effort to compete with shopping malls in the 1950s and 1960s, many downtown groups encouraged property owners to cover their buildings with metal slipcovers, hoping that, by making a whole downtown block look like a single, massive building, the downtown itself would look like a shopping mall. While these groups had good intentions, Main Street organizations have repeatedly discovered that making the downtown look like a shopping mall will not bring back
business. Fortunately, the aluminum or light-gauge steel panels used
to slipcover downtown facades were usually installed quickly and
inexpensively. Builders frequently anchored the framing or brackets
that attached the metal panels to the facade in only a few places,
making removal relatively easy. In many instances, all of the
building’s original
architectural features remain beneath the metal cover, although the
anchoring devices may have damaged masonry, woodwork, or other
building fabric. In some cases, window frames or even entire cornices
were removed to make the metal panels fit flush against the facade.
In all instances, examine the way the anchors are installed before
removing them. Extra care should be taken to prevent further
damage.

Separating the Ground Floor from the Upper Façade
Treating the ground floor and upper facade as unrelated elements
was another prevalent type of building alteration that grew out of
the popularity of shopping malls and strip commercial areas. Brightly
lit, oversized signs were plastered across the fronts of downtown
buildings in the 1950s and 1960s. Large, plastic, projecting signs also
appeared, often bolted right through the wall surface. The signs were
intended to attract the gaze of passing motorists and, because most
commercial signs were being
manufactured for the shopping strip, the ones that worked best on
the highway were installed downtown as well. Downtowns, however,
are scaled for pedestrians and slow-moving vehicles. In most instances,
applying flashy, oversized signs to traditional commercial buildings
destroyed the balanced relationship between the storefront and the
upper facade, in effect, separating the ground floor from the rest of
the building. Downtown building facades with this type of sign no
longer worked as integrated design units, individually or as part of
the streetscape. Like slipcovers, however, large signs are fairly easy to
remove. Before developing plans to remove a sign, thoroughly
examine the anchoring system to minimize any damage. Also, try to
determine whether any architectural details were altered or removed
when the sign was installed, and plan ways to repair, replace, or
compensate for missing features in the final design.

Filling in Display Windows, Transom Windows, and Doors

What would be a more appropriate entrance for a
store on the Hollywood Walk of Fame?

The famous shopping districts of the world have elegant glass and
wood storefronts that have recessed doors entrances and raised
interior display area behind the windows. Some have rolling open
bar gates that are pulled down and locked at night, but still allow
the merchandise to be viewed. Bright retail lighting is a common
element to the display of the retail goods.

Are rolling steel doors compatible with the Holly-
wood Historic District?

These types of doors are not compatible with the historic building
design and facades that are prevalent in the district. This is par-
ticularly true when the old entrance door and windows have been
demolished.

Is there funding available to replace the rolling
steel gates?

It is anticipated that the CRA/LA will be announcing a disappear-
ing loan program targeted at this issue.

What is the life of a rolling steel door?

A typical rolling steel door has a life of about fifteen years. The
doors on the buildings on Hollywood Boulevard are nineteen
years old and have arrived at the age of replacement.
What are rolling steel doors used for?

A typical rolling steel door is used for security and protection against weather and theft.

Are steel doors appropriate for a retail district?

Rolling steel doors are usually used in industrial districts, warehouses, storage facilities. Successful retail districts do not have metal roll-down doors and feature, instead, display windows for after-hours and daytime window shopping.

Why does Hollywood have so many rolling steel doors?

The doors were installed after the civil disturbance caused widespread looting and destruction to the retail stores. That occurred nineteen years ago (1992). Crime has dropped to 1950 levels. The solid doors are no longer necessary.

Can the solid doors be replaced with open and ventilated gates?

Absolutely! The frames and doors are easily removed and replaced with a new frame and open bar gate. However, the challenge is to build an interior entrance door and display window. Most of these entrance doors were removed to accommodate the current rolling steel door.

Can the existing rolling steel doors be painted and sealed to prevent graffiti?

The existing rolling steel doors can be prepped and re-painted for about $600 by a commercial painter. An anti-graffiti coating can be added for about $50.

The use of slipcovers and oversized signs also led to other building modifications. The balance between display windows, transoms, and upper-floor windows disappeared; as a result, these spaces were often boarded up or filled in. Transom windows were sometimes covered up when suspended acoustical tile ceilings were installed and upper-story windows were frequently sealed if those floors weren’t in use. Occasionally, two storefront spaces were combined when a business expanded, with one storefront opening—windows and door together—filled in completely. Filling in display, transom and upper floor windows upsets the relationship of facade elements and disrupts the rhythm of repeating patterns along the streetscape.

Using Color Inappropriately

Color was originally used on downtown commercial architecture for a variety of reasons. In hot climates, owners painted their buildings pastel or pale earth tones to reflect heat. Commercial buildings from the Victorian period tended to use paint playfully to highlight elaborate moldings and other architectural details. Buildings made of soft brick were usually painted to help protect the masonry from moisture, wind, and sun damage. But buildings made of more durable masonry were typically left unpainted.

A common problem in traditional commercial districts is the inappropriate use of color. In some instances, one paint color might be used not only for the building facade but also for the architectural trim, making it difficult to see the detail around windows and doors on the cornice. In other cases, a building may be painted a color that clashes with its surroundings, making it stand out too boldly and thereby disrupting the streetscape.

Using Inappropriate Materials

Like unsuitable colors, the use of inappropriate materials to construct or alter downtown commercial buildings frequently severs them from their surroundings. While new materials need not replicate old ones, they should be compatible in texture, scale, and color with those already found in the downtown area. Materials like cedar shakes, molded stone, rough-cut logs, and stained wood rarely have precedents in the traditional downtown environment and usually should not be used.
Awnings

Historic photos of Hollywood Blvd. show a variety of traditional canvas awnings over storefronts. Many buildings had striped awnings and scalloped edges. Some buildings had awnings over upper story windows. Some awnings advertised the business.

Types of Awnings

Modern awnings are available in a variety of styles and colors and materials. Some of these modern styles are not compatible with the historic architecture of the buildings on the Boulevard. New elegant updates of old styles are now available for retailers, and some include advertising on the awning.

Security Gate Vendors

Lawrence Roll-up Doors

Lawrence Roll-Up Doors, Inc.
2416 Bedessen Avenue, Commerce, CA 90040
Ph: 323-796-1414, f: 323-796-1420
www.lawrence doors.com
Security Gates

There are over 180 security gates on Hollywood Boulevard. These gates were installed when the area had a high crime level, and are now considered unnecessary. The prevalent type of security gate is a full metal rolling steel door that hides the retail store completely and discourages the customers. The more appropriate gate would be the lattice or open bar gate, similar to those that have been installed in newly renovated spaces. The portions of the Boulevard that have rolling steel doors appear to be abandoned after hours.

Types of Security Gates

Rolling steel doors come in a variety of widths and heights. Each gate is made to fit the proposed space by the manufacturer. A rolling steel door is coiled in an area above the door by the use of a bar and a spring. The spring size is designed to fit the weight of the specific door. A rolling steel door is heavier than a rolling ventilated gate and uses a different spring for safety.

The rolling steel doors are currently serving as the entrance door of most of the retail establishments. The historic glass and metal or wood storefronts have been removed and replaced by the rolling steel doors. A replacement ventilated gate would necessitate a new glass window and frame behind the gate to prevent water, dust or debris intrusion into the store.

Cost Parameters

A small width rolling steel door or open gate, costs about $5,000 to fabricate and install. A wider gate would cost up to $12,000.

Awnings

Benefits of Awnings

Awnings provide many benefits to buildings:

- A natural way to cool a business
- Awnings can help personalize and promote a business storefront
- Awnings can reduce sun and rain damage to windows and doors
- They can be customized to fit personal style of business
- Reduces the amount of heat transmission through glass
- Reduces utility bills through shading
- Awnings can advertise your business name

Cost of Awnings

A typical awning for a standard storefront costs about $1800 per opening.
AWNING VENDORS

Van Nuys Awning

Van Nuys Awning started in 1918 and still makes custom canvas products, thriving as one of California’s largest manufacturers of residential and commercial awnings. Van Nuys Awnings fabricated the many awnings on the Hillview Apartments at 6533 Hollywood Blvd.

Van Nuys Awning
5661 Supulveda Blvd.
Van Nuys, CA
Ph: 323-873-3331
F: 818-782-6837
www.vannuysawning.com

Replace signs with a exposed neon sign:
$2,500.

Install new awnings: $1,800.

Power wash the building exterior:
$500.
Repair and repaint the façade: $5,000.

Install anti-graffiti film on a window: $600

Install new security gate: $5,000.

Sark Custom Awnings

With over 25 years of experience, Sark Custom Awnings is a woman-owned business that has established itself as one of Southern California’s most complete manufacturer and distributor of quality custom awnings, and window coverings for commercial and residential applications. Sark has made awnings for Maggioni’s (FM), Chaya Brasserie (BH), Coach, AT&T, DSW Shoes, Riordan’s Tavern (Dntwn), Piazza del Sol (WEHO), TGI Friday’s and Universal Studios.

657 Harvard St.
Glendale, CA 91204
Ph: 818-242-4905
F: 818-242-5456
www.sarkcustomawnings.com
Did the Hollywood Boulevard historic district have awnings in the “golden era”? 

Awnings are an essential design element of almost all of the Historic buildings in Hollywood. The first floor windows of most of the buildings on the Boulevard used to have awnings. The awnings were made of a canvas material and many of the styles had striped fabric. Awnings were functional and were added to reduce glare and heat. Traditionally, commercial awnings and residential awnings were triangular in section, usually with valance hanging down the outside edge. These “shed” awnings had simple frameworks consisting of pipes angling out from the building façade. Retractable versions came later and still used the triangular form. The traditional shed awnings are appropriate for most historic window, door, and storefront installations. It is preferable that the awnings have free-hanging valances, the flapping bottom piece so characteristic of historic awnings.

What are the different types of retail awnings?

Retail awnings come in many different styles. The metal frames underneath dictate the style of awning. There is the traditional, the traditional with a sign band, the convex and the convex with a sign band, and there is a dome canopy, and a dome awning with a sign band, and a dome marquee, and a long dome awning and box awnings. Some of the valance types are wave, greek key, straight and v-cut.

Is a permit required to install an awning?

A separate awning permit from LA Department of Building and Safety is definitely required for an awning installation.

What does a typical commercial awning cost?

Anti-graffiti film is clear and is not tinted. It does reduce UV ray damage by reflecting some sunlight. 

Do all buildings in Hollywood have anti-graffiti film?

The new or newly renovated buildings have anti-graffiti film installed over new thick glass storefronts. This list includes Hollywood & Highland, W Hotel, Sunset & Vine, Sunset Vine Towers, Urban Outfitters, El Capitan, Hooters, and Lucky Devils.

Is anti-graffiti film easy to install?

A professional installer should be used to install the film to ensure that the film has the proper adhesive to allow replacement if necessary.

Is there an ongoing maintenance cost for anti-graffiti film?

Film must be replaced periodically if it becomes damaged by vandalism.
Can anti-graffiti film be installed to any smooth surface?

Yes. It is best to install the film on glass that is thicker than one-quarter inch. The film is also compatible with smooth stone products and mirrors as well.

Does film strengthen the glass?

Window film strengthens the glass from impact.

Is the window film clear?

Window film is optically clear and virtually undetectable when installed on glass.

How is the film attached?

The anti-graffiti film is attached to clean glass with a clear adhesive.

Is the film removable?

Window film is replaceable when damaged and will save the underlying surface from damage.

Does window film scratch?

The anti-graffiti film is designed to be durable enough to resist scratches and keep tagging off of the glass surface that it protects.

Where is the film installed?

It is installed on the exterior of the window glass.

Is the anti-graffiti film tinted?

No. The film is optically clear.

The cost range of a typical storefront awning of about nine feet in width is $1,800.00. This is a "ballpark cost." Expenses associated with fabric quality and mounting hardware will impact the cost.

How do you clean an awning?

Awnings are typically cleaned with water and a mild soap such as Ivory or Dreft, or Woolite. Cool or lukewarm water should be used to rinse the fabric. Heavier stains can be treated with a mild bleach formula. There is a fabric guard treatment that can be applied to repel dirt and stains.

What is the purpose of an awning?

Awnings are typically installed where necessary on southern exposures and above storefronts for shading. However, awnings sometimes indicate an upscale district and contain signage or building identification.

What are the benefits of an awning?

Awnings add a distinctive flair to the façade of a building. Striped awnings add a bit of color. Valances add an opportunity to add a street number or store name, or description of goods sold. An awning can direct the attention of a customer to the particular address. Awnings are installed to add a distinctive feature to a building and highlight its architectural style. Awnings help to identify the historic district as something unique and special.

How long does an awning last before it has to be replaced?

Awnings can last many years with proper cleaning and the application of a fabric protector.
Exterior Painting

The main focus of the Hollywood Facelift is to freshen the retail storefronts of the Boulevard with new paint. The HPOA has partnered with a national paint company, Sherwin-Williams Company, to provide a consistent quality of paint and bulk quantity discounts for the participating property owners. Sherwin-Williams was founded in 1866 and is currently the largest producer of paints and coatings in the United States. Sherwin-Williams provides paint and related products for seven NASCAR teams and 33 racing cars, the White House wood floor finishes, the Golden Gate Bridge, school buses across America, commercial jets, and supertankers and other marine applications. Sherwin-Williams has over 120 stores in California including one in the Hollywood area at 1823 North Western Avenue and three nearby.

The painting component of the Hollywood Facelift program is designed to give the property owner a preferred color chart from a national paint vendor, a preferred painting vendor list, and a range of estimated costs. The color marketing group of the Sherwin-Williams Company has researched the exterior paints of the “Golden Era” of Hollywood (1920’s) to develop a color palette and paint selection chart for the Hollywood Facelift program.

Solar Art

A large portion of their business comes from repeat business and referrals. Current Hollywood clients include Capitol Records, Universal Studios, and Hooters.

Solar Art Window Film
13122 Saticoy Street
North Hollywood, CA 91605
Contact: Bob Mason
Ph: 800-995-7115 F: 818-579-7108
www.solarart.com

Etch Busters

Etch Busters is a cleaning and repair company that grinds and buffs out glass etchings and vandalism. The typical cost of servicing a typical window is $125 to $300. They have numerous clients in the Hollywood area.

1008 East 59th Street
Los Angeles, CA 90001
PH: 323-231-1669
www.etchbusters.com
Graffiti Film & Etch Removal Vendors

Metropolitan West

Since 1992, Metropolitan West has worked and consulted with the nation’s leading architects, contractors and property managers creating breathtaking spaces, solving energy concerns and offering innovative, professional service for all window film needs.

Current clients of Metropolitan West in Hollywood include the El Capitan, Lucky Devil, Sunset + Vine Tower and the W Hotel.

Offer: The following offer applies to a typical storefront with the following dimensions: 15 feet wide and 8 feet tall. Buffing existing glass that has been tagged: $575. Applying initial graffiti film to storefront $600. Removing and replacing damaged film: $5 per square foot. There will be a $110 service fee for installations less than 100 square feet.

Please seek an estimate for dimensions that deviate from this offer, but know that the vendor wants to provide a good deal for Facelift customers.

Metropolitan West
11901 Santa Monica Blvd. Suite 350
Los Angeles, California 90025
Contact: Kelly Taylor
Ph: 310-829-5701 F: 310-373-4693
www.metropolitanwestla.com

The Sherwin-Williams color chart for Hollywood Boulevard will make the color selection process easy and ensure compatibility with the landmark buildings in the nationally registered Hollywood Boulevard Commercial and Entertainment Historic District.

Hollywood Boulevard has numerous roll down gates that were a painted in 2003 with faces of entertainment celebrities. These gates are in need of removal, repair and repainting. Cost estimates have been obtained from the preferred vendors to repaint the individual gates.

Some of the buildings on Hollywood Boulevard may require special attention due to their unique architecture or historic status. These circumstances may require a specific paint analysis by samples. Other buildings may require some type of ornamentation replacement or repair prior to painting.
PAINTING VENDORS

HPOA has worked with the Sherwin-Williams Company to identify qualified painting contractors to interview for the Hollywood Facelift program. The list of preferred painting contractors has been vetted and selected specifically for this project. The painting contractors are familiar with exterior façade repairs and environmental regulations.

**Constantine Painting, Inc.**

Constantine Painting, Inc. is a Santa Monica based commercial painter with 45 years of painting experience. Constantine is known as a leading painter on the Westside with a reputation for excellence. Apartment owner and Clippers basketball owner Donald Sterling has been a valued client for over 20 years. Commercial, industrial and high-rise buildings have been a specialty of the company. The company takes pride in their personal service and the special care it takes in preserving important architectural landmarks.

Constantine Painting, Inc.
1264 9th St. #9
Santa Monica, CA 90401
Contact: Eleni Constantine
Ph: 310-828-4349
F: 310-394-5263
www.constantinepainting.com

**Living Colors, Inc.**

Living Colors Inc. is a North Hills based custom
Additional Benefits of Anti-Graffiti Film

Durable: Strengthens glass from impact
- Prevents UV fading
- Provides a first line of defense from tagging
- Creates an invisible barrier between your property and malicious vandals
- Has great optical clarity and is virtually undetectable
- Can be installed on stone surfaces to provide great protection from vandals
- Can be used in high traffic bathrooms on mirrored surfaces

Other Window Film Uses
There are hundreds of applications of window film including automotive window tinting; commercial window heat transfer reduction; security from robbery and vandalism; protection from burglars; UV resistance in residences; lowering heating and cooling costs; earthquake safety; graphic design; shatter resistance; aesthetics, and glare reduction. Some applications qualify for utility rebates if energy efficiency is the end result. DWP currently has a commercial window film rebate of $1.35 per square foot, but this does not apply to anti-graffiti film.

Cost Parameters—Glass Polishing
Etching Removal for a typical storefront window pane costs approximately $125-$300 per window to repair depending on the size & severity of the damage. A large window storefront that has been tagged can cost $550.

Cost Parameters—Anti-Graffiti Film
A typical first time anti-graffiti film application to a storefront can cost $600. Removing and replacing existing damaged film can cost about $5 per square foot.

Living Colors, Inc.
16026 Rayen Street
North Hills, CA 91343
Contact: Raymond Sponsler
Ph: 818-893-5068
F: 818-893-2486
www.livingcolorsinc.com

ABC Commercial Paintings & Coatings
ABC Commercial Painting & Coatings is the company that recently painted the office building for AMDA at 1761-71 Vine Street, Hollywood Community Housing, and CVS Pharmacy (on Cahuenga). ABC also performs pressure washing and stucco repairs. Their clients are commercial, industrial, retail, public works, and residential.
6241 Burwood
Los Angeles, CA 90042
Contact: Ron Hancock
Ph: 323-253-8582
F: 626-286-4707
SCOPE OF WORK—PAINTING

The typical storefront requires a power wash of the entire structure to begin with. Then the surface should be scraped to remove loose paint, stucco, debris, etc. Hairline cracks should be opened. The stucco should be patched. Voids should be filled with acrylic caulking. Primer should be applied to all water stains, bare areas, rust, etc. Sherwin-Williams recommends that two coats of exterior flat latex paint or 100% acrylic Exterior Block Resistant Enamel should be applied. Then one coat of BLOCK GUARD and Graffiti Control Ultra should be applied to the lower nine feet of the structure to resist future graffiti. This provides a fast and easy way for future graffiti removal. The proper application of primer and layers of professional paint will provide a clean long lasting surface.

Exterior metal security gates should be de-glossed, sanded and primed before receiving new enamel paint.

COSTS OF WORK—PAINTING

Estimates for this type of work are provided below:

Two Story Façade: $6,000 to $10,000
One story Façade: $2,000 to $5,000
Security Gate Only: $600-800

- ACID-ETCH RESISTANT – Helps protect glass from permanent damage caused by etching solutions
- SCRATCH RESISTANT – Helps resist scratching and abrasion caused by sharp objects or device
- CLEAN REMOVAL – Easily adheres to glass, but can be removed leaving zero residue, allowing a new layer of film to be installed. A much cheaper alternative to replacing the glass.

Installation

Anti-graffiti film is installed by a professional that is trained by the manufacturer. The film is applied to the exterior of the storefront window that is newly installed, repaired, or polished clean. When damaged, the film is replaced, saving the cost of replacing the window glass, which may be up to ten to twenty times the cost of the film. Anti-graffiti film performs best when it is installed on glass that is one-quarter inch or thicker.
Graffiti Film & Etch Removal

Painting over graffiti is one thing, but when vandals deface your windows with acid etching, it can be very costly to remove. In the past, property owners were forced to replace their damaged windows. Luckily, nowadays there are lower cost alternatives.

Types of Film & Etch Removal Services

Anti-graffiti film is a layer of clear polyester film about six or seven mils in thickness. It is a tough protective film that is a durable, optically clear—virtually invisible, and removable product that performs as a sacrificial barrier between vandals and the surfaces they cover. It protects from paint, key scratches, marking, and even acid etching. Anti-graffiti film is easily replaced when damaged by spray paint or etched graffiti. The film is easily cleaned with everyday household window cleaning products.

Anti-graffiti film provides protection from glass from all forms of graffiti such as scratches, acid-etching, and gouges in retail, public facilities, and any street level glass application as typically found on Hollywood Boulevard. When applied to surfaces that vandals often target, such as interior and exterior windows, mirrors, and other glass, the film provides protection by taking the brunt of the graffiti damage.

Advantages of anti-graffiti film:

- GOUGE RESISTANT – Helps repel intentional attempts to gouge, destroy or deface graphics and surfaces
- GRAFFITI RESISTANT – Helps protect from spray paint

LEVELS OF DETAIL—PAINTING

There are different levels of paint costs depending on the amount of repair and surface preparation, which will add to labor costs. Additional layers of paint can be added to the surface to obtain a more custom look. This level of detail can vary the cost of the project greatly. The painters selected can provide any level of detail required or desired.

HISTORIC COLOR PALETTE

Hollywood Boulevard has a variety of architectural building styles. The paintable buildings that have stucco surfaces are notable Spanish Colonial, Spanish Revival, Mediterranean, and Art Deco structures. The exterior colors of these types of buildings are all very muted colors representing the countryside and seaside of the Mediterranean and Aegean Seas. Natural, rustic earthy style colors predominate. The metal trim is typically a darker tone of brown, black or blue. Sometimes a medium shade is used as a trim color.

Sherwin-Williams has developed a color palette exclusively for Hollywood Blvd. property owner use. It is available to all property owners as a part of this program. The palette cards consist of four individual cards stylized by building type. (See page ___.)
Do I have to get a permit to have my building painted?

Building permits are not required for normal painting. Large stucco repairs, if necessary, sometimes require express permits. Sidewalk permits may be required for multistory buildings over three to two stories tall. The paint contractor should be able to obtain these permits if required.

At what point is scaffolding required?

Scaffolding is only required when work is beyond the reach of ladders, poles, or hi-lift vehicles. This usually applies to buildings over three stories high, in those instances where extensive repair or waterproofing is necessary.

Can I choose any color from the palette offered?

The approved color palette is the result of expert research by the nation’s largest paint and coatings manufacturer. It has been reviewed by the CRA/LA and the City of Los Angeles Planning Department office of Historic Resources. The colors are original exterior paint colors suited to the type of building architecture located on Hollywood Boulevard. The colors are interchangeable and compatible with the era and the style of buildings. You are not required to choose from the color palette; it is offered as a suggestion to guide your decision making.

What about lead paint?

New regulations regarding the preparation of surfaces with lead paint have been approved by the EPA for implementation in commercial buildings on January 1, 2012. Buildings built before 1978 may have lead paint. The cost of testing, surface preparation, containment, and disposal will increase in 2012. Painters must become certified to work with lead paint. The painters selected by the HEDPOA are lead certified.

Is there a paint product that makes graffiti removal easier?

A product called Block Guard & Graffiti Control is used to seal painted surfaces to protect them from graffiti damage. A compatible graffiti eraser product is used to remove the graffiti without causing damage to the underlying surface. This product can be applied by low pressure spray, brush, or roller. It is recommended by Sherwin-Williams as a topcoat over new paint.

Do I have to use the Hollywood Facelift preferred paint vendor?

The preferred paint vendors have been chosen for their familiarity with Sherwin-Williams paint products and experience in the field of commercial painting. It is a voluntary service provided as a courtesy.

What are the benefits of using the Sherwin-Williams preferred vendors?

The preferred vendors have been selected for their knowledge of commercial and retail storefront painting and Sherwin-Williams products. The firms are certified to deal with the new lead paint regulations. Sherwin-Williams is offering a very generous wholesale paint cost for this project.

What are steps to take to obtain a good paint job?

A successful painting project is all about the extent of the surface repair and preparation and the application of superior quality paint products. Extensive surface preparation results in a better and longer lasting result, but adds hours of labor and cost to a project. The result is that the time spent on the job translates to a better final result that will last longer.