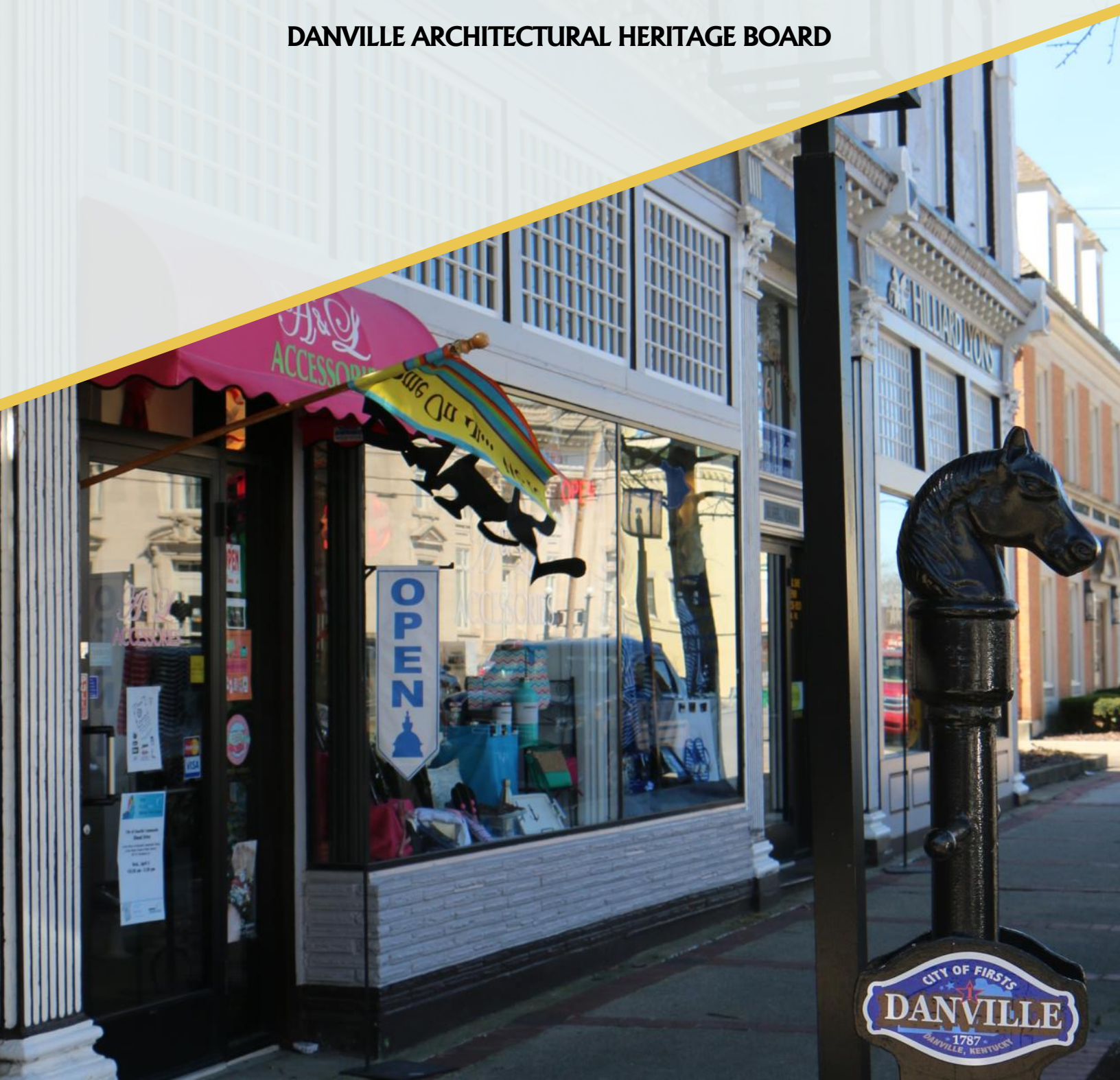
CITY OF DANVILLE KENTUCKY

HISTORIC OVERLAY DISTRICT

DESIGN GUIDELINES

DANVILLE ARCHITECTURAL HERITAGE BOARD



CITY OF DANVILLE KENTUCKY
HISTORIC OVERLAY DISTRICT
DESIGN GUIDELINES

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Danville Architectural Heritage Board
Heart of Danville
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The engaged citizens of Danville

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DANVILLE—HISTORICALLY BOLD

The City of Danville is a special place, an invigorated community in which the cultural and historical ties of the city are expressed in a rich collection of commercial, residential, and institutional buildings that are truly the centerpieces of the landscape. Danville's sense of place—its community identity—is embraced and enhanced by a passionate citizenry that seeks the best for the community, with a distinct desire to capitalize on opportunities to support the cultural identity and character of the city through the talents, investments, and interests of its people.

Recognizing the importance of Danville's critical asset—its people—the City of Danville Historic Overlay District Design Guidelines have been drafted with input from property owners, the Danville Architectural Heritage Board (AHB), organizations such as the Heart of Danville, and other interested parties with the intent to capture the vision of the community in promoting and enhancing the vitality of Danville through the balancing of historic preservation with the needs of an active, culturally-rich community. Reflecting such a vision, community discussion, and an analysis of community and preservation standards, the following **GUIDING COMMUNITY PRINCIPLES** have been incorporated into this document and inform the recommendations herein:

Respect the History and Culture of the Area. Preservation and sensitive rehabilitation of our community's heritage assets are critical to retaining a sense of place. Active use of buildings over time reinforces the historic character of the community and supports the urbanized core that defines the heart of the city.

Embrace Vitality and Vibrancy. Embracing a vibrant, mixed-use district that promotes active use and enjoyment is essential to the well-being of the community. Support of pedestrian-friendly activities, the adaptive needs of business and property owners, and historic preservation are mutually achievable goals that work together to promote the economic and cultural vitality of the community.

Support Cultural Identity in the Community. A strong cultural identity encourages local investment and community appreciation. Embracing such identity through high-quality public art and signage emboldens the community, adds visual interest, and provides opportunities for showcasing local talent and the stories of the community, which are vital to promoting heritage tourism.

Promote Responsibility. Empowering property owners and the Danville Architectural Heritage Board to establish a mutual path forward for their community promotes a sense of responsibility and ownership, which are critical to encouraging and balancing active use and sensitive rehabilitation of our community's heritage assets with the needs of modern business and property owners.

Encourage Sustainability. Promoting environmental responsibility through stewardship, responsible maintenance, and active reuse of historic buildings reduces material waste. Sensitive incorporation of energy-efficient technologies provides opportunities for enhancing the "green" qualities of historic buildings.

COMMUNITY AND PRESERVATION

The City of Danville has long recognized the importance of historic preservation in supporting and enhancing our community's unique identity and heritage. In 1993, this recognition was formalized in Ordinance No. 1479, which authorized the Danville Architectural Heritage Board and designation of historic districts and individual landmarks and conveyed the importance of historic preservation to the local community:

> "The Commission finds that the historic and architectural character of Danville is of vital importance in maintaining the economy of the City…
>
> The distinctive and significant character of the City can only be maintained by protecting and enhancing its historic, architectural and cultural heritage and by preventing unnecessary injury to its history districts and its landmarks…
>
> The preservation, protection and use of historic districts and landmarks are a public benefit because they have a special character and historic, architectural, and cultural value and thus serve as visible reminders of the history and heritage of this City, state, and nation."

Designed to allow for the careful consideration of historic places as part of the community planning process, the historic overlay district authorized by the ordinance provides for a coordinated design review process through which community members work with a designated review board to achieve appropriate, context-sensitive solutions for the continued use and maintenance of historic places. Such a dialogue allows for changes to be carried out in a responsible and sensitive manner, allowing for the underlying historic character of individual places and the larger community to be retained and conveyed in a meaningful way.

Recognizing the City's commitment to its heritage assets, in 1994 the City of Danville was designated as a Certified Local Government (CLG) by the Kentucky Heritage Council (KHC) and National Park Service (NPS), linking it to communities throughout the Commonwealth that share the goal of actively planning for and protecting our irreplaceable historic places. The CLG program builds upon the goals of the local community by encouraging integration of historic preservation into decision-making processes and providing a network of technical support and funding opportunities.

As a CLG community, the City of Danville must meet the requirements of the program, including, but not limited to, the following:

- Adopting and enforcing of a local historic preservation ordinance that provides for designation and protection of historic properties;
- Establishing an adequate and qualified architectural review board, responsible for oversight of changes to local districts and landmarks;
- Maintaining a system for the survey and inventory of historic properties; and
- Providing for adequate public participation in the local preservation program.

HEART OF DANVILLE

The preservation framework provided through the City of Danville is complemented by the activities of the **Heart of Danville**, an accredited Kentucky Main Street Community, Preserve America Community, and Great American Main Street.

Focused on the historic commercial core of the community, the Heart of Danville and the programs that it is a part of recognize the shared relationship of community vitality and historic preservation in promoting revitalization and economic development.

Additional information on these programs and others is available from the Kentucky Heritage Council at **heritage.ky.gov/mainstreet**.

BENEFITS OF HISTORIC PRESERVATION

At the core, historic preservation is about more than protecting individual pieces of our history. When embraced and integrated into broader community development processes, preservation becomes a valuable tool in enhancing neighborhoods, promoting cultural identity, leveraging cultural goods as economic resources, and supporting responsible growth. Certainly, when we recognize the importance of our heritage in defining the unique identity of our community and promote responsible stewardship of our community assets, historic places become more than isolated keepsakes of the past. They become assets that contribute to the long-term stability and economic and cultural vitality of our community.

Preservation Supports Strong Communities. Historic preservation strengthens neighborhoods and historic development centers through protection of historic character and community identity, which enhance neighborhood aesthetics, promote community pride, and help cultivate a culturally-rich community.

Preservation Supports the Local Economy. Historic preservation encourages reinvestment in our community core as a viable economic asset, which enhances opportunities to leverage private capital, foster small business growth, and support job and economic growth at the local level. Preservation has also been demonstrated to stabilize and improve property values.

Preservation Supports Community Vitality. Historic preservation promotes the balance of preserving unique community features, historic neighborhoods, and commercial districts with new investment and community expression, the total of which encourages active use and appreciation of our cultural assets and draws heritage travelers seeking special experiences.

Preservation Supports Sustainable Initiatives. Historic preservation enhances a community's ability to support environmental stewardship through retention of historic building material—minimizing energy use and waste—and incorporation of new building and site features that complement the "green" qualities of our historic communities.

Preservation Supports Learning Opportunities. Historic preservation promotes a community's ability to tangibly convey its history, providing an unmatched opportunity for citizens, students, and visitors to learn about the heritage, art, and architecture of our community.

FINANCIAL INCENTIVES

Several incentives exist for property owners that restore or rehabilitate a historic property in Kentucky. For more information, contact the Kentucky Heritage Council or visit their Tax Credits & Incentives page at **heritage.ky.gov/incentives**.

FEDERAL HISTORIC REHABILITATION TAX CREDIT

This program provides a 20% Federal investment tax credit for the qualified rehabilitation of a certified historic property. Such a property must be income-producing and listed in the National Register of Historic Places, and the rehabilitation must be certified by the National Park Service.

KENTUCKY STATE HISTORIC PRESERVATION TAX CREDIT

This program provides a credit of up to 30% of qualified rehabilitation expenses for owner-occupied residential properties or up to 20% for all other properties. Properties must be listed in the National Register of Historic Places, and the rehabilitation must be approved by the Kentucky Heritage Council.

"promote the educational, cultural, economic and general welfare of the public... stabilize and improve property values... foster civic pride...strengthen the economy of the City...protect and enhance the City's attractions... enhance the visual and aesthetic character, diversity and interest..."

- the benefits of historic preservation per City of Danville Ordinance No. 1479 (1993) enabling local historic preservation regulations

HISTORIC OVERLAY DISTRICT DESIGN GUIDELINES

Each locally-designated historic overlay district in Kentucky is subject to a series of guidelines for exterior work (defined as also including new construction, demolition, and relocation), intended to provide a means for appropriate consideration of a community's unique historic and cultural character as part of the project development process. While every community's guidelines differ, each provides the framework for achieving the design goals and objectives of the particular community for which they were drafted.

In Danville, the design guidelines presented in this document provide this framework, establishing a common language and set of criteria to be considered for projects involving properties in the historic overlay district. Rooted in accepted preservation standards and practical considerations, the design guidelines seek to reinforce the goals of the community and enhance the ability of property owners to make decisions on how best to accommodate modern-day needs while recognizing the character-defining features of a particular place. Specifically, the design guidelines:

- Provide an agreed-upon community values approach to historic preservation in the local community;
- Facilitate a property owner's ability to make informed decisions;
- Assist property owners and their design professionals in reaching appropriate design solutions; and
- Provide a consistent basis for the Danville Architectural Heritage Board to make reasonable, context-specific decisions.

UNDERSTANDING THE PURPOSE OF DANVILLE'S HISTORIC OVERLAY DISTRICT DESIGN GUIDELINES

Misconceptions about the purpose of historic overlay districts and design guidelines can distort community perception and use of preservation mechanisms. As such, it is critically important to understand what design guidelines are intended to do. **At the most basic level, the guidelines are intended to provide a framework for the community to achieve its vision for the character of a particular area.** In addition, guidelines are intended to:

- Foster the development of flexible, goal-oriented, context-sensitive approaches to addressing the needs and character of a particular property and/or area;
- Provide guidance for accommodating contemporary use of historic places while maintaining their historic character; and
- Minimize the potential for adverse impacts resulting from inappropriate treatments.

The Danville design guidelines do not and are not intended to:

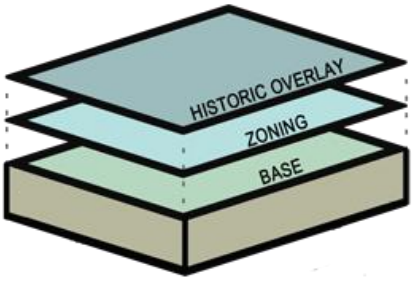
- Regulate maintenance;
- Require involuntary rehabilitation or restoration of a property;
- Regulate use of a property;
- Address interior changes;
- Stipulate paint colors or use of a specific product brand; or
- Dictate a specific outcome.

Design guidelines can be either prescriptive or qualitative. Prescriptive language is rigid and common to base zoning, which has specific standards for items such as setback, floor area ratios, and lot coverage. While very clear about what is and is not allowed, prescriptive language has the potential to limit creativity and context-specific solutions.

The Danville design guidelines are not intended to be overly prescriptive. They are weighted toward being qualitative. The guidelines are written so as to promote **flexible, context-sensitive solutions**, with each project to be reviewed on a case-by-case basis.

LOCAL FRAMEWORK

It is important to note that the design guidelines are just one component of planning and development processes in Danville and are designed to work in concert with other standards and policies of the community that seek to promote responsible growth and development. The historic overlay district and accompanying design guidelines do not replace other city requirements; rather, they supplement them.



Overlay zoning establishes a special zoning district over base zoning. In Danville, the historic overlay district establishes additional provisions for the areas it covers but the overlay does not replace the requirements of underlying base zoning.

Zoning Ordinance. The Zoning Ordinance for Boyle County and the Cities of Danville and Perryville establishes regulations regarding, among other things, siting, building form, basic building design elements, and property use and are particularly important for new construction.

Building Codes. Based on statewide and national standards, local building codes provide minimal standards for construction (including renovations and demolition), electrical and plumbing installation, fire safety, and property maintenance to ensure public safety, health, and welfare.

Public Works. Maintaining the public right-of-way is the responsibility of the local public works department, which maintains landscaping on city property, city parks, street lighting, and public streets (excluding those maintained by the state), curbs, and sidewalks.

PRESERVATION FRAMEWORK

Design guidelines for every CLG community across the nation are rooted in the **Secretary of the Interior's Standards for the Treatment of Historic Properties** (hereafter referred to as the Standards). Developed by the National Park Service, the Standards provide a broad framework that promotes responsible stewardship of our historic places, with a particular emphasis on respecting and maintaining the character-defining features that make local building stock and communities unique.

The Standards' guidelines for rehabilitation serve as the preservation framework for the Danville design guidelines. As defined by the NPS, rehabilitation is "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values." Put simply, rehabilitation allows for modern-day use of historic buildings while also retaining their most important features. This is accomplished through appropriate maintenance of historical materials and carefully-considered, well-planned changes that support continued use of our heritage assets.

Other guidance incorporated into the design guidelines come from related NPS materials such as the Preservation Briefs (**nps.gov/tps/how-to-preserve/briefs.htm**), a collection of more than 40 easy-to-read publications that provide guidance for common issues in historic buildings, from repairing wood windows to making historic buildings accessible. Also incorporated into the guidelines is information derived from the National Park Service's Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings (**nps.gov/tps/sustainability.htm**).

APPLYING THE STANDARDS FOR REHABILIATION

As noted, the National Park Service developed the Standards to provide a broad framework for responsible treatment of our heritage assets. Because the Standards were developed to be applicable to all property types in communities across the country, they are not intended to provide exact guidance for specific issues related to a particular building in a particular community. Rather, **the Standards acknowledge that it is the responsibility of the local community to make informed decisions** based on local values and context and the guiding principles of the Standards:

> "The Standards are neither technical nor prescriptive, but are intended to promote responsible preservation practices that help protect our Nation's irreplaceable cultural resources. For example, they cannot, in and of themselves, be used to make essential decisions about which features of the historic building should be saved and which can be saved. But once a treatment is selected, the Standards provide philosophical consistency to the work."

In consideration of this, the Standards' ten guiding principles for rehabilitation serve as the mechanism for formulating the basic components of the design guidelines presented in this document and provide a common starting point for property owners and members of the Danville Architectural Heritage Board to open a dialogue regarding the appropriateness of particular projects. At the most fundamental level, the primary **GUIDING PRESERVATION PRINCIPLES** incorporated into the guidelines include:

- Plan projects with an understanding of a building's significant architectural features;
- Understand how a project potentially affects the larger setting (context) in which it is located;
- Retain character-defining features and materials;
- Repair durable historic materials rather than replace them;
- Replace deteriorated or missing features—when appropriate—with in-kind materials;
- Respect the historical integrity of a property;
- Design alterations and additions so that they do not cover or destroy significant features;
- Promote reversibility in additions and alterations; and
- Incorporate sustainable products and technologies when appropriate.

SECRETARY OF THE INTERIOR STANDARDS FOR REHABILITATION

The Standards are summarized below. A copy of the Standards are in the appendices and additional information is available through the National Park Service at **nps.gov/tps/standards.htm**.

1. Use a property for its historic purpose or select a new use requiring minimal change to character-defining features.
2. Preserve the historic character of a property. Avoid removal or alteration of character-defining materials, features, and spaces.
3. Do not create a false sense of history by adding features not historically present.
4. Preserve alterations that have acquired significance over time.
5. Retain distinctive features, finishes, and examples of craftsmanship.
6. Repair rather than replace deteriorated features. When replacement is necessary due to advanced deterioration, replicate the design qualities of the original.
7. Use gentle cleaning techniques. Do not use treatments that cause damage to historic materials.
8. Preserve archaeological resources.
9. Do not allow additions, alterations, or new construction to destroy character-defining features. New work should be compatible.
10. Changes to a property should carried out so that if removed in the future, the character-defining features of the property would remain intact.

USING THE DESIGN GUIDELINES

The design guidelines are intended to be a user-friendly complement to the legal framework for the Danville Architectural Heritage Board and historic preservation designation provided in Ordinance No. 1479. They are intended to more thoroughly address concepts important in retaining the character of the historic overlay district by providing explanatory materials, illustrations, and photographs that enhance understanding of core concepts.

WHO USES THE DESIGN GUIDELINES?

The design guidelines have been drafted to provide a common language and promote active dialogue among a variety of parties involved in decision-making as it relates to Danville's historic overlay district. The design guidelines are used by four primary groups that work together toward achieving context-specific solutions that balance the needs of the property owner and the historic character of the community.

Property Owners and Their Design Professionals. Property owners—as well as their chosen architects, engineers, and other contractors—use the guidelines when planning a project that affects the exterior of a property located in the historic overlay district. The guidelines should be consulted early in the planning process (for more information see Chapter 2. Project Planning and Design Review) to avoid getting too far along with a project that might be considered inappropriate.

City of Danville Codes Enforcement Staff. City of Danville Codes Enforcement staff use the design guidelines when providing guidance and technical assistance to property owners, determining if administrative approval is appropriate for a proposed project, and making recommendations to the Danville Architectural Heritage Board.

Danville Architectural Heritage Board. Members of the Danville Architectural Heritage Board use the guidelines when reviewing projects proposed by applicants to determine if the project should be approved or denied in consideration of the particular project context. Use of the guidelines helps ensure that reviews are conducted according to defensible standards and processes that promote consistent and fair decision making.

Community Members. Organizations such as the Heart of Danville and members of the public use the design guidelines and the design review process to express desires for smart growth and development in a manner that respects Danville's heritage assets.

WHEN SHOULD A PROPERTY OWNER USE THE GUIDELINES?

As further described in Chapter 2. Project Planning and Design Review, the design guidelines should be used when planning or reviewing any project that impacts the exterior of a property located in the historic overlay district (see following page). Generally, such projects include but are not limited to:

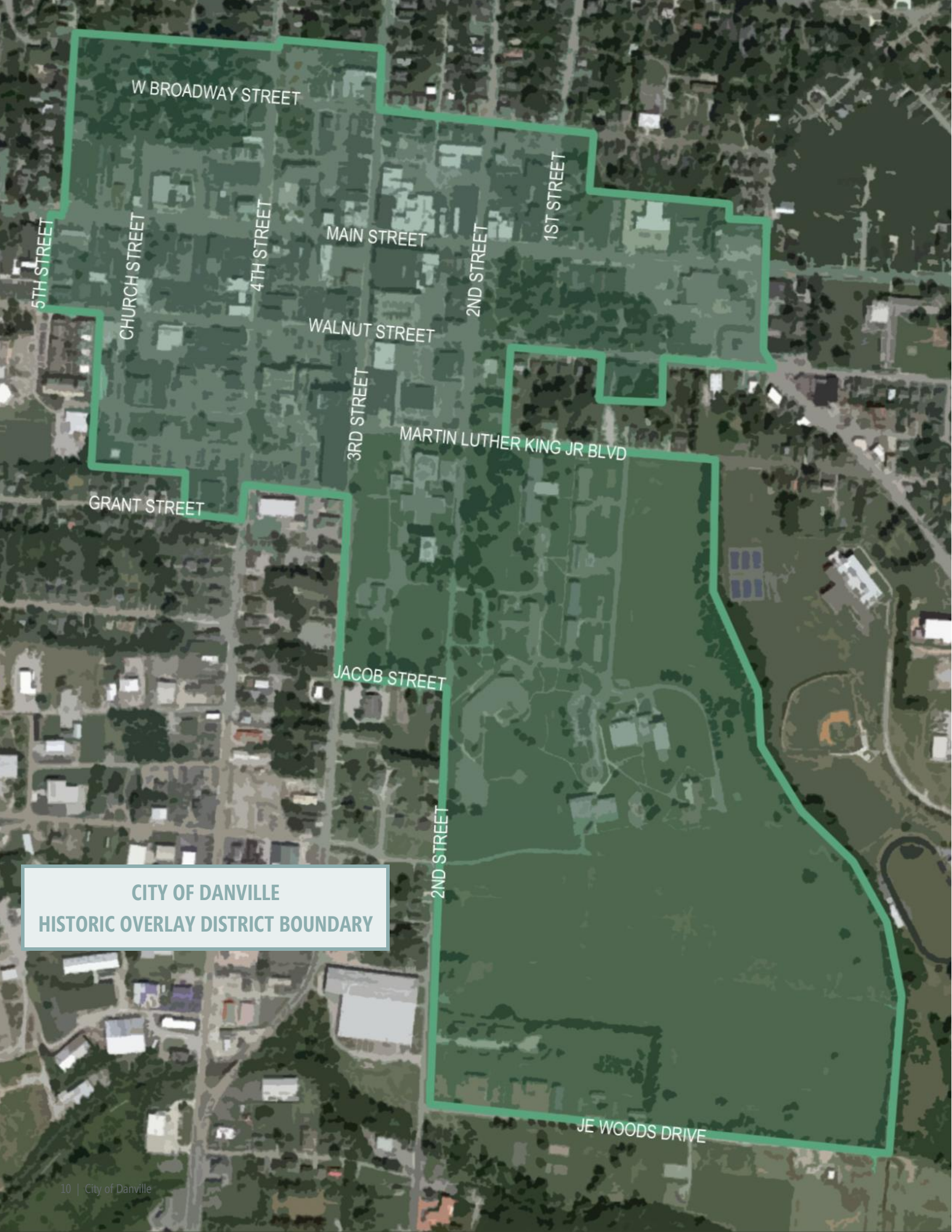
- Restoring, altering, or replacing exterior features and materials
- Installing new cladding materials
- Installing new roofing materials or changing the roof shape
- Replacing windows and doors
- Adding or removing window and door openings
- Constructing a new building (including support buildings)
- Constructing an addition
- Demolishing an existing building (in whole or in part)
- Relocating an existing building
- Installing building signage or public artwork

DESIGN GUIDELINES ORGANIZATION

This document is organized into six sections that walk the user through applying the design guidelines to Danville's historic overlay district.

- Chapters 1-3 provide background information on using the guidelines, the design review process, and the historic character of Danville.
- Chapter 4 provides universal guidelines that apply to both residential and commercial areas in the overlay district.
- Chapter 5 provides guidelines applicable to residential areas;
- Chapter 6 provides guidelines applicable to commercial areas;
- Chapter 7 provides guidelines for demolition and relocation in the overlay district.
- Appendices provide additional reference materials such as a glossary and common forms used in the design review process.

Which chapters are important to your project?	Chapter 1: Introduction	Chapter 2: Design Review	Chapter 3: Community character	Chapter 4: Universal Guidelines	Chapter 5: Residential Guidelines	Chapter 6: Commercial Guidelines	Chapter 7: Demolition & Relocation
Routine maintenance	✓	✓	✓	✓			
Exterior changes to a residential structure	✓	✓	✓	✓	✓		
New additions to a residential structure	✓	✓	✓	✓	✓		
Construction of a new residential structure	✓	✓	✓	✓	✓		
Changes to the site in a residential setting	✓	✓	✓	✓	✓		
Exterior changes to a commercial structure	✓	✓	✓	✓		✓	
New additions to a commercial structure	✓	✓	✓	✓		✓	
Construction of a new commercial structure	✓	✓	✓	✓		✓	
Influencing the public streetscape	✓	✓	✓			✓	
Demolition or relocation	✓	✓					✓


W BROADWAY STREET
5TH STREET
CHURCH STREET
4TH STREET
MAIN STREET
2ND STREET
1ST STREET
WALNUT STREET
3RD STREET
MARTIN LUTHER KING JR BLVD
GRANT STREET
JACOB STREET
2ND STREET
JE WOODS DRIVE
CITY OF DANVILLE
HISTORIC OVERLAY DISTRICT BOUNDARY

APPLYING THE GUIDELINES

Applying the design guidelines is a dynamic process. For every project, multiple considerations must be carefully weighed, including preservation concerns, compatibility with the surrounding context, functionality and practicality, and design variables. The end goal of any project—and design review associated with each project—should be to **perpetuate Danville's historic district as a culturally-rich area of high-quality design**.

Maintaining the district as such is often the outcome of more than simply guidelines. Undoubtedly, guidelines in and of themselves have little merit. Achieving the desired goal for the district, then, is the outcome of a dialogue between property owners, community stakeholders, and preservation interests in recognition of the need to account for and balance both the guiding community principles (page 3) and the guiding preservation principles (page 8) incorporated into the design guidelines.

In consideration of this, for any given project, a balance must be achieved in compliance with specific guidelines. Certainly, while all relevant guidelines should be met by a project, the reality is that certain guidelines are often weighed as more important than others in consideration of the specific details of a project, the character of the individual property, and the nature of the surrounding context. As such, you may find that a project concretely meets certain guidelines while others are addressed more unevenly or abstractly, but the overall project can still meet the intent of the design guidelines, the guiding principles, and the Secretary of the Interior's Standards. This is not unusual and is to be expected in a dynamic, living community. The important thing to recognize is that balance and flexibility are natural and are mutually achievable alongside consistent decision making rooted in accepted preservation standards.

With this, it is important to note that the guidelines do not and cannot address every possible circumstance that may come up or every project that may be proposed. In such instances, the guiding community principles and guiding preservation principles serve as the standard for weighing the merits of a project. Final decision for how to address such circumstances relies upon the professional expertise of the Architectural Heritage Board.

2

DESIGN REVIEW

PLANNING A SUCCESSFUL PROJECT

THE DESIGN REVIEW PROCESS

WHAT DOES THE BOARD EVALUATE IN A REVIEW?

PLANNING A SUCCESSFUL PROJECT

Every project is unique. The strategy that best meets the needs of the property owner and respects the character of our heritage assets will vary considerably from project to project based on the particular building, the context of the property, and the objectives of the project.

Yet, while every project is different, engaging a standard approach to project planning can help a property owner move successfully through the design review process and achieve a satisfactory outcome. Such a goal is at the heart of the design guidelines and the Danville Architectural Heritage Board, which seek to facilitate a smooth review process and help save time, energy, and money. Certainly, the goal of any project in the historic overlay district is to preserve character–defining features while simultaneously promoting continued use of our heritage assets, which promotes their longevity as active components of our community.

Step 1. Develop an Understanding of Your Property

Before planning a project, it is important to make an effort to understand the character-defining features of your property. As no two properties are exactly the same, this will help you make an informed decision about potential projects and how they may impact your property's character. Research and physical review of your property are equally important tasks in this and can also help you identify how your building fits into the story of the community and how it has evolved over time. Key elements of developing an understanding of your property include:

- Identifying common character-defining features related to particular architectural styles and building forms;
- Identifying how your property compares to other properties of similar style and vintage;
- Identifying key original features and those that have been altered over time;
- Assessing material conditions and planning for maintenance;
- Evaluating how your property relates to adjacent buildings, streetscapes, and landscapes in the historic overlay district; and
- Photographing your property as an important record of changes over time.

Step 2. Determine Your Needs and Priorities

With a solid understanding of your property, you are better equipped to evaluate the short– and long-term needs of your property and the options that best meet your objectives and respect the character of the property. For example, you may think that you need an addition but discover through analysis that you can reconfigure interior spaces to meet your needs, thus avoiding costly exterior changes.

ENGAGING THE COMMUNITY

While most property owners' first introduction to historic preservation in Danville and the Architectural Heritage Board is as part of the design review process, making an effort to encourage responsible project planning provides an opportunity to introduce topics of preservation to property owners in the historic overlay district as part of broader community engagement outreach and activities.

Certainly, **open dialogue about the importance of historic preservation in Danville and the need to appropriately plan for preservation considerations as part of property ownership in the district is critical** to fostering an ethic of responsible stewardship. Encouraging a community dialogue about the importance of preservation and the goals of the district also helps to minimize the potential for proposed projects that are wholly incompatible with the character of the district. As such, proactive communication between the City and property owners in the historic district is encouraged.

Using the information you have collected, you can develop a priority list for potential projects in consideration of your needs and budget. Working through your list with an understanding of your property's character will allow to you develop a series of manageable objectives and begin to flesh out individual project concepts. With this, it is important to remember that although it may be tempting to jump into an improvement project you should prioritize your projects in consideration of your property's needs. In general, the following prioritization is recommended:

- Priority 1. Life-safety and health issues that compromise the longevity of a property, such as foundation instability or significantly deteriorated roofing.
- Priority 2. Condition issues that have the potential to evolve into a more serious problem if not addressed appropriately.
- Priority 3. Minor maintenance and repair issues associated with typical wear and tear of a property.
- Priority 4. Improvement projects that enhance aesthetics or functionality.

Step 3. Determine Project Approval Requirements

Once you reach the point of sketching out an individual project concept, it is important to identify anticipated local requirements in consideration of your anticipated scope. Identifying requirements during the initial stages of project planning helps save time and money and makes for a smoother overall process. This is particularly true since projects may need to meet multiple requirements such as those for zoning approvals and building permits. The design review process for properties within the historic overlay district also falls within these requirements. Broadly speaking, the design review process is applicable to all properties within the historic overlay district and all projects that impact the exterior appearance of a property. Routine maintenance and exterior changes such as painting of non-masonry items do not, however, require review. A listing of common projects and associated design review requirements is found in the appendices.

UNIVERSAL GUIDELINES AND RESIDENTIAL AND COMMERCIAL REQUIREMENTS

When you begin to develop your project concept, keep in mind that while there are some guidelines universally applicable to all property types, residential and commercial properties are subject to their own variation of the guidelines.

It is important that you are using the correct set of guidelines from the beginning as some changes that are appropriate in residential areas are not appropriate in commercial areas and vice versa. Using the incorrect set of guidelines can lead to wasted time and money.

If there is conflict between the universal guidelines and individual residential or commercial guidelines, the guidelines specific to your property type take precedence over universal guidelines.

BALANCING SUSTAINABILITY AND HISTORIC PRESERVATION IN PROJECT PLANNING

Historic preservation and sustainability have always been closely linked, and preservation of our heritage places is itself a sustainable practice since it promotes reuse of existing assets. Put simply, historic preservation works as a sustainable practice because it retains the "embodied energy" in existing buildings, representing countless hours and substantial energy use associated with production of material goods and physical construction labor. Responsible preservation also minimizes the need for large expenditures of energy to produce new materials and places an emphasis on reducing material waste.

Recognizing the dual importance of preservation and sustainable solutions, the **design guidelines have been prepared to allow for flexibility in allowing for alternative materials and designs and energy-efficient technologies that do not compromise the character of our heritage assets**.

The reality is that most historic buildings, if properly addressed, can be as energy efficient as new buildings. Certainly, combined with the embracing of inherent "green" features in historic buildings and maintenance of durable, long-lived materials, sustainable initiatives offer significant opportunities for maximizing and enhancing energy efficiency in historic buildings. Just like any project directed at energy conservation, though, achieving such in a historic building takes diligence in identifying priorities and shortcomings and developing appropriate, long-term solutions.

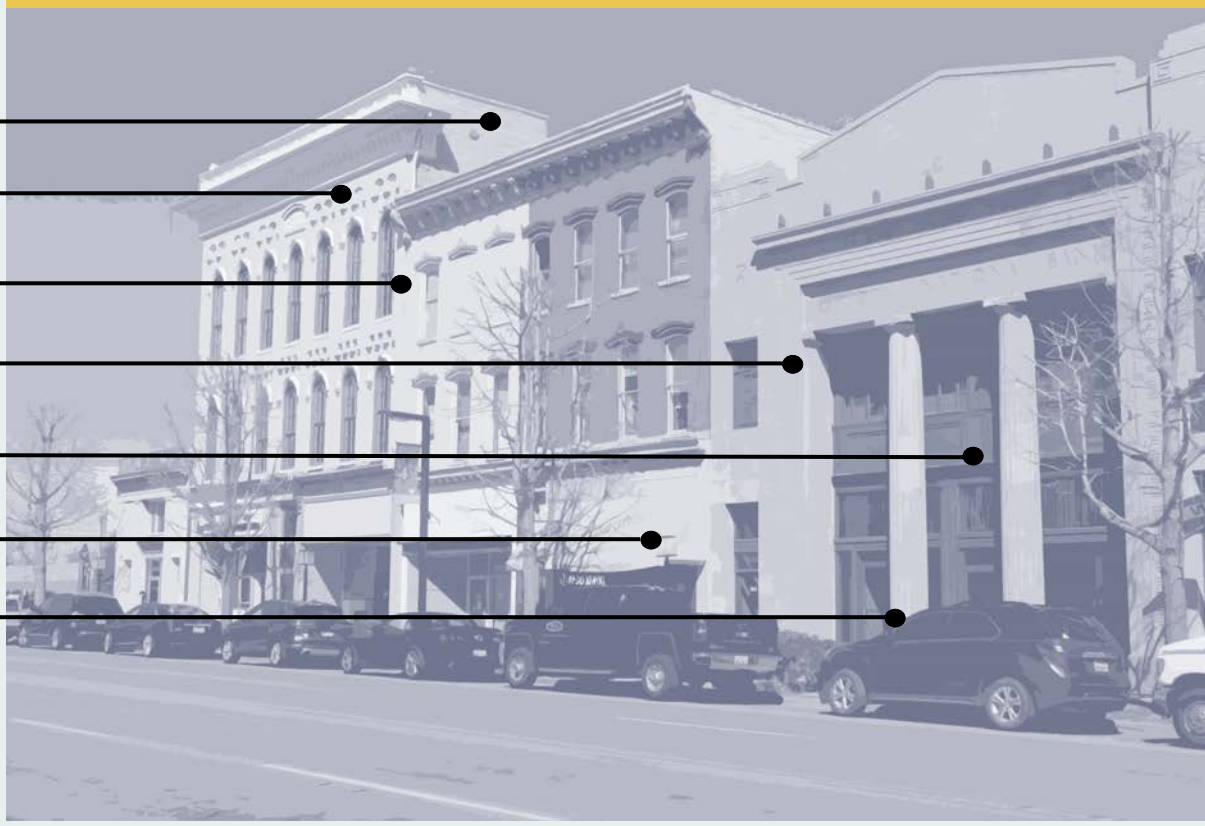
- Consider goals for energy savings and efficiency at the beginning of a project and proactively incorporate and balance such alongside other priorities during project planning.
- Capitalize on the inherent "green" features of historic buildings and develop a plan to maximize on their effectiveness (see opposite page).
- Prioritize preservation, repair, and reuse of durable historic materials to minimize waste.
- If new materials are necessary, select them in consideration of their durability and composition. Avoid products made with chemicals or processes adverse to the environment.
- Ensure added materials and technologies do not detract from the character of the building on which they are located. Where new technologies are installed, locate them out of public view or incorporate screening.
- Sustainability is about more than just the environment; it extends to support of local economies. Utilize indigenous materials and employ local craftspersons and suppliers.

Step 4. Develop Project Concepts Using the Guidelines

As you develop project concepts, it is important to do so in consideration of the design guidelines. The design guidelines are what Codes staff and the AHB will use to assess the appropriateness of a proposed project during the design review process. As such, the guidelines provide a common language for property owners to use as a guide when considering the merits of project concepts. Planning a project with guidelines in mind from the start promotes a smoother process.

- Begin by reviewing the basic principles of the design guidelines as derived from the National Park Service's Standards.
- Determine which portions of the design guidelines apply to your project.
- Consider what may be appropriate in relation to the design guidelines, your property's features, and the local context.
- Discuss the design guidelines and your project needs with your chosen contractor(s), if applicable.
- Ask for clarification from Codes staff, if necessary.
- Begin to flesh out your project concepts and engage the design review process, as determined appropriate.

By their design, most historic residential and commercial buildings already possess numerous "green" or energy-efficient qualities. The goal for any project aimed at energy efficiency or sustainability should be to enhance rather than replace these inherent qualities and features.



THE DESIGN REVIEW PROCESS

Danville's coordinated design review process has been developed as a **collaborative process** shared by property owners, Codes staff, and the Danville AHB, all of which have the common **goals of promoting smart growth and development, embracing the city's vitality, and respecting the unique heritage of the community**. While design review may seem intimidating at the outset, Danville's process has been set up to provide a straightforward, effective means by which projects can move forward in a timely manner.

DESIGN REVIEW BASICS

Applicability. The design review process is applicable to all properties within the boundaries of the historic overlay district. This means that all alterations that result in a change to the exterior appearance of a property (including new construction, demolition, and relocation) must be reviewed and approved prior to the start of work. **Interior changes and routine maintenance are excluded from the process.**

Project Review and Approval. For **minor projects that can be satisfactorily determined to meet the guidelines**, Codes staff may choose to issue administrative approval for a project, which provides the project applicant with a Certificate of Appropriateness (COA) and relieves them of having to go through the full design review process.

Minor projects that do not meet the guidelines and **major projects** (for example, new construction, material alterations, and demolition) must go before the AHB for review and approval before receiving a COA.

Certificates of Appropriateness. The COA serves as the record of approval for a project and provides the documentation necessary to obtain review from planning and zoning, as well as necessary building permits.

Once issued, a COA is valid for one (1) year from the date of approval. Work must commence during this period. After this time, a COA is null and void unless an application is filed for an extension. If an extension is not filed, a new COA application must be submitted and approved prior to work commencing.

Responsibility of Property Owners. It is the responsibility of property owners in the historic overlay district to be familiar with the design guidelines and design review process. Property owners are ultimately responsible for complying with the requirements of the design review process and initiating submittal of projects for review within the district.

Violations. Property owners that begin work on a project in the historic overlay district without approval or with an expired approval may be issued a stop work order. In addition, property owners may be subject to fines.

ROUTINE MAINTENANCE, MINOR, AND MAJOR PROJECTS

Projects undertaken in the historic district can be classified as either routine maintenance, minor projects, or major projects. Each of these project types has different design review requirements. For more information on common review requirements, see Appendix D.

Routine maintenance is defined as repair or maintenance of any material or feature to correct deterioration, decay, or damage, provided that the project does not result in a change in design, material, or exterior appearance.

Minor projects include those that do not result in a substantial change to the visual character of a property. These include, for example, in-kind or compatible replacement of roofing materials, exterior siding, and windows and doors or minor site work.

Major projects include those that involve a substantial change in the appearance of a property, including, for example, a change in exterior materials, new construction, introduction or removal of features, new signage, relocation and demolition, and significant site changes.

STEPS IN THE DESIGN REVIEW PROCESS

The design review process follows a consistent series of steps that provides property owners with clear expectations of the process and allows the AHB to make fair and consistent decisions. This process is described below and summarized in the accompanying chart (page 22).

Step 1. Coordinate with Codes Staff

Codes Enforcement staff serves as the liaison to the AHB and will be your point of contact during the design review process. **Early coordination is strongly encouraged, particularly for substantial projects**. Staff can clarify any questions you may have and provide additional resources that may be helpful as you plan the details of your project. Staff can also provide preliminary guidance on whether administrative approval may be possible and information on submission deadlines and meeting dates for the AHB.

Step 2. Check for Compliance with Other City Requirements

The design review process works alongside other City of Danville requirements, including building permit issuance and zoning, sign, and life-safety codes and ordinances. **The design review process does not remove requirements under other codes and regulations**, and it is the responsibility of the property owner to make sure all requirements are met before starting a project. Contact Planning and Zoning (859.238.1235) if you have questions regarding zoning or sign ordinances or Building Inspection (859.238.1107) if you have questions regarding building permits.

Step 3. Plan Your Project and Prepare Application Materials

As previously discussed, project planning in consideration of the unique features of your property and the design guidelines is a critical step in successfully completing the design review process. Being able to explain your thought process as it relates to the character of your property will also help illustrate due diligence when discussing your project with Codes staff and the AHB.

Once you have sufficiently developed the scope of your project, begin to assemble the materials required for design review. All projects must be accompanied by a standard application form. In addition, supporting documentation should be provided, which helps illustrate the basic concepts of your project and facilitates timely review.

Appropriate supporting materials will differ based on the scope of the project but generally include sketches, photographs, and/or written descriptions that explain the project and how it complies with the guidelines or why certain portions do not or cannot comply with the guidelines.

For complex projects, professional elevation and site drawings, material samples, and other such items may be recommended to help describe the project.

IMPORTANT REMINDERS

APPLICATIONS

Applications will not be reviewed unless they are complete with all required supporting materials.

APPLICATION DEADLINES

Applications must be received no less than ten (10) days prior to the scheduled monthly meeting of the Danville Architectural Heritage Board.

MEETING DATES

Meetings are held on the third Wednesday of every month at 9:30 A.M. Meetings are at Danville City Hall, 445 West Main Street.

Step 4. Staff Review of Project Applications

Codes staff will review the project application for completeness and appropriateness. For minor projects that will not result in a substantial change to the exterior of a property and for which the proposed work is consistent with the guidelines, staff may use its administrative authority to approve a project. This allows you to proceed with obtaining necessary permits and other approvals from planning and zoning, as appropriate.

For all other projects, staff will forward application materials to the AHB for review. With this, staff may provide a summary report on the proposed project and provide a recommendation regarding its appropriateness. Once a project application is received, the AHB will review the proposed project and may visit the property to better understand the proposed scope of work.

Step 5. AHB Review and Public Meeting

Applications referred to the AHB will be presented at the next monthly meeting. Codes staff will let you know when your project has been placed on the agenda. The public and property owners within 200 ft are also notified of the meeting and may provide testimony in favor of or against the project. **Your attendance at the meeting is strongly encouraged so that you may discuss the project and address any questions or concerns**. Depending on the complexity of the project, it may also be appropriate for your chosen contractor(s) to attend the meeting.

Following discussion, the AHB will evaluate the project and provide a decision regarding its appropriateness. One of four decisions will be made:

Approval. The project is approved as proposed and a COA is issued.

Conditional Approval. The board may propose an alteration or limitation on the proposed project in order to bring it into conformity with the design guidelines. If you agree to the proposed condition, a COA will be issued.

Table Application. If the board requires more information, a recommendation may be made to table the application temporarily. Once you supply the requested information, review of the application will be rescheduled.

Denial. If it is determined that the project is not compatible with the intent of the design guidelines and will negatively impact the character of the property or district, the board may deny the project. A COA will not be issued.

Step 6. Proceed with Your Project

Once you have received a COA for your project, you may apply for any necessary building permits or approvals from planning and zoning and begin your project. You have one (1) year from the date of issuance to start your project. Should you determine that a change in the project is necessary or an extension is warranted, notify Codes staff as soon as possible to determine the necessary steps.

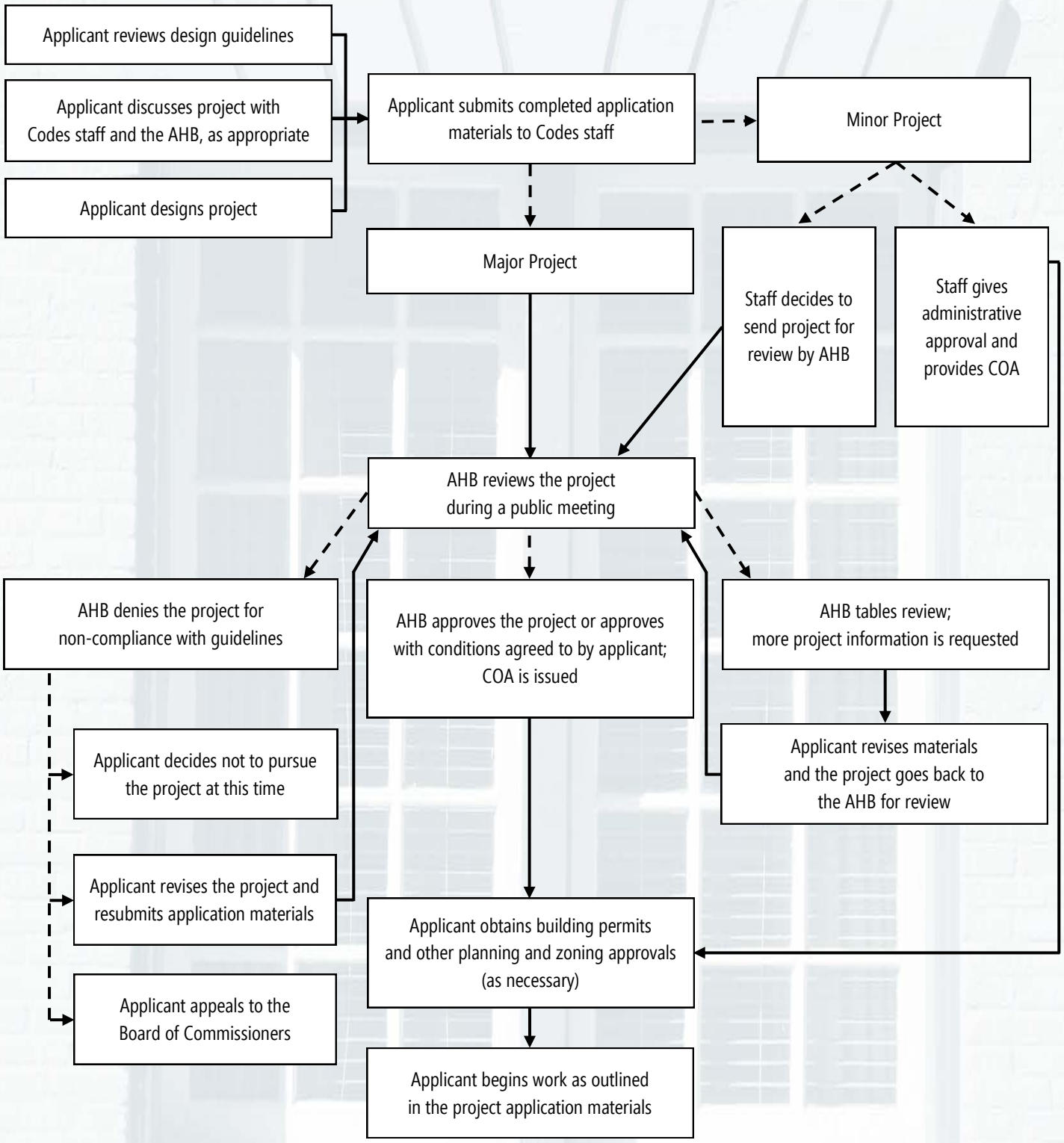
PROJECT DENIED?

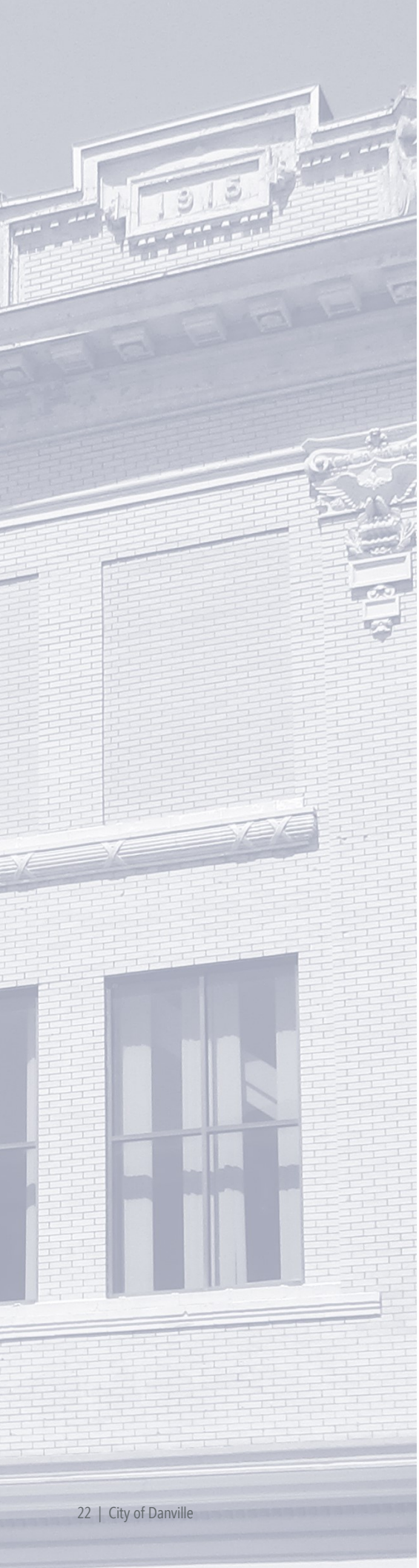
The AHB makes a concerted effort to work with applicants to come to appropriate solutions that both meet the needs of the owner and respect the character of the district. As such, outright denial of applications is rare.

That said, the AHB may decide to deny your application if it is not appropriate in consideration of the guidelines. If this happens, there are four options:

1. You may choose not to move forward with your project.
2. You may modify your project based on the recommendations of the AHB and resubmit.
3. You may apply for an economic hardship exemption in accordance with the enabling ordinance.
4. You may within thirty (30) days appeal the decision to the Board of Commissioners if you feel that rules and procedures were not properly followed.

DESIGN REVIEW PROCESS AT A GLANCE





WHAT DOES THE BOARD EVALUATE IN A REVIEW?

During its review, the AHB will consider a number of factors in evaluating the appropriateness of a project. While the total of these factors is important to consider, each factor may be weighted differently depending on the scale and context of the project. **Consideration of these factors—grounded in the design guidelines—helps move away from rigid, scripted solutions in favor of giving the board the flexibility to evaluate the individual merits of any given project**. The end goal of this evaluative process is to minimize the potential for negative impacts to the historic overlay district while concurrently allowing for active, practical use of our heritage places in a way that sustains them as economic and cultural assets.

COMPATIBILITY WITH THE INTENT OF THE GUIDELINES

At the basic level, each project is evaluated in consideration of its compatibility with the applicable sections of the design guidelines, including the stated objectives for the treatment of individual materials and features. Projects are also evaluated for their compatibility with the intent or goals of the historic overlay district ordinance and the design guidelines. This broader evaluation is particularly important in consideration of the fact that design guidelines cannot foreseeably and practically address every unique circumstance that may be reviewed.

In the absence of a specific guideline, a project should not simply be denied because it is not uniquely addressed. Rather, the guiding community principles and guiding preservation principles become the mechanism for evaluating whether such a project is sufficiently compatible with the intent of the design guidelines and ordinance.

THE SIGNIFICANCE AND STATUS OF THE PROPERTY

Design review also considers the significance and status of the property for which a project is proposed. At the most basic level, each property in the historic overlay district can be classified as either "contributing" or "non-contributing," depending on its vintage, relationship to the district, and historic integrity. While such status can be predetermined based on a survey and assessment of the district, it can also be evaluated on a case-by-case basis as projects are proposed.

Generally, a **contributing property is one that dates to the district's period of significance**, **retains sufficient integrity**, **and contributes to the architectural and/or historical significance** of the area in which it is located.

While all properties have undergone changes in the past as part of the life cycle of a functioning community, those that overall retain their significant character-defining features are considered contributing properties. For example, a commercial building constructed in 1920 that has had its upper-story window hoods removed but still retains its three-part composition, storefront assembly, and cornice would still be contributing in the context of the area's retail heritage. Because they are essential for maintaining the character of the historic overlay district, contributing properties are generally held to a higher standard than "non-contributing" buildings.

CONTRIBUTING: Retains character-defining features and integrity is wholly intact.

CONTRIBUTING: Minor alterations but major character-defining features remain.

NON-CONTRIBUTING: Substantial alterations have diminished integrity.

A **non-contributing property is one that does not contribute to the significance of the district and/or does not retain sufficient integrity to reflect its architecture**.

For example, a commercial property constructed as infill during the 1980s would be considered a non-contributing property as would a residential property constructed in 1930 that has vinyl siding, vinyl replacement windows, and a large incompatible addition. More leniency is provided to non-contributing properties; however, the AHB still critically weighs how changes to such properties impact the larger setting.

NON-CONTRIBUTING STATUS

Keep in mind, a property that is considered non-contributing due to alterations could in the future be considered contributing if it were returned to a character more in keeping with its original design.

IMPACTS TO CHARACTER-DEFINING FEATURES

The phrase "character-defining features" is used a lot when talking about historic places in our community, particularly when discussing preservation priorities. Broadly speaking, character-defining features are those distinctive visual and physical qualities that comprise the appearance of a particular place, make a building and district unique, and/or help convey a property's place in time.

While character-defining features vary from place to place and some qualities are specific to particular architectural styles and building forms (see Chapter 3. Community Character), historic properties share certain common attributes that contribute to their character. When reviewing a project, the AHB will evaluate if the proposed project is compatible with the character-defining features of the individual property and broader area, with an eye toward encouraging projects that reinforce, complement, and respect the character of the district. Character-defining features generally include:

District-level Residential Features

- Streetscape hierarchy, including road network, sidewalks, and tree canopy
- Regular block arrangement
- Consistent lot shapes and sizes
- Consistent building placement with setback at the front lawn
- Pedestrian-scaled features such as porches and entries oriented to the street
- Treatment of the street-oriented elevation as the primary façade in terms of degree of articulation and ornamentation

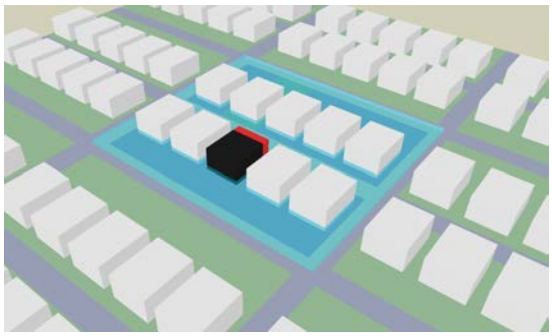
District-level Commercial Features

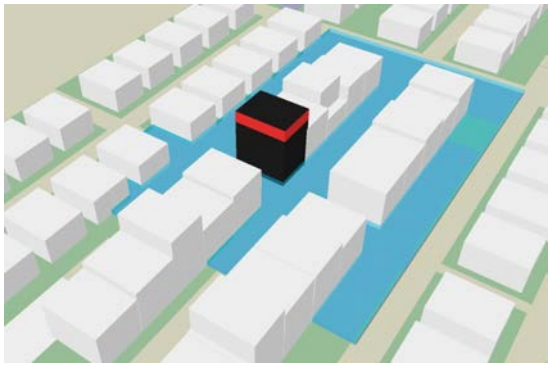
- Streetscape hierarchy, including wide-set sidewalks and pedestrian-scaled furnishings and features
- Consistent building placement with zero setback
- Articulated façades that promote visual interest
- Openness and transparency at the street wall
- Consistent lot shapes and sizes

Individual Properties

- Massing and building form (including shape, footprint, and roof form)
- Fenestration (pattern of window and door openings) and wall to window ratios
- Floor heights and vertical or horizontal emphasis
- Materials, finishes, and examples of craftsmanship
- Architectural and decorative details
- Spatial and design qualities of the site

LOCAL CONTEXT AND PROJECT VISIBILITY



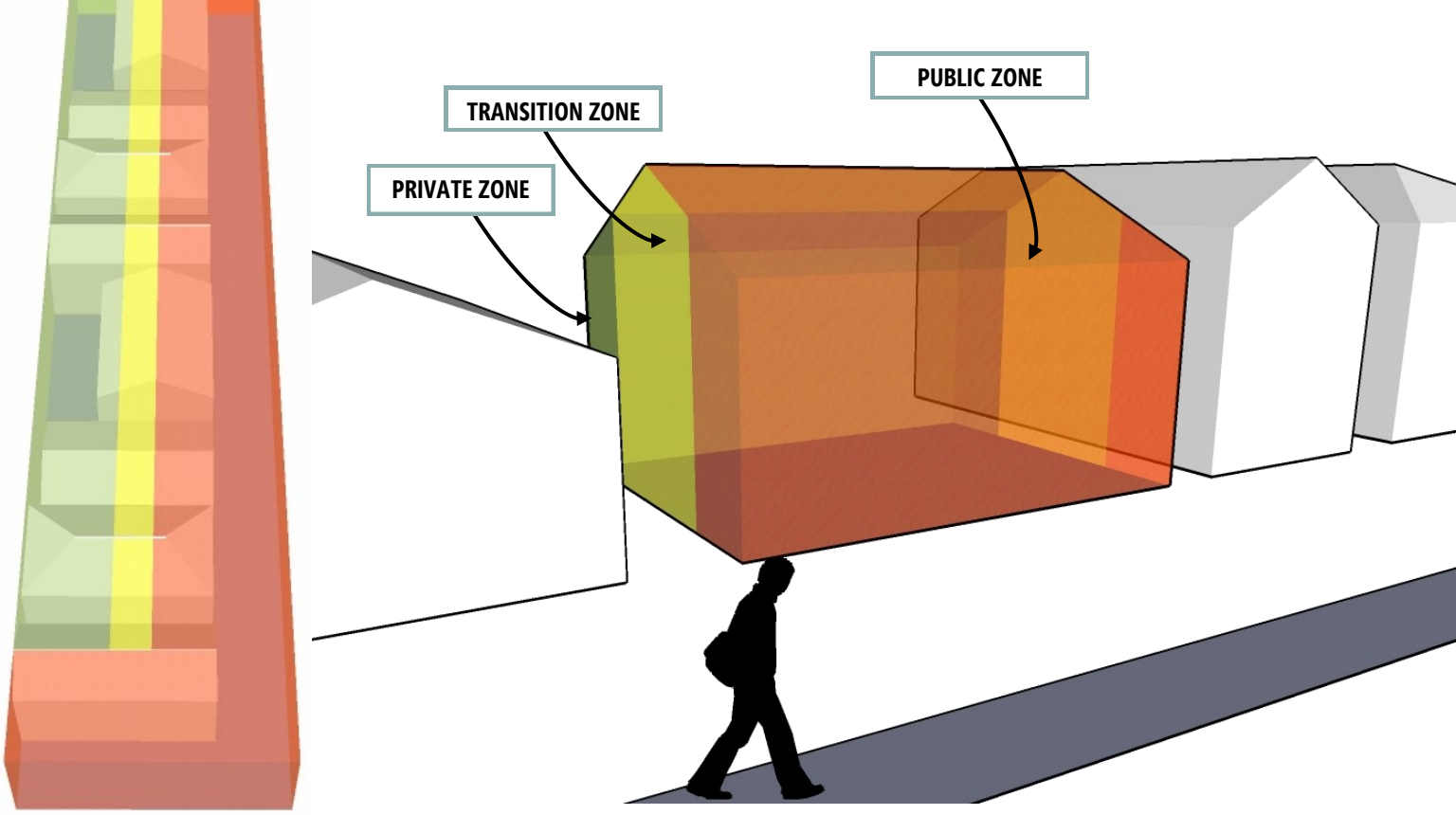


The local context will vary from project to project. While looking at properties adjacent to and across the street from a project on the front of a residence may be appropriate, looking at a wider context may be appropriate for corner properties and taller buildings where upper-story changes may be in view.

The visibility of a project and its impact on perception of a particular building and the streetscape from the public right-of-way is critically weighed by the AHB. Careful consideration is given to those projects on the primary façade or highly-visible secondary elevations, the latter being important particularly for corner properties and prominent civic and institutional buildings. Generally, rear elevations are the least important and provide the best location for alterations and additions.

As part of the review process, members of the AHB may choose to visit a property, complete a walk around, and review the project location from various points to see how visible it is and how compatible it is with the local context. Property owners may find it useful to complete a similar exercise as part of the project planning process in anticipation of design review. The following questions may be useful to ask in consideration of impacts within the local context:

- What is the character of adjacent properties, those on the same block, and those immediately across the street from the property?
- Which character-defining features are important in conveying the character of the property within the local context?
- What is the relationship of the project to the street?
- Is the project compatible in terms of accepted treatments within the local context? Will it impact established relationships of building massing, rhythm, setback, orientation, or articulation?

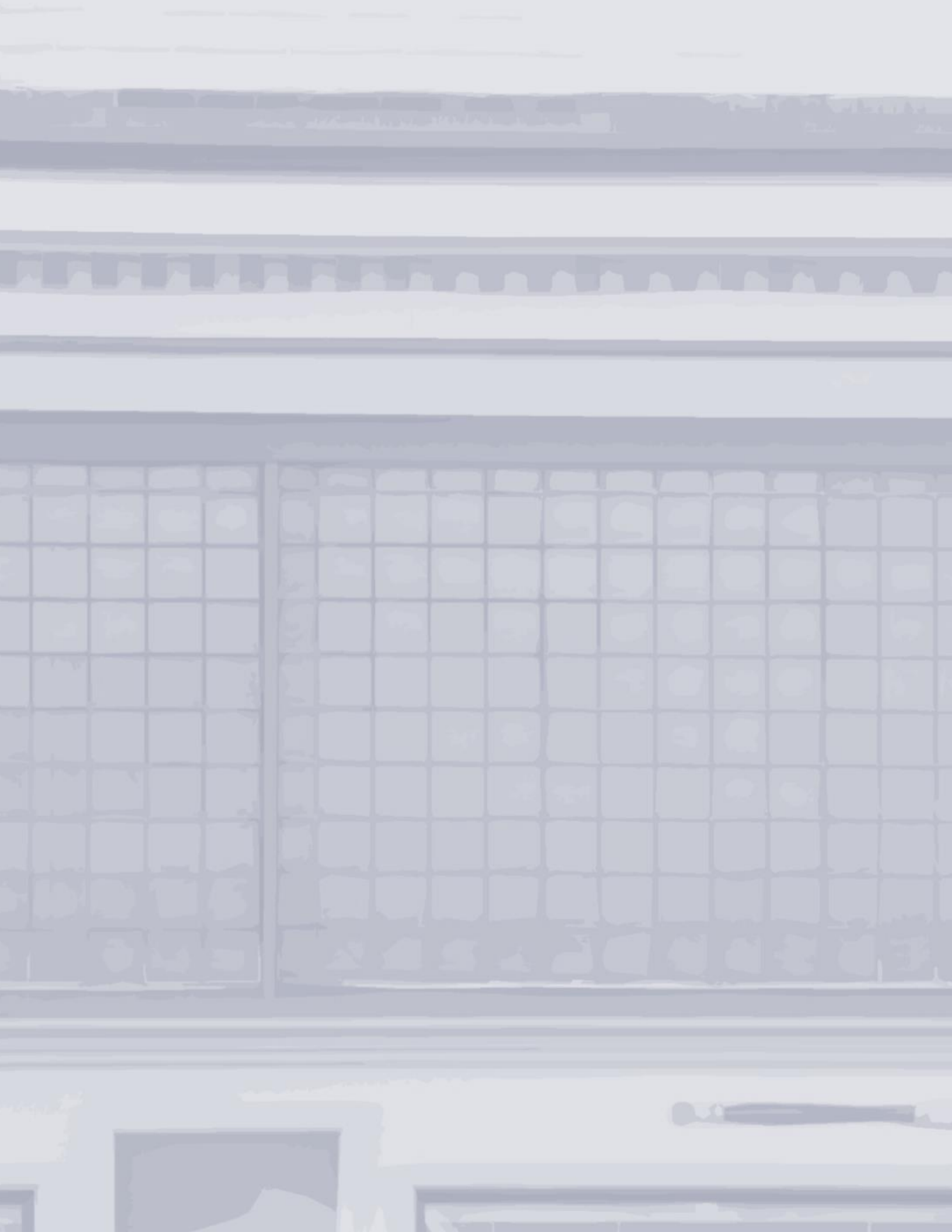


IMPACTS OF REPLACEMENTS, REMOVALS, AND ADDITIONS

For projects that propose the replacement, removal, or addition of features, the AHB will evaluate how such changes impact the character of the building. The AHB will carefully weigh the merits of the proposed alteration based on a number of questions:

- Is the feature or material to be removed a character-defining element?
- Is the feature or material original to the building? If it was added later, does it have historic or architectural significance?
- Is the feature to be removed of low-quality construction, craftsmanship, or materials? Is it in poor condition?
- Is the project location highly visible from the public right-of-way?
- Is the proposed alteration compatible with the vintage and style of the property and the intent of the guidelines? Would the proposed alteration affect perception of the building's style or vintage?
- Would the architectural character of the building or local context be significantly impacted by the proposed alteration?
- What is the reasonable availability of the original material if alternative materials are proposed?
- Is the new feature or material to be installed of a durable nature? Does it satisfy the goal of promoting high-quality design in the district?
- Is the new feature or material to be installed of a compatible appearance to existing features and materials of the building?

The visibility of a project is a primary consideration of the review process, particularly where replacement or removal of character-defining features is proposed. Changes on the front façade or highly-visible portions of secondary elevations (public zone, red) have less flexibility than those areas that are less visible from the street. Areas at the rear of a property (private zone, green) and outside of public view are generally the best locations for changes. Because the viewing window varies from property to property depending on how close neighboring properties are, it is important to give consideration to the individual setting of your property.



3

COMMUNITY CHARACTER

AN ABBREVIATED HISTORY OF DANVILLE

DANVILLE'S ARCHITECTURAL HERITAGE

AN ABBREVIATED HISTORY OF DANVILLE

On December 31, 1776, the Virginia Legislature established Kentucky County from portions of Virginia. When Kentucky officially entered into statehood in 1792, it was comprised of nine counties. Boyle County was established in 1842 from portions of Lincoln and Mercer Counties and named in honor of Judge John Boyle, Chief Justice of the Kentucky Court of Appeals. Danville serves as the county seat.

The Boyle County area was among the first in Kentucky to be settled by Europeans. In 1774, James Harrod constructed a small cabin on the modern site of Danville prior to the establishment of his settlement at Fort Harrod at present-day Harrodsburg. Founded by John Crow, this area was first established as Crow's Station. The land was purchased in 1783-1784 by Walker Daniel, who surveyed and laid out the town. The settlement was named Danville in his honor. In 1787, the Virginia Legislature granted a charter for the town as part of Virginia. Danville was officially incorporated on March 1, 1836.

Danville played an important role in the politics and development of early Kentucky. After first meeting in Harrodsburg in 1783, the Supreme Court for the Kentucky district was moved to a log house in Danville, which was conveniently located for many of the early stations and forts. When the distance between the Kentucky settlements and the seat of Virginia government in Richmond became too great, the conventions to form a new state were held in the log courthouse in Danville between 1784 and 1792. The conventions produced the first constitution of the Commonwealth of Kentucky.

One of Danville's most well-known residents was Dr. Ephraim McDowell. In 1809, at his house on South Second Street, Dr. McDowell performed the first successful removal of an ovarian tumor in the world. He became one of the first surgical pathologists, studying specimens removed during surgeries. He also was one of the founders of Centre College and served on the Board of Trustees from 1819 to 1829. His wife, Sarah Hart Shelby, was the daughter of Isaac Shelby, Kentucky's first governor.

Jacobs Hall, Kentucky School for the Deaf. Historic American Building Survey, Library of Congress, Prints and Photographs Division.

Danville became home to many scholarly institutions. In 1783, Danville became the first location of Transylvania University; it relocated to Lexington in 1789. The General Assembly gave Danville a land grant to establish an academy, but took no steps to organize the school. In 1819, the Presbyterian Synod withdrew its support of Transylvania in Lexington because of philosophical and theological differences with the administration and faculty. Centre College was founded that year, but the Presbyterians withheld financial support to the institution because it was open to students of all denominations. Finally, in 1823, they volunteered financial support.

In 1823, the Kentucky School for the Deaf (KSD) was established as the Kentucky Asylum for the Tuition of the Deaf and Dumb. It was the first state-funded school of its kind in the country and the first school for deaf students west of the Alleghenies. For its first two years the school rented buildings on Main Street. It moved to its present location at South Second Street in 1825. At is commencement, three students were enrolled at the school. A century later, more than 100 students attended the school.

The antebellum period saw Danville prosper and grow despite two major disasters—a tornado in 1819 and a fire in 1860, the latter which destroyed 64 businesses, churches, and residences as well as the 1844 courthouse. The Danville Theological Seminary and the Caldwell Institute for Young Ladies were established in 1853 and 1860, respectively.

While no battles were fought in Danville during the Civil War, battles were held nearby and Danville was occupied by both Confederate and Union soldiers. Union generals Jeremiah T. Boyle and Speed Smith Fry were natives of Danville, as was Theodore O'Hara, a captain in the Confederate Army. The Battle of Perryville—which thwarted the Confederate capture of Kentucky after General Lee's units were forced from Maryland—occurred nearby, with many casualties. Following the battle, the Union army occupied Danville and seized public buildings, including Centre College and the newly constructed courthouse, which functioned as a military hospital. Union forces did not occupy the town for long, though, as the troops were in pursuit of General Braxton Bragg's army. After Union troops left, the town was captured by a Confederate cavalry in 1863.

Following the Civil War, Danville continued to function as an educational center. The introduction of the Cincinnati, New Orleans, & Texas Pacific in the 1870s allowed for the town to prosper as a transportation and commercial hub as well. The railroad built a yard, locomotive roundhouse, and repair shops in Danville, thus becoming an important division on the north-south line. Industrial development continued into the period, with Danville home to the Riems Electric Clock Company, carriage factories, a hemp works, a brick manufacturer, a shoe factory, a glassware plant, feed and processing facilities, and the Goodall Company, which produced Palm Beach Suits.

Early 20th century view of Main Street.

John G. Weisiger Memorial Park was dedicated in Danville's center in 1942. The park was later renamed Constitution Square State Shrine and celebrates the city's role in Kentucky's statehood. Located within the park are log reproductions of an early courthouse, church, and jail. Also situated in the park is an original log structure that has been claimed as the first post office west of the Alleghenies. In 1956, Danville was chosen as the location for the motion picture film *Raintree Country*, a Civil War drama starring Elizabeth Taylor, Montgomery Clift, and Eva Marie Saint. Many residents were extras in the film. In the early 1960s, business and civic leaders organized the Boyle County Industrial Foundation. The Foundation conducted negotiations with industrial firms to locate their enterprises in the county and acted as a conduit for local governments in the proceedings. It also purchased land and established an industrial park west of Danville. As a result, new industry located along the western and southern edges of the city, and the population grew by several thousand residents.

Through Danville's history, the core of the community's historic residential and business sectors have remained largely intact despite natural disasters, war, and industrial development, which have led to only minor loss of historic fabric. Walking through Danville's historic neighborhoods and business district, one can easily interpret the past through the architecture that remains, which provides an irreplaceable link to our past. From the residences along Broadway to the commercial core along Main Street, to the campus of the KSD, we are surrounded by a history unique to Danville.

DANVILLE'S ARCHITECTURAL HERITAGE

Danville's historic overlay district is home to a rich palette of residential, commercial, civic, institutional, and ecclesiastical architecture that reflects the history of the community and the lives of Danville's citizenry. From the residences of West Broadway Street that were home to many of the city's most prominent leaders, merchants, and professionals to the businesses along Main Street that served as the heart of the community, Danville's architecture is the legacy of the city's history and provides a tangible link to our past in a way that cannot otherwise be matched.

The following styles guide has been provided to assist the property owner in better understanding the historic fabric of Danville. Certainly, having a basic understanding of the architecture of the community is critical to evaluating how a proposed project might impact a particular place. In using this guide, it is important to be aware that buildings are rarely purely one style or another but instead reflect a wide variety of influences and that there can be a significant range of features among properties of the same style. Additional resources that more fully describe all architectural trends are identified in the bibliography (Appendix F).

FEDERAL/ADAM (c. 1780-1820)

The Federal Style, also known as Adam Style, evolved as a refinement of earlier Georgian architecture, adopting the basic form but replacing heavy elements with more delicate counterparts. The Federal style was influenced by contemporary European trends, especially the work of Robert Adam, who traveled to Italy and the Mediterranean to study classical buildings. Many Federal-style buildings have been modified with elements of subsequent styles, such as Greek Revival architecture.

Common character-defining features:

- Typically a simple box form, two or more rooms deep
- Symmetrical façade, typically five bays wide but occasionally three or seven bays wide
- Moderately-pitched side-gable, hip, or center-gable roof
- Elaborate crowns or entablature with a decorative cornice
- Brick or frame clad with weatherboard
- Central entry with a paneled door and sidelights
- Semi-circular or elliptical fanlights
- Six-over-six, double-hung sash windows with thin muntins
- Three-part Palladian windows

GREEK REVIVAL (c. 1825-1865)

The Greek Revival style, which rose to prominence as a classical symbol of democracy, dominated architecture during the mid-19th century. The Grecian-inspired architecture became known as the "National Style" due to its popularity in the rapidly developing eastern and southern United States, with institutional and public buildings characterized by classical forms inspired by Greek temples and dwellings featuring clean, classical moldings and trimwork.

Common character-defining features:

- Symmetrical façade but entry is often to one side
- Low-pitch gable or hip roof
- Heavy cornice is emphasized with a wide band of trim
- Entry or full-width porch is supported by square or Doric, Ionic, or Corinthian columns
- Elaborate door surround with sidelights and transom
- Wide, flat trim around windows and doors
- Windows exhibit six-over-six, double-hung sashes
- Small frieze-band windows are often found along the wide band below the cornice

GOTHIC REVIVAL (c. 1840-1880)

The Gothic Revival style spawned the Picturesque and Romantic Movement, which rebelled against previous architecture's devotion to classical forms and evoked a romanticized version of an earlier period of history. The movement demonstrated a greater freedom of architectural expression, especially for more organic and complicated forms that complemented their natural setting. The style became particularly popular following the publication of Andrew Jackson Downing's pattern books in the 1840s and 1850s, which showcased the Gothic Revival and Italianate styles. In urban settings, the style is typically found in its high style form, High Victorian Gothic, and usually applied to public and ecclesiastical buildings.

Common character-defining features:

- Steeply-pitched gable roofs in residential architecture
- Steeply-pitched gable roofs with prominent towers in ecclesiastical and public buildings
- Asymmetrical plan
- Pointed arches as decorative elements and in windows
- Windows usually found in pairs or clusters
- Decorative crowns (gable or drip mold) over windows and prominent entries
- Decorative vergeboards on residences
- Tall, slim chimneys

ITALIANATE (c. 1840-1885)

Like the Gothic Revival style, the Italianate style began in England as a part of the Picturesque and Romantic Movement. An interpretation of Italian Renaissance architecture, the Italianate style gained more momentum than the Gothic Revival style following the publication of Andrew Jackson Downing's pattern books. The Italianate style dominated commercial architecture from 1855 until 1880, with continuous rows of Italianate commercial buildings and/or urban townhouses constructed along downtown streetscapes throughout the country during this era.

Common character-defining features:

- Multiple stories
- Symmetrical façade
- Cornice with decorative brackets
- Low-pitched roof in residential architecture
- Tall, narrow windows
- Double-hung one-over-one or two-over-two windows
- Paired and tripled windows in residential architecture
- Curved (segmental) arches over windows and/or doors
- Elaborate window hood moldings, often arched or with brackets and pediments
- Quoins
- May feature a cupola or tower
- One-story porches in residential architecture with square beveled or decorative posts

RICHARDSONIAN ROMANESQUE (c. 1880-1900)

The Richardsonian Romanesque style was based on the designs of Henry Hobson Richardson, an Ecole des Beaux Arts trained architect based in Boston. Richardson applied Romanesque forms, such as wide arches and sculptural shapes, to large, public buildings. In addition to Romanesque forms, Richardson incorporated polychrome walls that were used in contemporary late Gothic Revival and Syrian arches, which rise from the ground level. Followers of his style were typically less inventive and generally added Romanesque detailing to the then-dominant Queen Anne style. Since masonry buildings were more expensive to construct than those constructed of wood, examples of Richardsonian Romanesque architecture are less common than other Victorian-era styles most often applied to frame buildings.

Common character-defining features:

- Masonry construction
- Heavy and massive appearance
- Heavy, solid rugged brick and stone
- Polychromatic stonework on details
- Pronounced low arches and squat columns
- Towers, turrets, and dormers
- Windows of various shapes and sizes but generally rounded and arched

QUEEN ANNE (c. 1880-1910)

The Queen Anne Style was popularized by a group of English architects headed by Richard Norman Shaw. The style dominated American architecture from 1880 until 1900. While the style persisted until around 1910, its popularity declined during the first decade of the 20th century. The style was most commonly applied to domestic architecture, but it was used for public and commercial buildings as well. The style spread easily and quickly throughout most of the country via pattern books and the expanding rail network, which made pre-cut architectural details and building materials more accessible.

Common character-defining features:

- Two or three stories
- Variety of forms, textures, and materials
- May include towers, turrets, tall chimneys, and oriels
- Window bays and wall projections
- Expansive porches, often with decorative details
- Patterned shingles
- Windows may have decorative crowns or hoods
- Storefronts may be comprised of cast iron

FOLK VICTORIAN (c. 1880-1910)

Emerging as a more vernacular version that utilized elements of other Victorian (Stick, Eastlake, Queen Anne) architecture, Folk Victorian architecture provided a more simple interpretation of the period's tastes. It spread widely through the availability of mass-produced wood features and decorative components, which could be quickly transported to the site by expanding rail network and easily applied to common building forms, such as the one-story cottage.

Common character-defining features:

- Asymmetrical façade and plans
- Complex roof shapes, often hip with gables
- Mixing of stylistic details from the period
- Wood clapboard with decorative wood shingle siding and textured wall patterns
- Pierced, cut, turned, and other patterned wood trim
- Large one-over-one-light two-over-two-light windows
- Porches as integral elements with spindlework detailing
- Bay windows
- Corbeled chimneys

COLONIAL REVIVAL (c. 1880-1955)

Nationally, the Colonial Revival style was one of the most popular architectural styles, dominating architecture during the first half of the 20th century. The name refers to the resurgent interest in the early English and Dutch houses found along the Atlantic seaboard, which include dwellings composed mostly in the Georgian and Federal styles. Secondary influences are derived from Post-medieval English or Dutch Colonial prototypes. Pure replicas of the colonial style are extremely uncommon; rather, several of these precedents are typically combined in a single building, giving it an eclectic mixture of styles.

Common character-defining features:

- Symmetrical façade
- Gable, hip, or gambrel roof
- Entry or full-width porch with columns
- Central entry, commonly with sidelights and fanlight
- Multi-light, double-hung sash windows
- Windows commonly found in pairs and tripartite form
- Cornice with dentils or modillions
- Pilasters, quoins, and cornice returns
- Pedimented doors, windows, and dormers

BEAUX ARTS (c. 1885-1930)

Named for the Ecole des Beaux Arts, the premier school for architecture, and introduced to the United States by American school attendees such as Richard Morris Hunt, the Beaux Arts style was often seen in wealthy resort communities and major urban centers. The popularity of the style rose following the 1893 Columbian Exposition in Chicago, which featured grandiose buildings with classical detailing. The Beaux Arts style features lavish and ornate decorative detailing typically applied to monumental buildings, which allowed America's industrial barons of the turn-of-the 20th century to conspicuously express their tastes and values.

Common character-defining features:

- Grand and imposing in size and scale
- Flat or low-pitched roof
- Multiple stories
- Symmetrical façade
- Masonry, typically finished smooth and of light-colored stone
- First story is typically constructed of rusticated stone
- Façade features quoins, pilasters, and/or columns
- Pedimented or arched windows
- Wall surfaces adorned with decorative garlands, floral patterns, and/or shields

TUDOR REVIVAL (c. 1890-1940)

Tudor Revival architecture rose to popularity as part of a wave of eclectic revival styles. A picturesque reinterpretation of a mix of Medieval English building traditions, the style was particularly popular after World War I, during the 1920s and 1930s, as masonry veneer technology became widespread, with the style spread through pattern books and mail order catalogs.

Common character-defining features:

- One, one-and-one-half, and two-story forms
- Steeply-pitched roof, typically side-gable with a prominent cross gable
- Masonry, brick veneer, or stucco
- Decorative half timbering
- Patterned stone or brickwork
- Prominent chimneys
- Tall, narrow multi-light windows
- Small entry porches

AMERICAN FOURSQUARE (c. 1900-1920)

The American Foursquare was a strictly residential form that was widely popular for a brief period in response to changing public tastes that desired simpler forms with less ornamentation. Often related to Prairie-style trends that rejected classicism, the American Foursquare spread throughout the country via pattern books and popular magazines and provided an efficient, moderately priced home for the average family in newly-developing areas of the period.

Common character-defining features:

- Two-story, square form
- Low-pitched, hip roof often punctuated by dormers
- Broad, overhanging eaves
- Off-center entry
- Three-quarter or full-width façade porch with columns, brick piers, or battered posts
- Wide, one-over-one, double-hung windows, often found in pairs
- Wood clapboard, stucco, brick, or rock-faced concrete block wall finishes
- Contrasting building materials
- May incorporate classical detailing of other period styles

NEOCLASSICAL (c. 1900-1950)

The Neoclassical style, also called Classical Revival, was popular during the first half of the 20th century. It gained notoriety following the World's Columbian Exposition held in Chicago in 1893, where well-known architects showcased buildings with classic themes. While a prominent style, it never surpassed the popularity of the Colonial Revival style. Reintroducing the concept of monumentality, the style—like Beaux Arts, which used many of the same classical elements—was commonly applied to public and institutional buildings.

Common character-defining features:

- Formal, symmetrical façade
- Low or flat roof
- Masonry construction, commonly with accentuated water table
- Heavy cornice with dentils
- Full-height façade portico with classical columns
- One-over-one or two-over-two, double-hung windows
- Pedimented entries
- Decorative door surrounds
- Side porches

BUNGALOW/CRAFTSMAN (c. 1905-1930)

The Bungalow form and related Craftsman style—with details inspired by the Arts and Crafts movement—was prompted by a renewed interest in natural, hand-crafted materials. The bungalow rose to popularity first in southern California and quickly spread across the nation via mail order catalogs and popular magazines of the period. The one-and-one-half-story version of the bungalow quickly became the most popular house type in the nation, often constructed in large groupings or as infill.

Common character-defining features:

- One, one-and-one-half, or two stories
- Square or rectangular plan
- Low-pitched gable or hip roof
- Broad eaves, typically with exposed rafter tails
- Prominent dormers
- Natural, exposed materials
- Decorative beams or knee braces
- Full or partial-width porch with massive columns or piers
- Multi-light windows, often with geometric patterns in upper sash

CRAFTSMAN COMMERCIAL (c. 1905-1930)

The Craftsman style was popular from circa 1905 until the early 1920s, but it persisted into the 1930s. The Craftsman Commercial is a variant of the Craftsman style, which was applied to residences. The Craftsman Commercial style is generally applied to commercial buildings of smaller scale; however the style also was applicable to larger recreational properties, such as resort hotels.

Common character-defining features:

- Smaller-scale buildings
- Typically of brick construction
- Patterned brickwork
- Limestone accents
- Decorative parapet wall

ART DECO (c. 1920-1940)

A concerted effort to break with the past and embrace the ideas of the modern age led to the Art Deco style, which had no basis in any past styles; it was a new American style that focused on the future. It was, however, influenced by styles from Europe, especially following the 1925 Exposition des Arts Decoratifs in Paris and Art Deco-inspired jewelry, clothing, furniture, and handicrafts.

Common character-defining features:

- Vertical emphasis
- Smooth wall surfaces, typically stucco, concrete block, glazed brick, or mosaic tile
- Low-relief decorative panels
- Stylized decorative elements using geometrical forms, zigzags, and chevrons
- Vertical and/or horizontal bands of windows separated by decorative spandrel panels
- Reeding and fluting around doors and windows

TWO-PART COMMERCIAL BLOCK (c. 1850-1950)

Two-part commercial block buildings were often constructed as banks, office buildings, hotels, theaters, and fraternal halls. These buildings are characterized by horizontal division into two distinct zones. These zones may be similar, harmonious, or very different in character but are always distinctly separated. Generally, the lower zone serves as the street-level, public space of the building and functions as a store, bank, insurance office, or hotel lobby. The upper zone is private space, such as residential apartments, offices, hotel rooms, or a meeting hall. Buildings dating to the Victorian period (circa 1850–1880) exhibit more ornate façades, made possible by technological developments including the mechanization of wood-cutting and stone-cutting and the casting of iron. Cast iron façades were common, particularly at the lower zone (first story). Once plate glass was widely available, it was often used in the lower zones of buildings to display merchandise in storefront windows. Into the first decades of the 20th century, decorative elements fell out of favor; in their place, simple, streamlined forms came to dominate the landscape.

Common character-defining features:

- Two to four stories
- Lower zone generally features a cornice
- Lower zone features retail units with large display windows
- Upper-story cornice accentuated and serves as terminus
- Windows may include decorative surrounds (Victorian)
- Ornate façade with decorative finishes (Victorian)
- Stringcourses between stories or zones (Victorian)
- Rectilinear, geometric forms (Art Deco)
- Vertical piers (Art Deco)

ONE-PART COMMERCIAL BLOCK (c. 1850-1930)

The one-part commercial block building features a single story and is similar to the lower zone of the two-part commercial block building. It is a simple box with a decorated façade. Generally, the façade is characterized by an entry and plate glass windows that are capped with a cornice or parapet roof. A wall space between the windows and cornice exists and is often used for signage/advertising. One-part commercial block buildings may be constructed of frame or masonry and may be small, stand alone, grouped, or span several lots. They may exhibit few, if any decorative features or display numerous wall finishes. Examples dating to the Victorian period (1850-1880s) typically are constructed of masonry, are taller, and featured more elaborate wall finishes than other examples. Following World War II, the one-part commercial block building became a simple, restrained form.

Common character-defining features:

- One story
- Simple box form
- False front/parapet roof
- Ornate façade with decorative finishes (Victorian)
- Abstract, geometric motifs (Art Deco)
- Brightly colored walls (Art Deco)
- Bold graphics (Art Deco)
- Banded aluminum windows (Modern)

ENFRAMED WINDOW WALL (c. 1900-1950s)

Popular from approximately the turn-of-the-20th century to the 1945s, the enframed window wall building features a large center section with a wide, continuous border; the central portion is treated as a single compositional unit. Examples may be single- or multi-story. Multi-story examples offer little distinction between first and upper stories. Decorative elements for this type tend to be modest but may include historic motifs. The Art Deco style was often applied to this building type; however, it was typically restrained and reflected in the use of small details or wall treatments.

Common character-defining features:

- Central portion filled with windows
- Central portion enframed by continuous border
- Masonry construction
- Modest decorative elements but may include historic motifs or Art Deco styling

TWO-PART VERTICAL BLOCK (c. 1850-1920s)

Comprised of at least three stories, the two-part vertical block building is comprised of two zones that are different but relate to each other. The lower zone is one to two stories and serves as a base for the upper zone or shaft. The upper zone is prominent and gives the building verticality, which is typically achieved via engaged columns, pilasters, piers, or an uninterrupted wall surface that rises between the windows. The top story may be treated slightly different to give the building a terminus. This may be achieved through different window types or a stringcourse, but does not detract from the overall two-part composition of the building. Styles often associated with this building type are Classical Revival, Richardsonian Romanesque, Prairie School, and Art Deco.

Common character-defining features:

- Three or more stories
- Two horizontal zones
- One-to-two-story lower zone
- Prominent upper zone
- Applicable styles include Classical Revival (engaged columns), Richardsonian Romanesque (round arches), Prairie School (emphasis on horizontality and geometric patterns), and Art Deco (vertical piers)

THREE-PART VERTICAL BLOCK (c. 1850-1920s)

The three-part vertical block building is almost identical to the two-part vertical block building except for a distinct upper zone that is comprised of one to three stories. As such, the composition is similar to that of a classical column: base, shaft, and capital. The three-part vertical block building represents the dominant building form for tall commercial buildings. The façade may be treated with a variety of styles, just like its two-part counterpart. There may be a transitional zone within the uppermost zone and an attic story situated above it.

Common character-defining features:

- Four or more stories
- Three horizontal zones but the overall building has a sense of verticality
- One-to-two-story lower zone
- Prominent one-to-three-story upper zone
- Applicable styles include Classical Revival (engaged columns), Richardsonian Romanesque (round arches), Prairie School (emphasis on horizontality and geometric patterns), and Art Deco (vertical piers)

VAULT (c. 1900-1940s)

The vault building is typically two to three stories in height and features a façade with a centrally located, tall, narrow entry that is sometimes flanked by smaller entries. The overall effect of the entry is massiveness and enclosure. Generally, secondary elevations, if exposed, complement the façade but are subordinate to it. Early examples often showcase a large arch along the façade. This commercial style is most often used for bank and movie theater buildings. Styles often associated with this building type include classical motifs and Prairie School.

Common character-defining features:

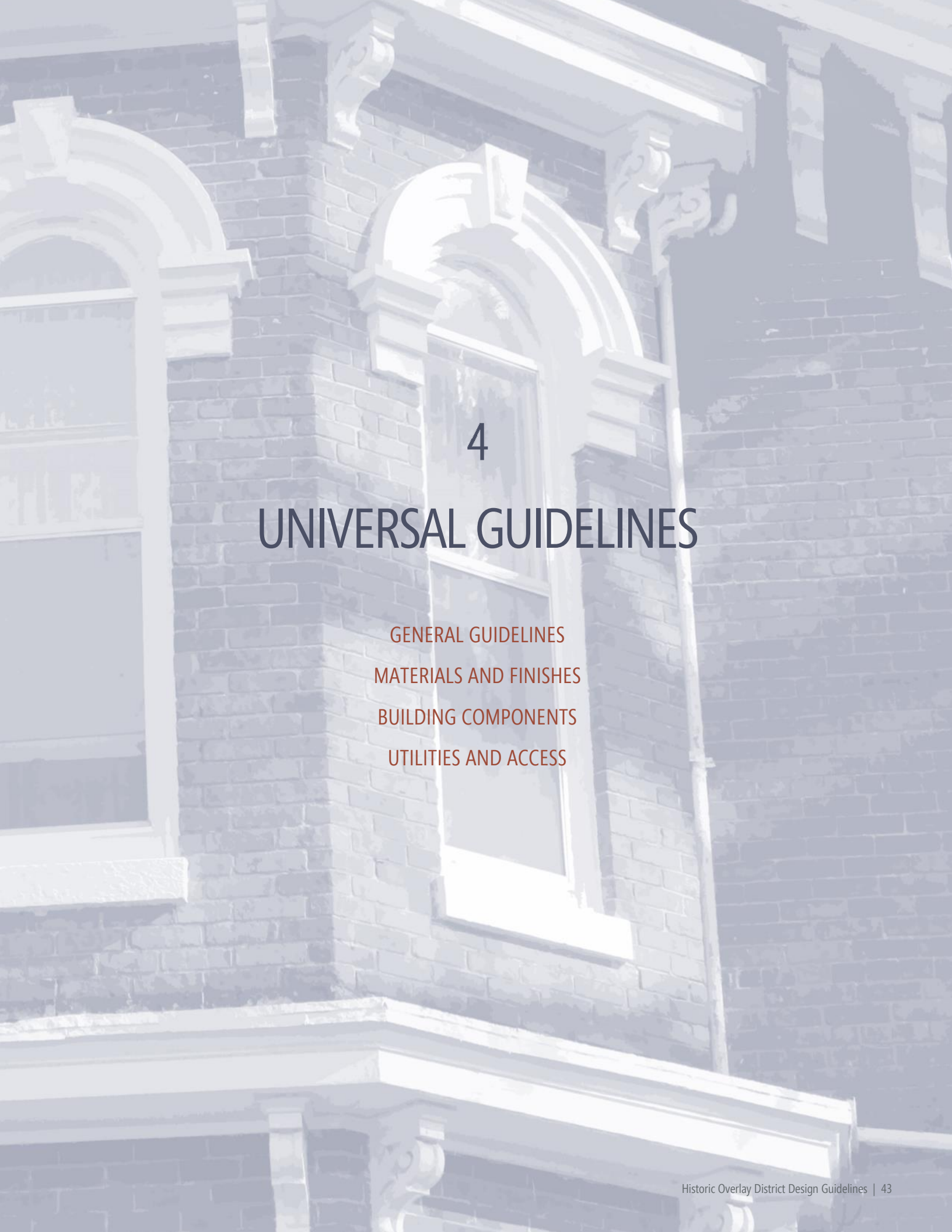
- Two or three stories
- Prominent tall, narrow central entry
- Classical motifs, which may include columns
- Prairie School elements include Sullivanesque design motifs

ENFRAMED BLOCK (c. 1900-1940s)

The enframed block building is typically two to three stories in height, with the majority of the façade punctuated by columns, pilasters, an arcade, or treatment suggestive of these classical elements. The main portion of the façade is flanked by narrow end bays that are more or less equal in height, forming a continuous wall plane. The end bays may be pierced by windows or other openings. The enframed block is most often used for public and institutional buildings as well as for banks. Classical motifs are common.

Common character-defining features:

- Two or three stories
- Façade with columns, pilasters, arcade, or similar treatment
- Classical motifs, which may include columns



4

UNIVERSAL GUIDELINES

GENERAL GUIDELINES

MATERIALS AND FINISHES

BUILDING COMPONENTS

UTILITIES AND ACCESS

UNIVERSAL GUIDELINES

The universal guidelines provide the broad framework for materials and building components common to all property types in the historic overlay district. These guidelines should be used for all properties.

Particular items of interest for residential and commercial properties are addressed in following chapters, which are intended to complement and supplement the information in this chapter. In the event of conflict, the residential and commercial guidelines take precedence.

4.1 GENERAL GUIDELINES

4.1.1 HOLISTIC TREATMENT OF HISTORIC PROPERTIES

Preserving historic integrity is a basic goal for all properties in the historic overlay district. Achieving this goal is the result of applying accepted best practices that promote responsible stewardship of individual properties, including basic care of materials, rehabilitation of common features, and considerations for replacement that maintain compatibility with existing characteristics of the district. These best practices also recognize the importance of viewing historic properties as holistic units, the character of which are defined by the individual features, materials, and finishes of which they are comprised, and evaluating the effects of changes to such elements on the character of the total of the property. By adhering to a set of universal principles founded in accepted preservation treatments, we can more readily ensure that the total of our actions respect and maintain the unique character of our heritage assets.

Objective. Embrace accepted preservation strategies that promote a consistent treatment of our heritage places as distinctive elements of the built environment.

Guidelines for the Holistic Treatment of Historic Properties

A. Embrace the historic and architectural character of historic places.

- Respect the historic form, materiality, and architectural features of a building.
- Consider the architectural and historical significance of non-original but historic additions and alterations that define a building.
- Acknowledge a property as a product of its own time. Adding conjectural features that were not historically present is not appropriate because it conveys a false sense of history.

B. Select compatible building uses that promote the longevity of a property.

- When a building's original use is no longer a viable option, consider adaptive reuse strategies that benefit from and enhance the historic character of the building and site.
- Promote new uses that minimize alterations to significant character-defining features of a property.

C. Follow a rational approach to improvements.

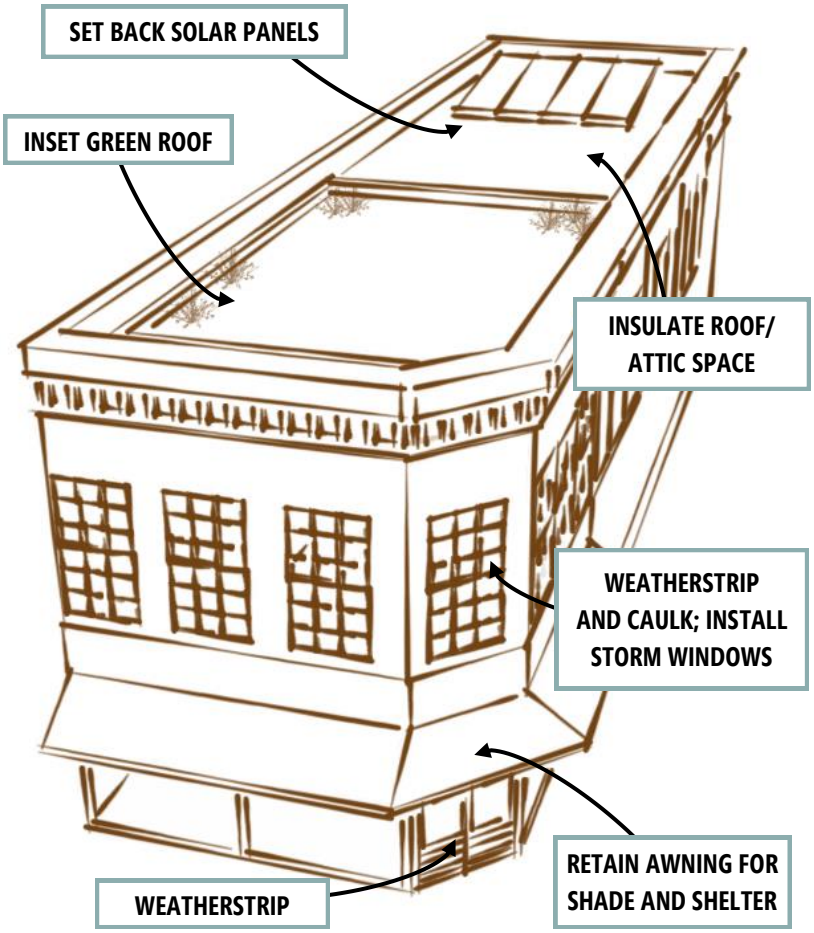
- Embrace proactive maintenance to extend the life of materials and features and minimize the need for substantial repairs and replacement.
- Repair deteriorated but serviceable materials and features, particularly when deterioration is localized. Removal of sound materials is inappropriate.
- Where repair is not feasible or practical, replace the feature or material with one that is compatible with the character of the property and district.
- If reconstructing a missing feature, base decisions on sound historical or photographic documentation. In the absence of a sufficient basis, employ a simplified design based on the building's vintage and style.

Once a building can no longer viably serve its original purpose, select a compatible adaptive use that allows you to maintain its character-defining features and spaces, as was done in this historic home turned barbershop.

A RATIONAL APPROACH TO SUSTAINABILITY

As previously noted, it is important to proactively integrate sustainable solutions when planning your approach to property improvements. Just like there is a rational approach to overall property stewardship—maintain, repair, replace, reconstruct—there is a rational approach to engaging sustainability.

1. Establish long-term energy goals.
2. Maintain building materials in sound condition so as to minimize opportunities for air and moisture penetration and material degradation.
3. Enhance and maximize inherent building performance through non-destructive means such as weatherization of doors and windows and insulation of utility chases and attic spaces.
4. Consider ways to reduce energy consumption prior to making significant investment in new technologies.
5. Incorporate sustainable technologies and features in a manner compatible with the building and district.



4.1.2 FEATURES, MATERIALS, AND FINISHES

A building's character is defined by the total of features and materials used in its construction, which help convey a property's architectural style and place within the district. They also reflect patterns of development, advancements in technology, and the evolution of trends and tastes and affect how we interact with a building. For example, how we approach and enter into a building is defined by the character of the entry—whether a simple single-door entry with stoop or a formal double-door entry with colonnaded porch—and our first impression of a business is often influenced by the character and use of critical storefront spaces. Given the importance of individual elements in defining the overall character of a building, it is important that decisions affecting historic features, materials, and finishes are weighed carefully during the project development process.

Objective. Respect the contribution of individual features, materials, and finishes in defining the character of historic places by maintaining intact components and promoting compatibility where replacement is necessary.

Viewed from a distance, many buildings appear to be in generally good condition and have a high degree of material integrity. Up close, however, the long-term effects of improper care and repair of features, materials, and finishes is evident. The decline of such elements significantly impacts the character of a building, as seen below in the mismatched masonry work, scarred brick, deteriorated cornice, and altered pedestrian space.

Guidelines for Features, Materials, and Finishes

A. Retain, preserve, and maintain historic materials and features, particularly if a notable example of craftsmanship.

- Proactively maintain historic architectural materials such as brick and stone, wood, cast and wrought iron, sheet metal, and aluminum.
- Maintain the visibility of historic materials and features. Removing or covering intact or repairable materials and features is not appropriate.
- Removing non-historic coverings, sidings, and finishes is encouraged. Carefully remove coverings so as not to cause inadvertent damage to underlying materials, then repair using accepted standards.

B. Embrace repair as a first priority for deteriorated materials and features.

- Repair deteriorated but serviceable features using accepted preservation treatments such as patching, consolidating, or reinforcing materials.
- Complete repairs using in-kind materials that match the original in appearance, dimension, profile, texture, and finish.
- If disassembly of a historic feature is necessary to complete a repair, document the feature before disassembly to make reinstallation easier.

C. Carefully consider the appropriateness of replacement materials.

- Replace only those materials and features that are deteriorated beyond repair, and replace only the portion that is deteriorated. Wholesale replacement of otherwise intact elements is not appropriate.
- Use replacement materials that match the original in dimension, detail, profile, texture, and finish.

CONSIDERING ALTERNATIVE MATERIALS?

Throughout the life of a building, historic fabric will naturally deteriorate and require repair and possibly replacement. While historic materials such as wood, stone, and brick are still widely available, many alternative materials are also available that may be considered during the project planning process.

Broadly speaking, "alternative materials" refers to any material that differs from the one originally used. Without question, some alternative materials are more successful than others in maintaining compatibility with historic buildings and the overall feeling of a historic district. Unless otherwise specifically detailed in the guidelines, alternative materials will be reviewed on a case-by-case basis by the AHB. When considering alternative materials for your project, ask yourself the following:

- How will the alternative material impact the building's character? Will it diminish integrity of the building or district by substantially reducing the amount of original fabric?
- How compatible is the alternative material with the texture, scale, proportions, profile, and finish of the original material? While multiple options may be technically feasible, one may be more compatible than the other. For example, while vinyl siding and fiber cement board are both readily available options for replacing deteriorated wood siding, fiber cement board is a much more compatible material than vinyl siding because of its ability to replicate historic profiles and finishes.
- How durable is the alternative material? Does it have a known record of durability in similar uses or is it in an experimental stage? In promoting high-quality design in the historic overlay district, alternative materials that are known to be durable are strongly encouraged.
- How visible is the alternative material and how much surface area does it cover? While small features or areas to the rear of a building are not readily noticeable, covering large areas in alternative materials has the potential to dramatically alter perception of a property.
- What are the long-term costs of the alternative material? While some materials may be widely advertised as a cheaper alternative to traditional counterparts, evaluate the long-term costs of the material in consideration of replacement cycles and maintenance.
- What are the environmental impacts? Does the manufacture of the alternative material release harmful pollutants or otherwise run counteractive to sustainability initiatives?

- To the extent feasible and practical, use in-kind replacement materials, particularly on primary and highly-visible secondary elevations.
- If in-kind materials are not feasible, select alternative materials that match the composition and details of the original material. Alternative materials will be considered by the AHB on a case-by-case basis in consideration of their durability and compatibility. Vinyl, aluminum siding, and faux stone are not appropriate.

D. Clean using the gentlest means possible.

- Maintain protective weather-proof coatings such as paint or stain on historic wood surfaces and paint on historically-painted masonry. Always remove deteriorated coatings to the next sound layer before applying new coatings.
- Clean historic materials only when necessary to stop deterioration or remove graffiti, soiling, or biological growth. Unnecessary cleaning can inadvertently introduce damaging moisture into materials.
- Select a test patch before cleaning to ensure the appropriateness of the selected cleaning method.
- Use low-pressure washings and soft natural brushes when cleaning is necessary. Abrasive cleaning methods such as high-pressure washing and sandblasting is prohibited.

Using abrasive cleaning methods such as sandblasting on historic materials can degrade surfaces and lead to additional deterioration, complicating existing problems.

Masonry features are found in a wide variety of styles, forms, and finishes in both the commercial and residential areas of Danville's historic overlay district.

4.2 MATERIALS AND FINISHES

4.2.1 MASONRY

Masonry is found in both structural and decorative applications and includes materials such as brick and stone, terra cotta, tile, concrete, and concrete block. Masonry structural materials are most prevalent in Danville's historic commercial core but decorative brick and limestone components such as lintels, sills, cornices, and quoins are found throughout the historic overlay district. Such elements are found in a wide array of colors and finishes, which contribute to the rich material palette of the area. Given their durability and low maintenance requirements, masonry materials can last for many decades and should be retained as distinguished building components, surfaces, and details. Improper care, needless replacement, and removal of masonry materials can severely diminish a property's architectural texture.

Objective. Retain and preserve masonry materials as durable character-defining features. When repair and replacement become necessary, ensure compatibility in character and composition with historical precedents.

Guidelines for Masonry

A. Maintain historic masonry surfaces and features.

- Retain historic masonry features such as piers, columns, cornices, belt courses, lintels, sills, chimneys, arches, wall facings, and other such functional and decorative components, particularly when visible from the right-of-way.
- Maintain the visibility of historic masonry materials and features. Covering masonry walls, finishes, or decorative features with siding or veneers is not appropriate.

- Maintain decorative masonry construction features such as bond patterns, corbeling, and water tables.
- Maintain paint on masonry surfaces that have historically been painted. Painting uncoated masonry that has not historically been painted is not appropriate.
- Sealants are only appropriate when there is demonstrated evidence of water penetration through the masonry. In such instances, treat only the affected area and only after the masonry is dry. Applying sealants incorrectly or in areas where there is no demonstrated infiltration can inadvertently trap damaging moisture in masonry surfaces.

B. Repoint deteriorated mortar joints according to accepted standards.

- Remove deteriorated mortar and clean joints with hand tools. Using power tools can inadvertently cause damage to surrounding masonry.
- For pre-twentieth century buildings, repoint masonry with a soft mortar that simulates historic lime and sand mortars in appearance, composition, and strength. Lime and sand-based mortars allow for proper expansion and contraction of masonry joints.
- For twentieth century buildings that originally used hard mortars, Portland cement-based mortars may be used.
- Tool new mortar so that it matches the original joint profile (see Appendix C).
- Tint new mortar to match the color of the original mortar as closely as possible.

C. Replace deteriorated or missing masonry units or features in-kind.

- When replacement masonry is necessary, replicate the color, texture, and bond pattern of the original units. Match new mortar around replacement units to the composition, color, and tooling of the existing mortar.
- Where original masonry details are deteriorated beyond repair, design a new feature that replicates the original as closely as possible in scale, detail, dimension, color, texture, and material.
- Where original masonry features are missing, design a replacement feature based on physical evidence or photographic documentation. In the absence of a sufficient basis, design a simplified interpretation compatible with the style, vintage, and scale of the building.
- Adding masonry features that have no historical basis in the particular building is not appropriate as it conveys a false sense of history.

MORTAR COMPOSITION

Older, softer bricks require a softer mortar than new bricks to allow for expansion and contraction during freezing and thawing cycles.

The AHB recommends the following mixture for most projects in Danville: one (1) part white masonry cement, two (2) parts lime, and seven (7) to nine (9) parts of the smallest available mesh sand (to match the original sand).

To repoint deteriorated mortar:

1. Remove deteriorated mortar to a depth of 2-1/2 times the height of the mortar joint.
2. Remove loose mortar from the joint with a brush and soft stream of water.
3. Prepare the mortar mixture and tint to match the original color.
4. Pre-hydrate the mixture and set into the joint in 1/4" layers.
5. Once the mortar is semi-hardened, tool the joint to replicate the original profile.
6. Use a nylon or natural bristle brush to clean excess mortar from the joint and surrounding masonry.

4.2.2 WOOD

Wood is found throughout the historic district and across all property types in structural framing, cladding materials, doors and windows, porch columns, storefront components, trimwork, and decorative features such as moldings, brackets, and pediments. As a highly pliable material, wood is used in both simple and complex details. When appropriately maintained and protected, wooden features can last for many years. Historic features comprised of dense old growth lumber are particularly durable, while new wood is less resistant to decay. Regular maintenance is particularly important for historic wooden features. When deterioration warrants repair and replacement, engaging a selective replacement program that balances stabilization of existing fabric and incorporation of replacement materials is often a viable option.

Objective. Preserve historic wooden features by maintaining protective finishes and selectively repairing deteriorated sections. When replacement becomes necessary, balance consideration of alternative materials with the visibility and significance of the feature to be replaced.

Wood is used in both simple and complex details in the historic overlay district, from decorative shingles to turned porch posts.

Guidelines for Wood

A. Retain and maintain historic wooden features.

- Maintain the visibility of historic wooden features. Removing or covering wood surfaces or decorative features with siding or veneer is not appropriate.
- Protect historic wooden features and surfaces from deterioration by maintaining weather-resistant coatings.
- Identify and treat the causes of wood deterioration before repairing or replacing features to minimize the potential for repeated damage.
- Use hand-scraping or accepted means (such as infrared heat) to remove deteriorated protective coatings to a sound base layer before repainting. Damaging methods such as propane torches are not appropriate.
- Treat historically unpainted, exposed features with preservatives to minimize decay and extend their useful life.
- Stripping surfaces to bare wood or applying a stain where surfaces were historically painted are not appropriate as they can significantly alter the character of a property.

B. Repair deteriorated but repairable wooden features before considering replacement.

- Repair deteriorated wooden surfaces by patching, consolidating, or otherwise reinforcing deteriorated sections. Remove only deteriorated portions.
- Use repair materials that match the original in appearance, profile, texture, dimension, and finish. To the extent feasible, matching the grain of original wood materials is encouraged. Salvaged lumber often provides a viable, sustainable option.

C. Maintain compatibility when replacing wooden features.

- Consider compatible replacement materials when historic wooden features are found to be deteriorated beyond repair.
- Maintain the profile, scale, dimensions, details, and character of the original feature when using selecting replacement materials. Use careful judgement when considering whether to replace intricate detail work or noteworthy examples of craftsmanship.
- To the extent feasible and practical, using wood to replace wood claddings, doors, windows, trim, and porch components is encouraged. Alternative materials will be considered by the AHB on a case-by-case basis based on their durability and compatibility. Rough-sawn wood, plywood siding, vinyl siding, and aluminum siding are not appropriate alternative materials.

VINYL IN THE LOCAL HISTORIC OVERLAY DISTRICT

Wood siding and wood windows are often among the most common targets for replacement. Many times vinyl is proposed as the replacement material. However, vinyl materials are strongly discouraged in the historic overlay district. Not only is vinyl an extremely environmentally-unfriendly product but it also substantially diminishes the character of a building. Here are some of the reasons why vinyl is not an appropriate design solution:

- Vinyl is not a sustainable material. It is made primarily of polyvinyl chloride and releases several extremely harmful pollutants during the manufacturing process.
- Vinyl (and synthetic materials overall) siding has the potential to mask underlying problems and exacerbate problems.
- Vinyl is a non-permeable material. If a cladding is installed incorrectly, there is a manufacturer defect in a vinyl window, or vinyl warps or otherwise allows moisture behind it, water can get trapped in the wall cavity and cause significant damage to underlying wood components.
- While often advertised as being "maintenance free," vinyl is not a perfect material. Vinyl deteriorates over time like every other material and will dent, wrap, crack, fade, mildew, and discolor. "Maintenance free" simply means that vinyl cannot be repaired; it must be replaced.
- Whether for siding or a window, the installation of vinyl components significantly impacts the integrity of the building and the streetscape, altering historic textures, profiles of features and cladding materials, and finishes as seen in the example to the right.

REQUIREMENTS WHEN VINYL AND ALUMINUM SIDINGS ARE APPROVED

In rare circumstances were vinyl or aluminum sidings are permitted, the following conditions must be met:

- All masonry must remain uncovered
- The width of artificial siding must have approximately the same width and shape as the original siding, generally 4" to 6"
- Frieze and soffit boards must be covered in the same width as the existing
- All detailing that is not flush with the siding or surface must bear the same proportion after coverage as before coverage
- All decorative porch posts, railings, brackets, cornices, and cornice trim must remain uncovered
- All exterior façade shingles must remain and must not be covered or altered
- All artificial siding must run in the same direction as the original siding, which is generally horizontal
- Artificial siding must not be installed over rotted wood
- All original siding, trim, and fascia must be repaired
- All artificial siding must be the original color of the building, if possible
- Corner boards for artificial siding should be the same size as existing corner boards
- All new window and door trim should be the same width as the original trim
- Architectural features such as cornices, brackets, window sills, and lintels should not be removed or obscured when resurfacing material is applied
- Existing shutters consistent with the style of the building should be returned to their original location after the artificial siding is applied
- Siding materials with a stamped or molded design that imitates masonry or wood grain must not be used

4.2.3 ARCHITECTURAL METALS

Architectural metals are versatile, distinctive materials that include soft metals such as tin, zinc, copper, and aluminum and hard metals such as cast and wrought iron. Metals are widely found in functional elements of historic properties, such as storm windows and doors, casement windows, gutters, flashings, roofing, railings, storefront assemblies, and hardware. They can also be sculpted into a variety of designs and shapes in the fabrication of porch elements, cornice components, window hoods, fencing, light fixtures, cresting, gutters, and other such features. Architectural metal features are often among the most unique of elements of a building and should be maintained as character-defining features that reflect high-quality craftsmanship. Proposed replacement or removal of architectural metal features should be carefully considered before any such change is made.

Objective. Preserve architectural metal features as unique elements of the built environment. Minimize the replacement of architectural metal features.

Guidelines for Architectural Metals

A. Preserve and maintain historic architectural metal features, including both functional and decorative elements.

- Retain historic architectural metals used in ornamentation. Altering, obscuring, or removing metal features is not appropriate.
- Maintain protective surface coatings such as paint or lacquers on historic metal surfaces to extend their useful life.

- Maintain naturally-occurring patinas on metals such as copper, which act as a protective coating. Removing patinas, creating artificial patinas, and painting historically exposed metals such as copper are not appropriate.

B. Clean and repair localized deterioration of metal features to maintain integrity.

- Clean metals prior to reapplying protective coatings.
- Clean soft metals such as lead, tin, and copper with chemical solutions, testing localized areas first. Abrasive methods such as grit blasting are not appropriate.
- Clean hard metals such as cast iron and steel with the gentlest means possible, starting with hand-scraping and wire-brushing. Consider low-pressure glass bead cleaning as a last result.
- Repair deteriorated features by patching or reinforcing original fabric with in-kind materials to the extent feasible and practical.

C. When features are missing or deteriorated beyond repair, select replacement materials that are compatible with the original.

- Replace only sections of metal components that are deteriorated beyond repair. Wholesale replacement of an entire feature when only isolated deterioration is present is not appropriate.
- Select replacement materials that match the original in design, dimension, profile, detail, and texture. To the extent feasible and practical, in-kind materials are encouraged. Where using in-kind materials is not feasible, select compatible replication materials such as aluminum or fiberglass. Substitute materials that replicate the original will be reviewed on a case-by-case basis by the AHB based on their durability and compatibility.
- Where architectural metal features are missing, design a replacement based on accurate physical evidence, photography, or historic documentation. In the absence of such a basis, select a simplified design that is compatible in scale, size, character, and material with the building.

Historic architectural metals in the historic overlay district should be maintained and preserved, particularly if a notable example of craftsmanship or design.

4.3 BUILDING COMPONENTS

4.3.1 ROOFS AND RELATED FEATURES

The form, pitch, and complexity of a roof play a significant role in defining a building's character, particularly as perceived from the public right-of-way. Whether flat, gabled, curved, or comprised of a variety of intersecting slopes and valleys, roofs help define the massing of a building and convey its style and massing. Roofs and related features such as dormers, chimneys, and parapets and decorative cornices also contribute to the articulation of the streetscape. Over time, many original roofing materials have been replaced with modern counterparts but the shape, configuration, and detailing of the roof remain as character-defining features to be retained.

Objective. Preserve original roof shapes, configurations, and associated features while maintaining compatibility in roofing materials.

Guidelines for Roofs and Related Features

A. Retain original roof shapes, configurations, and associated features.

- Maintain the original shape (see Appendix C) and configuration of the roof.
- Embrace proactive maintenance of unique historic roofing materials such as slate, tile, and metal where they remain.
- Retain historic functional and decorative features that give a roof its character, including dormers, cornices, chimneys, brackets, and other such elements. Removing features that contribute to the roof's character is not appropriate.

B. Maintain original chimneys.

- Retain original chimneys, particularly those that are architecturally distinguished and those visible from the public right-of-way.

- Maintain historically exposed masonry chimney surfaces. Altering the character of a chimney by painting, parging, siding, or otherwise covering exposed surfaces that are visible from the public right-of-way is not appropriate and can trap moisture in the masonry.
- Maintaining chimneys in working order is encouraged to take advantage of their natural ventilating properties. Where chimneys are made non-functional, retain the chimney but install a clay, slate, or stone chimney cap to seal its opening. Install the cap so that it does not require removal of decorative features or cause damage to historic materials. Shortening or removing original but non-functional chimneys is not appropriate unless necessitated by imminent structural failure.
- If rebuilding a chimney is necessary, use historically appropriate materials such as brick or stone, depending on the construction of the primary mass. Simulated masonry materials are not appropriate.

C. Use selective repair and replacement before considering wholesale replacement of roofing materials or features.

- Replace localized areas of deteriorated roofing with in-kind materials. Patching roofing or flashing with tar or asphalt is not appropriate.
- Where specialty materials such as slate and tile are deteriorated on front-facing or visible slopes, consider consolidating intact units from the rear slope to maintain the appearance from the public right-of-way.
- Protect historic roof features when repairing deteriorated roofing materials.
- If a historic feature requires repair or partial replacement, use materials that match the original in design, dimension, detail, and color. Replace only the deteriorated portion of the feature.

D. Replace deteriorated roofing materials and features with compatible counterparts.

- Retain the original roof shape and configuration when installing replacements. Altering the character of the roof to accommodate new materials or replacement features is not appropriate.
- Select replacement roofing materials that are compatible with the vintage and style of the building and district and the original material in appearance, pattern, composition, color, profile, and shape. Replacing specialty roofing such as standing seam metal with in-kind materials is encouraged.
- When in-kind materials are not feasible, select substitute materials that are compatible with the character of the original as perceived from the public right-of-way. Select colors, textures, and finishes in consideration of the original materials. Alternative materials will be considered on a case-by-case basis by the AHB in consideration of the durability and compatibility of the proposed substitute material.

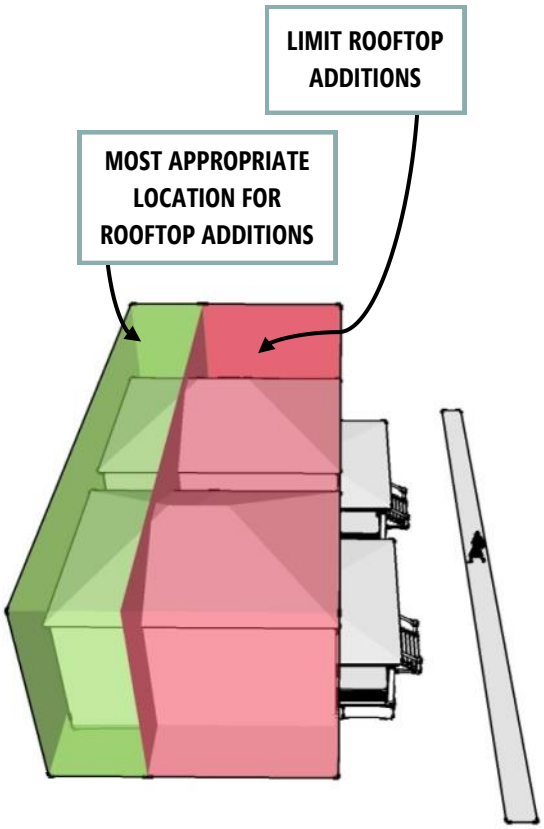
While chimneys are typically thought of as a purely functional component of a building, chimneys can also serve as decorative elements and help convey the style and vintage of a property.

E. Design gutter and downspout systems that are non-intrusive to the original design of a property.

- Retain box and integrated gutters where historically present, particularly on elevations visible from the public right-of-way. If repairing box gutters is not technically or practically feasible, maintain the gutter but seal it to match the existing roof.
- Where new gutter systems are installed, half-round gutters and round downspouts are encouraged as the most historically compatible design.
- Paint hanging gutters and downspouts of materials other than copper to match the trim of the building to diminish their appearance.

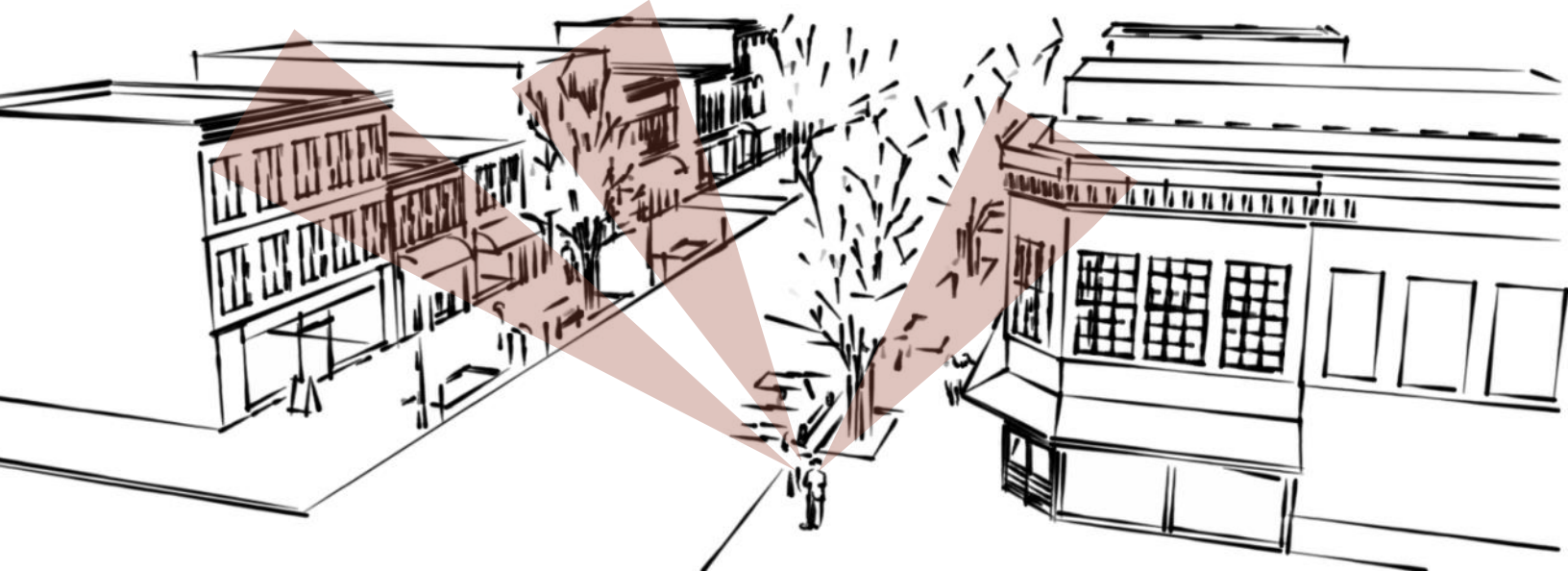
F. Minimize the appearance of rooftop additions and equipment.

- Place skylights, television antennae, satellite dishes, vents, rooftop decks, and rooftop mechanical equipment such as air conditioning units in inconspicuous locations that are not visible from the public right-of-way. In residential settings, limit such elements toward the rear elevation. In commercial settings, set back such elements from the street wall to minimize their ability to be seen from the public right-of-way.
- Design rooftop additions such as dormers to be compatible with the primary mass in scale and character as well as the character of the surrounding district. Locate rooftop additions away from the primary façade to the extent feasible.
- New rooftop features that require alteration of the original roof shape and configuration or will introduce damage to character-defining features and materials are not appropriate.



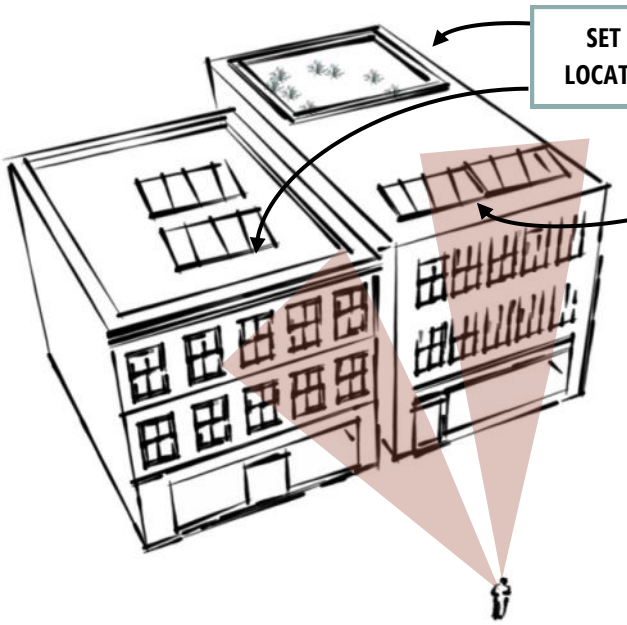
In residential areas of Danville's historic overlay district, viewing windows are fairly wide, allowing for full view of the front of a roof and most side slopes. Locating rooftop additions and equipment toward the rear third of side elevations or on rear elevations is the most appropriate design choice.

Properties in the commercial portion of the historic district are subject to wide lines of sight due to the width of the business corridor. The placement of rooftop additions and equipment must be carefully considered so as to minimize visibility from wide viewing windows on both sides of the street.



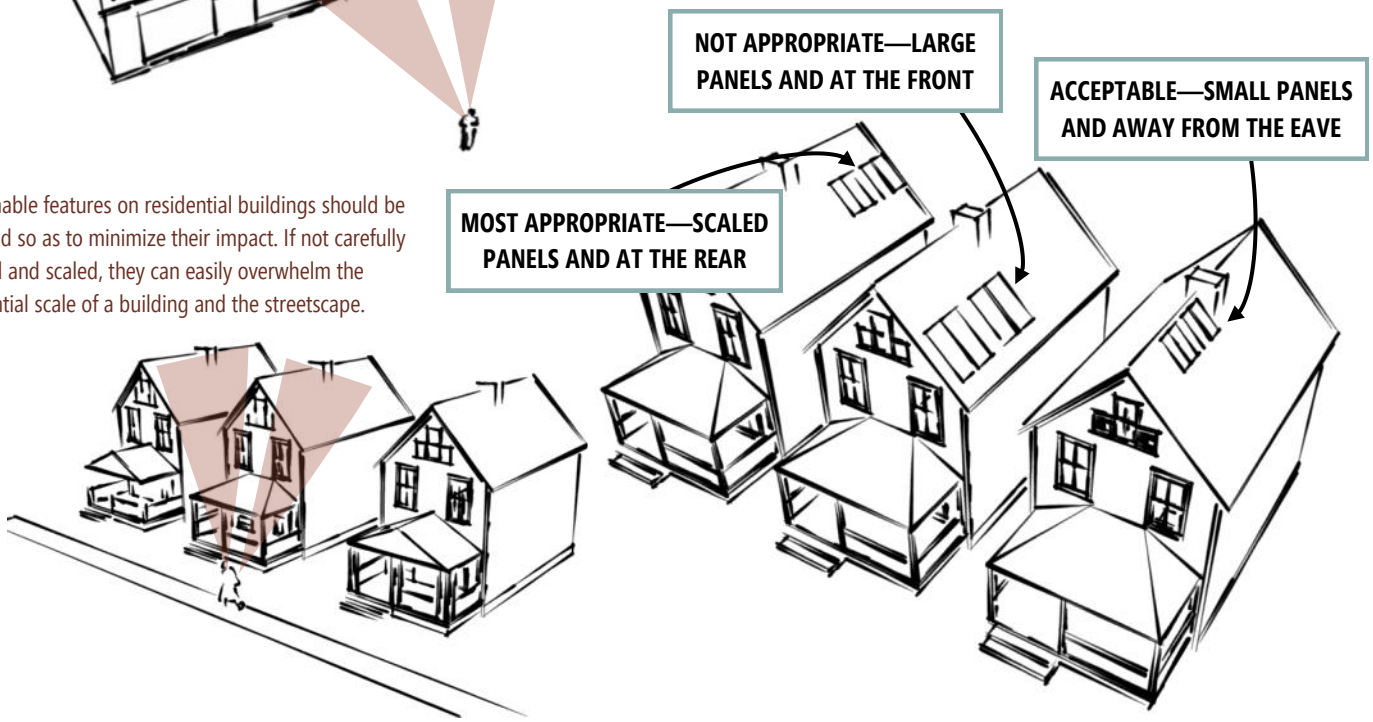
G. Embrace sensitive integration of sustainable roofing features and technologies.

- Ensure that the roofing structure can support the weight of equipment such as solar tiles and solar collectors or installations such as green roofs.
- If installing solar tiles, maintain compatibility with the traditional character of roofing materials in the district in scale, profile, configuration, and pattern.
- Balance effectiveness of technologies with minimization of appearance. To the extent feasible and practical, place solar collectors and green roofs toward the rear of secondary elevations or at rear elevations. Consider shielding collectors behind existing architectural features such as parapets, dormers, and chimneys.
- Select collection systems that are compatible with the scale and character of the building. Install systems so that they lay as parallel as possible to the roof surface. Systems that are similar in color to existing materials are encouraged.
- Install collection systems in such a way that they do not require removal or alteration of character-defining features or cause irreversible damage.



Carefully consider the location of sustainable features and technologies on commercial buildings in consideration of a building's character. Buildings with parapets that rise above the roof (left) provide a convenient opportunity for shielding technologies such as solar collectors from public view.

Greater caution must be exercised for buildings with flat roofs (right) as elements installed near the front façade of the building will be visible from the right-of-way. In such cases, sustainable features and technologies should be set back to minimize their impact.



Sustainable features on residential buildings should be installed so as to minimize their impact. If not carefully located and scaled, they can easily overwhelm the residential scale of a building and the streetscape.

4.3.2 WINDOWS

Windows are one of the most distinctive components of a building and should be treated as such. Windows come in a variety of shapes, sizes, and configurations and are often accompanied by decorative features that help convey the style of a building. Windows also help relate the relationship between the interior and exterior of a building, with the placement and spacing of windows providing clues as to the construction and use of a building. Given the importance of windows in defining the character of a building, critical consideration must be given to window projects as inappropriate or insensitive treatment of windows can significantly diminish the integrity of a building. While windows are often targets of energy-efficiency programs, properly-sealed wood windows with efficient storm windows can perform just as well as new windows.

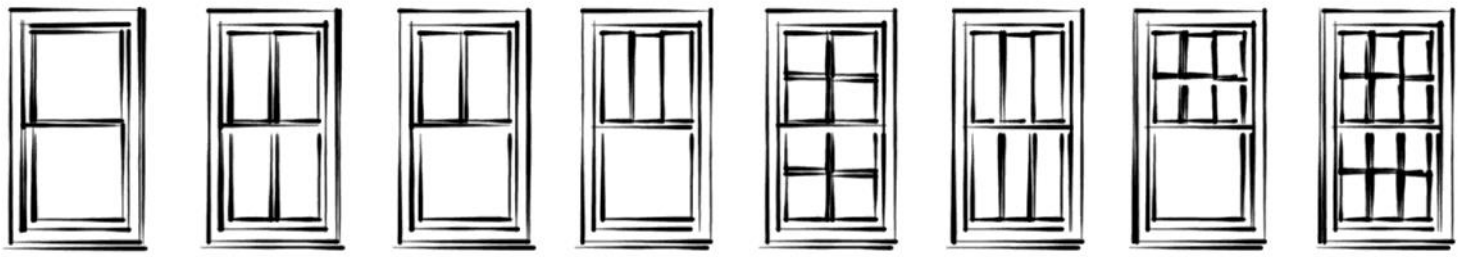
Objective. Maintain serviceable historic windows where they exist. When replacement is necessary, embrace window designs that are compatible with the style and vintage of the building and the character, profile, and arrangement of original openings.

Guidelines for Windows

A. Retain the character and arrangement of window openings.

- Retain the pattern, shape, and configuration of window openings. Reducing, enlarging, or infilling windows on the primary façade or highly-visible secondary elevations is not appropriate.
- Boarding over of windows as a permanent solution or alternative to repair or replacement is not permitted.
- Restoring previously altered window openings is encouraged.
- Where original openings are to be filled in on minimally-visible secondary or rear elevations, retain the outline of the original opening by setting the infill material back slightly from the building plane and leaving original sills and lintels in place.

The location, arrangement, and character of original window openings are important in defining the architectural character of a building and the continuity of the streetscape. Altering the character or pattern of openings can significantly impair the rhythm of buildings and spaces.



B. Maintain original windows and associated features.

- Embrace proactive maintenance and repair of historic windows, including functional and decorative elements such as the sash, hardware, casing, and decorative trimwork, moldings, and hoods.
- Maintain and repair historic storm and screen windows, where present.
- Maintain historic decorative glass. Removing historic art, leaded, stained, or prismatic glass is not appropriate.

C. Improve the efficiency of historic windows to maximize their effectiveness.

- Maintain windows in working order. Keep surfaces free of debris and paint buildup and use paste wax on tracks to facilitate operation.
- Maintain caulk and glazing putty in good condition to minimize air and moisture penetration.
- Apply weatherstripping to reduce air infiltration.
- Use low-e or light-absorbing coatings where they can be incorporated without affecting the appearance of the glass.

D. Enhance the efficiency of historic windows by installing storm windows.

- Align new storm windows within the original opening. Altering the size of an opening to accommodate a storm window is not appropriate.
- Select storm window designs that either provide a full view of the primary window or have a meeting rail that aligns with the rail of the primary window as the most appropriate design solution.
- Select storm window designs that maintain the profile of the primary window. Storm windows of wood or anodized aluminum with a painted finish are encouraged. Bare aluminum storm windows are not appropriate.
- Interior storm windows are encouraged. Install windows with features such as air-tight gaskets, ventilating holes, and removal clips to minimize the potential for condensation between window units.

Windows come in a wide variety of configurations that help convey the style and vintage of a property. Maintaining the original configuration of windows, particularly on the primary façade and highly-visible secondary elevations, is strongly encouraged.

Storm windows that provide a full view of the primary window (left) or have a meeting rail that aligns with that of the primary window (right) are most appropriate for minimizing the visual impact on the character of the primary window.

REPLACING HISTORIC WINDOWS

Replacing windows is an important decision that often reflects a sizeable financial investment. The decision to replace historic windows also comes with the reality that selecting an incompatible replacement window can significantly diminish the character of a building. As such, window replacement projects should be carefully evaluated before being proposed.

The AHB will critically review all proposed replacement projects that deviate from the building's historic character. Before proposing a replacement project, consider the following:

- Why are you pursuing replacement? Carefully consider what you are trying to achieve with your project, whether greater efficiency or improved aesthetics. In the absence of widespread deterioration, consider what other alternatives may be available.
- What is the condition of your windows? Completing an inventory of existing window conditions can help you determine how extensive your needs are at present. You may find that some windows only require selective repair.
- How significant and visible are the windows to be replaced? Document your windows and their visibility from various points to evaluate how changes may be perceived.
- Is your selected replacement unit the best option? Ensure that the chosen material is compatible in scale, profile, and character. Also make sure that the material is durable and has demonstrated performance success.

E. Practice appropriate repair and replacement of historic windows.

- Repair deteriorated but serviceable window components in accordance with the material guidelines (see 4.2) before considering wholesale replacement. Replacing a window instead of carrying out basic maintenance and repair to address deficiencies such as deteriorated surfaces, air infiltration, sticking sashes, and broken glazing is not appropriate.
- If necessary to avoid damage to surrounding features, remove a window sash from its frame before beginning repairs.
- Use clear glass when repairing damaged glazing. Tinted, reflective, and opaque glass are not appropriate in the context of the historic overlay district.
- When replacement is necessary, replace only the window component that is deteriorated. Wholesale replacement of an entire window assembly is not appropriate when only one element is deteriorated.
- Select replacement windows that match the original unit in size, shape, profile, and configuration.
- Recess new sashes in the original opening to maintain proper water runoff.
- Select replacement materials in accordance with the residential and commercial guidelines, as appropriate.
- Select replacement units that incorporate true divided lights or simulated divided lights with dimensional muntins permanently affixed to the exterior of the glass. Snap-in grids or grids between panes of glass do not appropriately replicate historic profiles and are not permitted.
- Window styles incompatible with the vintage of the property are not appropriate.

F. Design new window openings to be as inconspicuous as possible.

- Limit new openings to minimally-visible secondary elevations or rear elevations. Cutting new openings into the primary façade or highly-visible secondary elevations is not appropriate.
- Design new openings to be compatible with the scale and proportions of the building as well as existing window openings. Design new openings so that they fall within the range of heights and widths of window openings found elsewhere on the building.
- Employ simple designs in new window openings. Elaborate treatment of new openings creates a false sense of history and is inappropriate.

4.3.3 DOORS

Entries, particularly on the primary façade, are distinctive features that help define the character of a building and provide a transition between exterior and interior spaces. Whether a commercial door designed to greet customers or a paneled wooden door on a residence, doors help establish the individuality of a property, convey the tastes of the property owner, and the function of the building. Many doors are also accompanied by details such as sidelights, transoms, and decorative surrounds or feature panelwork or decorative glass. Changes to an entry should be carefully considered as alterations to the character of a door can significantly impact one's perception of and interaction with a particular building.

Objective. Maintain historic doors where they exist. When replacement is necessary, embrace door designs that are compatible with the size and profile of original openings and the style of the building.

Guidelines for Doors

A. Retain the location and character of historic door openings.

- Retain the location, size, proportion, and shape of historic door openings, particularly on the primary façade and highly-visible secondary elevations.
- Altering door openings on the primary façade or highly-visible secondary elevations by reducing, enlarging, or infilling them is not appropriate. If a door opening on a primary façade needs to be enclosed, fix the historic door in place and close the opening from the interior to retain the original exterior appearance. Boarding over of historic door openings as a permanent solution or alternative to repair is not permitted.
- Restoring previously altered or enclosed door openings is encouraged.
- Altering secondary or service entries to make them appear more elaborate by adding features not historically present is not appropriate.

B. Maintain and repair historic doors and entry features.

- Maintain and repair historic doors, trim, and features such as transoms, sidelights, and decorative details.
- Preserve historic storm and screen doors where they exist.
- Respect the character of historic doors and entry features. Removing historic leaded, art, stained, or prismatic glass and adding decorative details that were not historically present are not appropriate.
- Repair only the deteriorated section of an entry. Wholesale replacement of an entire assembly when only one component is deteriorated is not appropriate.
- Use clear glass when repairing damaged glazing. Frosted, tinted, reflective, opaque, and other decorative glass are not appropriate unless they were historically used.

Like windows, historic doors are found in a wide variety of styles and configurations in Danville's historic district and should be preserved as character-defining features.

Storm doors that provide a full view of the primary door are the most appropriate design choice.

C. Enhance the energy efficiency of historic entries.

- Seat doors so that they are properly fitted to the jamb and threshold.
- Maintain glazing putty in good condition and install weatherstripping along the frame and base of a door to reduce air infiltration.
- Where appropriate, install new storm doors on residential structures. Full-light storm doors are most appropriate as they provide a full view of the primary door. Doors with excessive ornamentation or framing that conceals the primary door are not appropriate.

D. Select replacement doors that are compatible with the character of the building.

- Replace historic doors only when they are deteriorated beyond repair.
- Select new doors that match the size, shape, glazing, and configuration of the original door. Enlarging or reducing an original opening to accommodate a replacement door is not appropriate.
- Select a door design that is compatible with the style, character, and vintage of the property. Installing a door of a conflicting style or an undistinguished flush door is not appropriate.
- Select replacement materials in accordance with the residential and commercial guidelines, as appropriate.
- Replacing non-historic, non-compatible doors on primary façades and highly-visible secondary elevations with designs more compatible with the character of the building is encouraged.

E. Minimize the appearance of new door openings.

- Limit new door openings to minimally-visible secondary elevations or rear elevations. Cutting new openings into the primary façade or highly-visible secondary elevations is not appropriate.
- Design new openings to be compatible with the scale and proportion of the building and existing door openings.

4.3.4 WALL SURFACES AND EXPOSED FOUNDATIONS

Because exposed wall surfaces comprise the greatest percentage of most buildings, they are among the most discernible features of a place. Wall surfaces are defined by the combination of their materials, colors, textures, and detailing as well as the pattern and scale of openings, all of which are equally important in conveying the character of a building. In many instances, the exterior walls of historic buildings may also be structural, supporting the weight of the floors and roof. Decisions related to altering wall surfaces, particularly on the primary façade and highly-visible secondary elevations, should be carefully considered so as not to diminish a building's character.

Objective. Maintain and preserve historic wall surfaces as character-defining features.

Guidelines for Wall Surfaces and Exposed Foundations

A. Retain the character and finishes of historic wall surfaces.

- Maintain and preserve the appearance of historic wall surfaces and exposed foundation materials in accordance with the respective guidelines (see 4.2). Covering historic surfaces with synthetic sidings, stucco, veneers, parging, or other materials is not appropriate. Chemical applications that alter the color or texture of historic surfaces are not appropriate.
- Maintain the character of wall surfaces by retaining and preserving claddings, corner boards, corbelling, quoins, belt courses, water tables, cornices, and other distinguishing features.
- Consider uncovering and repairing historic wall and foundation surfaces that have been covered.
- Remove unneeded, orphaned building elements such as unused brackets and anchors, junction boxes, cables and conduits, and other such features.

B. Protect the character of exposed foundations.

- Retain and preserve historic foundation features such as decorative vents, grills, piers, and latticework.
- Grade the site to move water away from the building.
- Locating vegetation away from the foundation is encouraged to minimize the potential for structural damage.
- Locate new foundation openings such as those for ventilation or mechanical installations on minimally-visible secondary and rear elevations.
- If pier foundations are to be infilled, recess the infill material behind the original piers so that the original structure can be appropriately interpreted.

PAINT COLORS

The AHB **does not review the painting of buildings that are already painted** and paint colors are at the discretion of property owners.

As a general recommendation, the design guidelines encourage muted natural hues as base colors. Trim and other details painted in an accent color add vitality and interest to a building. Testing colors on a section of a building before painting the entire structure is recommended as colors often look slightly different on building materials than they do on color palettes.

4.4 UTILITIES AND ACCESS

4.4.1 SITE UTILITIES AND MECHANICAL EQUIPMENT

Making allowances for modern use of historic buildings through contemporary utilities and technologies is an important factor in promoting long-term, active use of historic properties. Such systems include ventilation, communications, air-conditioning, fire equipment, cables, and green technologies. When installed in a sensitive manner, these systems can successfully be used while being integrated into the overall design of the site and building, thus limiting their visual impact.

Objective. Minimize the intrusion of modern site utilities and mechanical equipment on individual buildings and the streetscape.

Guidelines for Site Utilities and Mechanical Equipment

A. Enhance historic features of a property as a first step before investing in new technologies.

- Maintain mature shade trees, porches, awnings, operable windows, and other such historic features that provide for passive cooling.
- Enhance the efficiency of existing windows and doors by installing weatherstripping and maintaining tight seals.
- Insulate attic spaces and roofs.
- Install draft plate sealers and fill electrical and plumbing chases with insulation.
- Seal around holes in foundation and wall openings used for service lines. Using spray foam on exterior materials is not appropriate.

B. Place modern equipment in locations that minimize their appearance.

- Place ground-mounted equipment at the rear of secondary elevations or at the rear of a building.
- Use screening (landscaping or fencing) around ground equipment where appropriate to shield from the public right-of-way.
- Locate new utilities such as water, gas, and electric meters at the rear of a property to the extent feasible and practical.
- Place roof-mounted antennae and satellite dishes at the rear slope or a minimally-visible side slope. Installation on the façade or front-facing roof slope is not appropriate. Shielding such equipment from view by placing behind chimneys or dormers is encouraged.
- Install window air-conditioning units at minimally-visible secondary or rear elevations. Altering the size of a window opening to accommodate a window air-conditioning unit is not appropriate.
- Select hardware and framing systems that blend in with the building or landscaping. Matte finishes of black, brown, and gray are the most appropriate choices. Shiny reflective surfaces are not appropriate.
- Consider painting mechanical systems and site equipment to minimize their appearance as distinguishable elements of the landscape.

C. Install equipment in such a way that it does not damage or require alteration or removal of character-defining materials or features.

- Reversibility should be a primary consideration in any installation.
- Cutting holes in masonry or decorative features and materials is not appropriate.
- Installing systems on the interior of a building that require the partial filling in of a window opening or installation of drop ceilings that are visible from the exterior is not appropriate.

Locating equipment such as satellite dishes at the front façade is not appropriate as it disrupts the historic character of the streetscape.

Locating modern mechanical equipment and utilities to side or rear elevations and/or screening with vegetation, as demonstrated above, is strongly encouraged.

4.4.2 ACCESSIBILITY AND SAFETY

Safe universal access and life-safety concerns are important considerations for all properties, including those in the historic overlay district and particularly for commercial and civic buildings. When changes are necessary to accommodate either accessibility or life-safety, it is important to give consideration to how such changes can be sensitively incorporated into the building and site without diminishing the integrity of either. Building codes and Americans with Disabilities Act regulations include some flexibility for compliance in historic buildings, encouraging creative design solutions that meet local requirements while respecting the character of historic properties.

Objective. Apply creative design solutions that promote universal access and meet all requisite codes and regulations while respecting the unique character of historic places.

Guidelines for Accessibility and Safety

A. Sensitively incorporate accessibility, health, and safety features.

- Review applicable accessibility and life-safety codes to determine if proposed changes are compatible.
- To the extent feasible, locate ramps and other means of access adjacent to a building face to minimize their appearance. Ramps that unnecessarily extend into front yards or toward the public right-of-way are not appropriate.
- To the extent feasible and practical in consideration of the character of the building and applicable regulations, commercial buildings should provide access at an easily-accessible secondary entrance.
- Locate fire doors, exterior stairs, and elevator additions on rear elevations. Design such features so that they are compatible with the building in scale, proportion, materials, and finish.
- Reversibility should be a primary consideration in selecting designs.
- Design features to be of an appropriate scale and character in relation to the building and site. Locate and install features so that they do not require changes to historic entrances or require the removal or alteration of character-defining features.
- Select handrails, balusters, and wood or concrete ramps that have simple detailing. Finishes that blend with the trim of the building are encouraged.

Locating accessible paths at readily-accessible secondary entrances is encouraged.

- Locate accessibility and life-safety features to be as inconspicuous as possible. Integrating such features into the site and screening features with landscaping are encouraged.
- If accessibility ramps are to be built over a historic stoop, porch, or landing, retain the feature below the ramp so that the original design could be restored at a later date if so desired.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5

RESIDENTIAL GUIDELINES

EXISTING BUILDINGS

SITE FEATURES AND LANDSCAPES

ADDITIONS AND NEW CONSTRUCTION

RESIDENTIAL GUIDELINES

Danville's residential areas are home to dwellings of various styles, forms, and configurations that reflect the lifestyles and tastes of citizens over the life of the community. These dwellings also remain as clues to the community's growth from an early settlement to a regional center and should be protected as valuable assets that contribute to the rich heritage of the community.

As property owners consider maintenance, rehabilitation, and alteration of historic properties in residential areas of the historic district, careful consideration must be given to maintaining the distinct sense of place and harmonious qualities that characterize areas such as the Broadway -Lexington Avenue Historic District.

These residential guidelines **complement and supplement** the universal guidelines. In all cases, it is important to note that **only exterior changes on an elevation that faces the public street require design review**. Side elevations that do not front a public street and rear elevations are exempt.

5.1 EXISTING BUILDINGS

5.1.1 WALLS, WINDOWS, AND DOORS

Danville's historic residences are largely defined by the arrangement and character of historic wall surfaces and window and door openings, the combination of which help convey the architectural style and vintage of a building. Decisions related to altering wall surfaces, windows, and doors should be carefully considered so as not to diminish a building's character, particularly at the street façade. The configuration of windows and doors is particularly important as they help define use and relationships of space.

Objective. Maintain the character of finished wall surfaces, historic window and door openings, and associated features that characterize a dwelling.

Guidelines for Walls, Windows, and Doors

A. Protect the character of historic wall surfaces and finishes.

- Consider re-siding a building only when existing materials are deteriorated beyond repair. Select new siding that matches the original in size, profile, and finish so as to minimize impacts to the character of the building.
- Where wood siding is deteriorated beyond repair, replacing deteriorated siding with new wood siding that matches the lap dimensions of the original siding is strongly encouraged.
- Fiber cement board is considered an appropriate alternative so long as faux wood-grained finishes are not used. Vinyl, aluminum, steel, and imitation masonry sidings are not appropriate as they do not accurately convey the original materials.

- Covering masonry surfaces or decorative features with siding is not appropriate.
- Leave exposed porch piers and continuous foundations intact. Concealing or otherwise altering foundations is not appropriate.

B. Maintain the character of historic doors on the primary façade and highly-visible secondary elevations as distinctive building features.

- Retain historic doors, moldings, frames, sills, heads, and jambs.
- When new doors are required, doors that have materials and hardware compatible with the vintage of the building are encouraged. Wood, fiberglass, and painted metal-clad doors provide the most appropriate material options.
- Install storm doors to improve the energy efficiency of historic doors. Select storm doors that provide for a full view of the primary door. Materials should be finished to match the door or the trim of the building. Unfinished metal frames are not appropriate.

C. Maintain the character of historic window openings.

- Select replacement windows that reflect the style and vintage of the building. Where metal sashes are used, select frames that are anodized or painted to match the trim of the house. Unfinished metal frames are not appropriate.
- Retain original shutters and repair in accordance with the materials guidelines (see 4.2).
- Where existing shutters are deteriorated beyond repair, select new shutters that match the original in materials, composition, size, shape, color, and texture.
- Size shutters to fit the opening with which they are associated. Shutters should look as if they could work.

Maintain historic shutters as character-defining features associated with original façade window openings.

5.1.2 PORCHES

Porches are both functional and decorative features that distinguish many primary entries in Danville's historic residential areas. Porches may be simple or complex depending on the vintage and style of the property. The size, shape, and location of porches also help establish a rhythm along a block, contributing to the cohesiveness of the streetscape. Porches are comprised of many individual components that work together to provide structure and give a porch its character. Changes to any individual features must be carefully weighed so as not to disrupt the total character of the porch or established patterns along the streetscape.

Objective. Maintain and preserve the historic fabric of a porch and balance changes in a way that minimizes their impact on the individual building and streetscape.

Porches are found in a wide variety of styles and detailing in the historic overlay district, reflecting the vintage and architectural styles of the properties with which they are associated. Given their significance in contributing to the character of individual houses as well as the rhythm of the streetscape, preserving historic porches should be considered a priority of any project.

Guidelines for Porches

A. Maintain and preserve historic porches.

- Retain porches that contribute to the architectural and historical character of a dwelling, including those added later that reflect the stylistic evolution of a particular residence.
- Retain historic porches in their original locations.
- Maintain individual components such as balusters, steps, posts, and railings in accordance with the material guidelines. Removing individual elements that help define the character of the porch is not appropriate.
- Adding front porches where there is no documentary or physical evidence that one historically existed is not appropriate.

B. Repair and replace deteriorated porch components on an individual basis.

- Repair or replace only deteriorated or missing sections of an individual porch component. Wholesale replacement of porches is not appropriate.
- Repair deteriorated materials in accordance with the material guidelines.
- Select replacement materials that match existing components in size, scale, proportion, color, finish, and texture. While original materials are encouraged, alternative materials are considered. Fiberglass and composite units are the most appropriate alternatives.
- Consider replacing altered and non-historic porch components with features more appropriate to the historic design.

C. Carefully consider the appropriateness of porch enclosures.

- Retain open porches on the façade.
- In rare circumstances when enclosing a façade porch is approved, retain historic elements such as columns, railings, and ornamentation to maintain existing relationships of space.
- Align vertical and horizontal framing with existing porch elements to minimize the visual impact of the porch enclosure.
- Maximize transparency in the enclosure.

D. Design new porches to be compatible with the character of the building and district.

- Reconstruct front porches when sufficient documentary or physical evidence exists.
- In the absence of sufficient documentation for a particular component, employ a design that is compatible with the building and site in height, width, scale, and detailing. Simplified designs are recommended unless otherwise indicated by historical or photographic evidence.
- Employ porch roof shapes that are compatible with the form of the building.

5.2 SITE FEATURES AND LANDSCAPES

5.2.1 COHESIVE STREETSCAPES

The character of Danville's historic residential areas is defined by a combination of natural and man-made site features that work together to establish a sense of place. Such site features include vegetation, driveways and walkways, buildings, lighting, fencing and walls, circulation networks, and views and vistas, all of which contribute to the urban neighborhood character. These features are balanced by established relationships of site features and the rhythm and spacing of buildings, open yard, and public infrastructure, which are critically important in understanding the hierarchy of the streetscape. While no AHB review is required for changes to the public right-of-way or for certain components, such as landscaping, sensitive consideration of the overall setting and impacts to streetscapes are important in maintaining the district's setting.

Objective. Respect and maintain compatibility with the setting that defines Danville's residential building stock.

Guidelines for Cohesive Streetscapes

A. Maintain established precedents.

- Maintain the character of the streetscape as a pedestrian-friendly corridor.
- Maintain existing circulation patterns, including roads, sidewalks, alleys, driveways, and walkways.
- Maintain established relationships among buildings, streets, and landscape features, which provide a natural hierarchy to the streetscape.
- Maintain established ratios of occupied to open space in the neighborhood.

Danville's historic residential areas offer a natural sequence of spaces from the public right-of-way of the street and sidewalk to the private zone of the home.

The vegetative canopy along the streets in Danville's historic residential areas is an important feature that helps establish the character of the streetscape.

B. Maintain mature trees that contribute to the character of the area.

- Preserving and maintaining mature trees on private property that contribute to the "avenue" effect of the streets are encouraged.
- Employ periodic maintenance to ensure the proper height and appearance of landscaping.
- Removal of mature trees is discouraged unless they are irreversibly damaged, aged, or diseased. If a mature tree must be removed, cut the stump at ground level and remove it. Replacing mature trees that must be removed with compatible species is encouraged.
- Consider consultation with the City Engineer or Beautification Committee before planting trees near sidewalks to ensure that eventual root damage to sidewalks is avoided.
- Planting of trees is not allowed in easement areas per city code.

C. Embrace compatibility when designing driveways, parking areas, and other hardscape elements.

- Maintain the location and character of historic curbs, gutters, and decorative hardscape elements.
- Maintain the historic location and configuration of driveways to the extent feasible. Consulting with the AHB and City Engineer prior to changing the footprint or location of a driveway is encouraged.
- Limiting parking areas and large areas of paving to the rear of a property is encouraged, as is screening such elements with landscaping or fencing.
- Select poured concrete, brick, and other such traditional materials when designing new driveways and parking areas.

5.2.2 FENCES AND WALLS

Fences and walls come in a wide variety of materials and designs and help define historic property lines and site features. While some such features are simple in character, detailed cast and wrought iron fencing is also located throughout the historic district. In all cases, historic fences and walls throughout residential areas should be preserved and maintained as significant site features, particularly if they are of distinguished architectural character. New fences and walls should be designed to be compatible with the traditional character of the area and historic precedents of scale, design, and location.

Objective. Promote compatibility with historical precedents in the maintenance and installation of fences and walls.

Guidelines for Fences and Walls

A. Retain and preserve historic fences and walls.

- Maintain and preserve historic fences and walls as character-defining features of the property and district.
- Maintain the height and scale of historic fences and walls.
- Protect distinctive details on fences, gates, and walls.
- Repair deteriorated but serviceable components of walls and fences. Wholesale replacement or removal of features when there is only localized deterioration or damage is not appropriate.
- When replacement is necessary, select replacements that match the original in material, height, and design.

B. Limit the visual impact of new fences and walls.

- Use brick, stone, and other such materials in the construction of new retaining walls.
- Employ fence designs that are open in character, promoting a sense of transparency.
- Select fence designs that are compatible in scale and materials with those historically located in the area. Traditional materials such as masonry, concrete, stucco, wrought iron, and wood are encouraged. Vinyl may be used if compatible in scale and design.
- Limit front yard fences to five feet in height, scaled to be compatible with the house and associated features of the property. If retaining walls are required, fence height is measured from the top of the retaining wall.
- Locate side yard privacy fences behind the front wall of the house.
- Chain-link fencing is prohibited in the front yard and areas visible from the public right-of-way. Screen chain-link fencing in the rear yard from public view.

Historic fences and walls add visual interest and texture to the streetscape and should be retained as character-defining features. New fences that secure a rear yard should be set behind the front building face to minimize their appearance (bottom).

5.2.4 LIGHTING

Lighting is important for safety and security but must be incorporated on a building and into a site discreetly so as not to overwhelm a building or inadvertently impact adjacent properties. Careful consideration should be given to the size, scale, location, and direction of lighting to achieve full utility while minimizing negative impacts to the character of the streetscape.

Objective. Employ lighting designs that are subordinate to the character of the district.

Porch lighting scaled to the building and entrance with which it is associated is encouraged.

Guidelines for Lighting

A. Maintain and preserve historic lighting.

- Where present, maintain and preserve historic light fixtures on a property.
- Repair historic fixtures in accordance with the applicable material guidelines (see 4.2).

B. Minimize the negative impacts of new lighting.

- Select designs for new porch and auxiliary lighting that are compatible with the character and scale of the house, site, and streetscape.
- Locate utilitarian fixtures in inconspicuous locations so as to minimize their appearance from the public right-of-way.
- Light fixtures that direct light downward and away from other properties are encouraged.
- Where flood lights are installed, locate them at the rear of a property and placed in trees or at the base of a building.

5.3 ADDITIONS AND NEW CONSTRUCTION

5.3.1 ADDITIONS

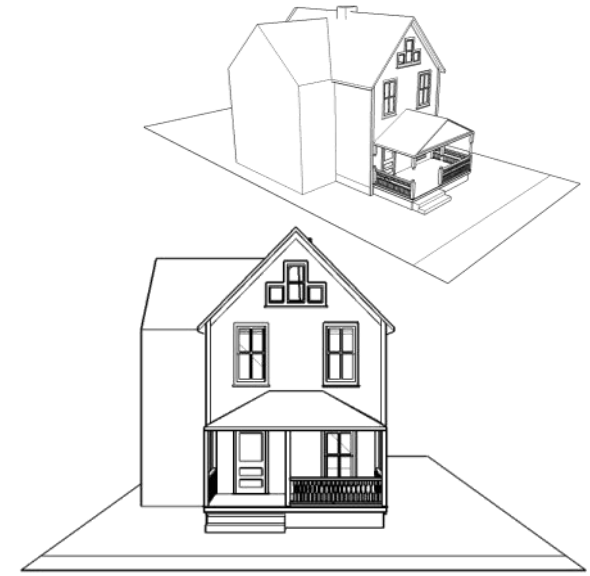
Additions provide the opportunity to incorporate new space into a home, adapting it to current needs and uses. In Danville, only additions that are located on elevations that face public streets require design review. However, while not all additions require design review, recommendations here may be helpful in appropriately locating and designing other additions that are compatible with the character of the original building. Certainly, additions that are appropriately planned for and incorporated into the site can enhance a dwelling's functions while maintaining compatibility with the overall character and residential scale of the area.

Objective. Design additions that are compatible with the historic residential character and scale of the streetscape.

Guidelines for Additions

A. Locate additions to minimize their visual impact.

- Locate additions on the rear elevation or at the rear third of a side elevation to the extent feasible to minimize their appearance from the right-of-way.
- Locate additions so that they do not damage, obscure, or require removal of character-defining features of the original building.
- Protect significant landscape features such as mature trees when constructing additions.
- Design additions so that they can be removed in the future without causing damage to character-defining features.

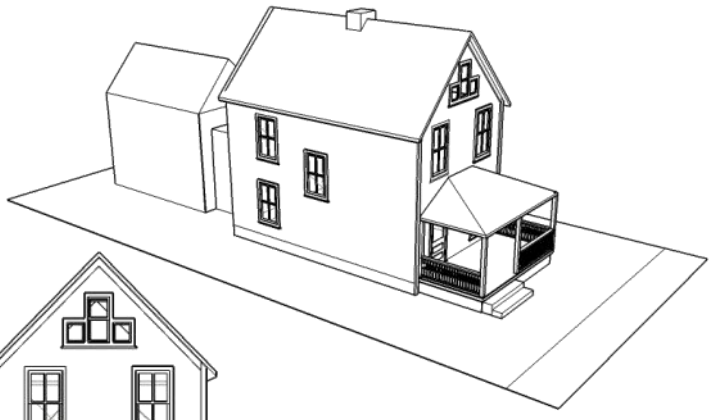


- Locate additions to maintain the setback from the street that is typical to the area. Design additions so that they do not substantially alter the relationship of open to occupied space.
- Maintain the original building as the primary mass, with an entrance oriented to the street. Reorienting a building to use the addition as the primary entry is not appropriate.

B. Select designs that are compatible with the original building.

- Design additions to be compatible with the size, scale, setback, and massing of the original building.
- Design additions to be visually subordinate to the original building. Scale the addition so that it does not visually diminish the original building.
- Design additions to be compatible with the roof shape and pitch of the original building.
- Designing additions with walls that are recessed from the original building and separating large additions from the original building by linking corridors are encouraged.
- Design additions to be compatible with the character of the original building. Subtle changes in setback, material, and details are appropriate for distinguishing additions from the original building.
- Simplified details that reference the character of the original building are most appropriate. Excessive ornamentation and duplicating original details are not appropriate.
- Select traditional materials or alternative materials that are compatible with the original building in color, scale, profile, and texture.

Carefully consider the massing and location of additions to your property as even small variations can make a significant difference in perception. For example, the addition at the top is large and imposing even though it is located on a side elevation. By slightly adjusting the scale of the addition and setting it back behind the primary mass, however, the addition can be made to be more compatible with the architecture of the original building, as shown in the bottom illustrations.



Locating appropriately scaled additions in line with the original building also provides an appropriate design choice as these types of additions are only minimally visible from the public right-of-way and typically obscured when viewing a property straight on.

5.3.2 NEW CONSTRUCTION

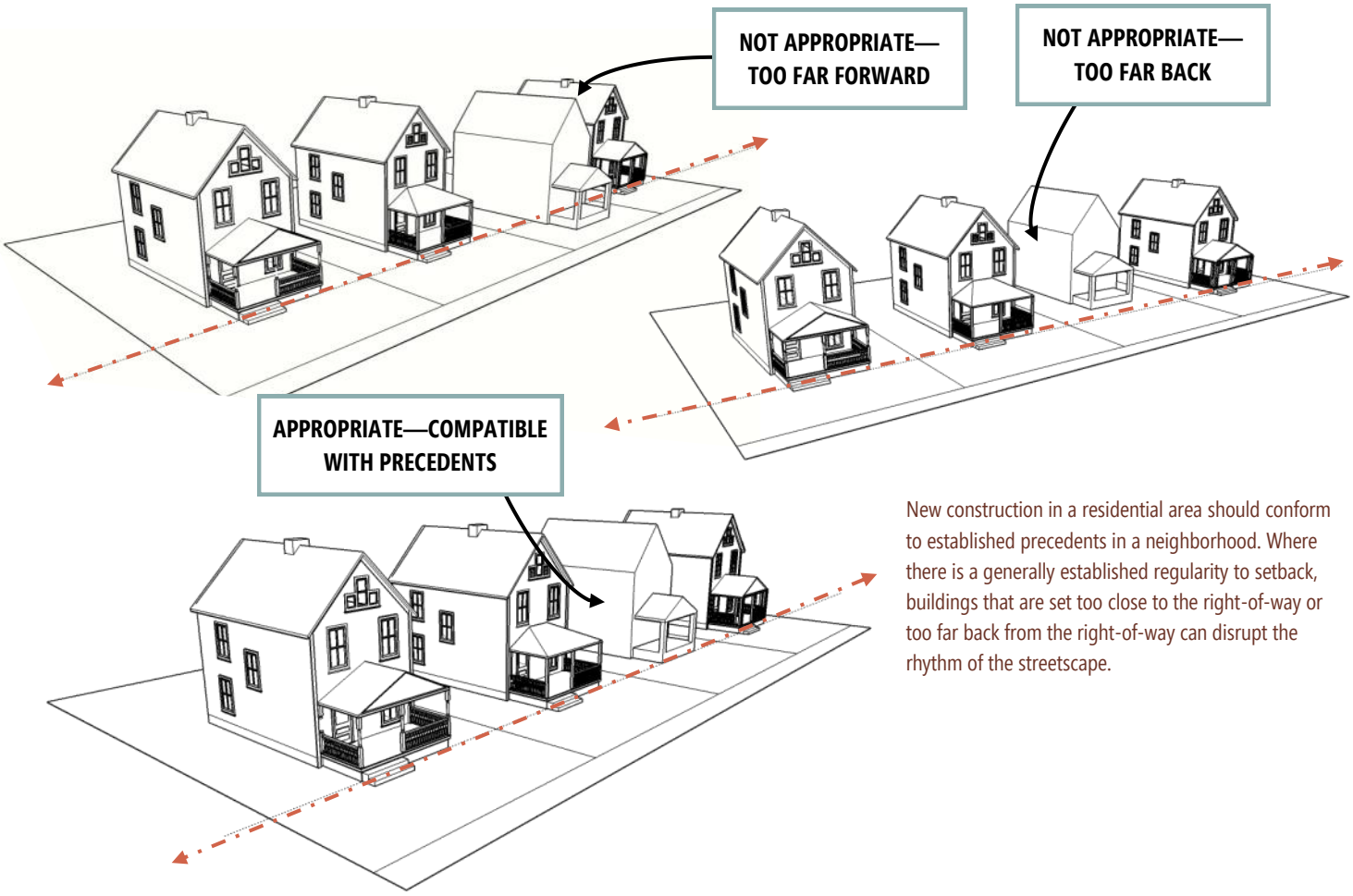
Designing a new dwelling to fit in the context of the historic district requires careful planning and consideration of the design qualities that characterize Danville's historic dwellings. The design of infill construction should be engaged with the intent to create a contemporary building that is compatible with established historical precedents. New construction should contribute to the legacy of high-quality design in the historic district and complement the neighborhood rather than detract from or compete with existing architecture and streetscapes.

Objective. Promote context-sensitive designs that encourage compatibility while standing as a product of their own time.

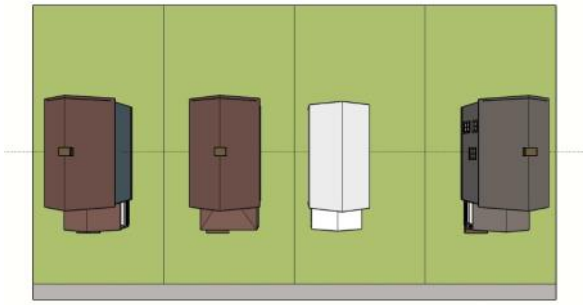
Guidelines for New Construction

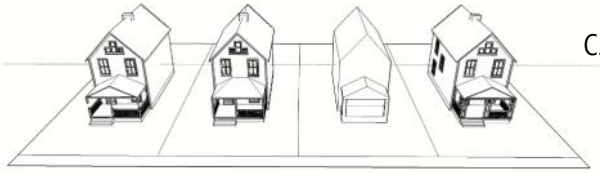
A. Locate new construction so that it is compatible with historic precedents.

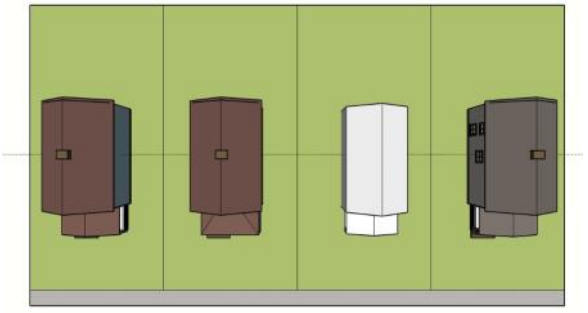
- Maintain historic relationships along the streetscape by locating new construction within the range of established setbacks and spacing.
- Maintain existing precedents for front and side yard setbacks.
- Orient primary entrances toward the street.
- Orient new construction so that it is parallel to lot lines.



New construction in a residential area should conform to established precedents in a neighborhood. Where there is a generally established regularity to setback, buildings that are set too close to the right-of-way or too far back from the right-of-way can disrupt the rhythm of the streetscape.







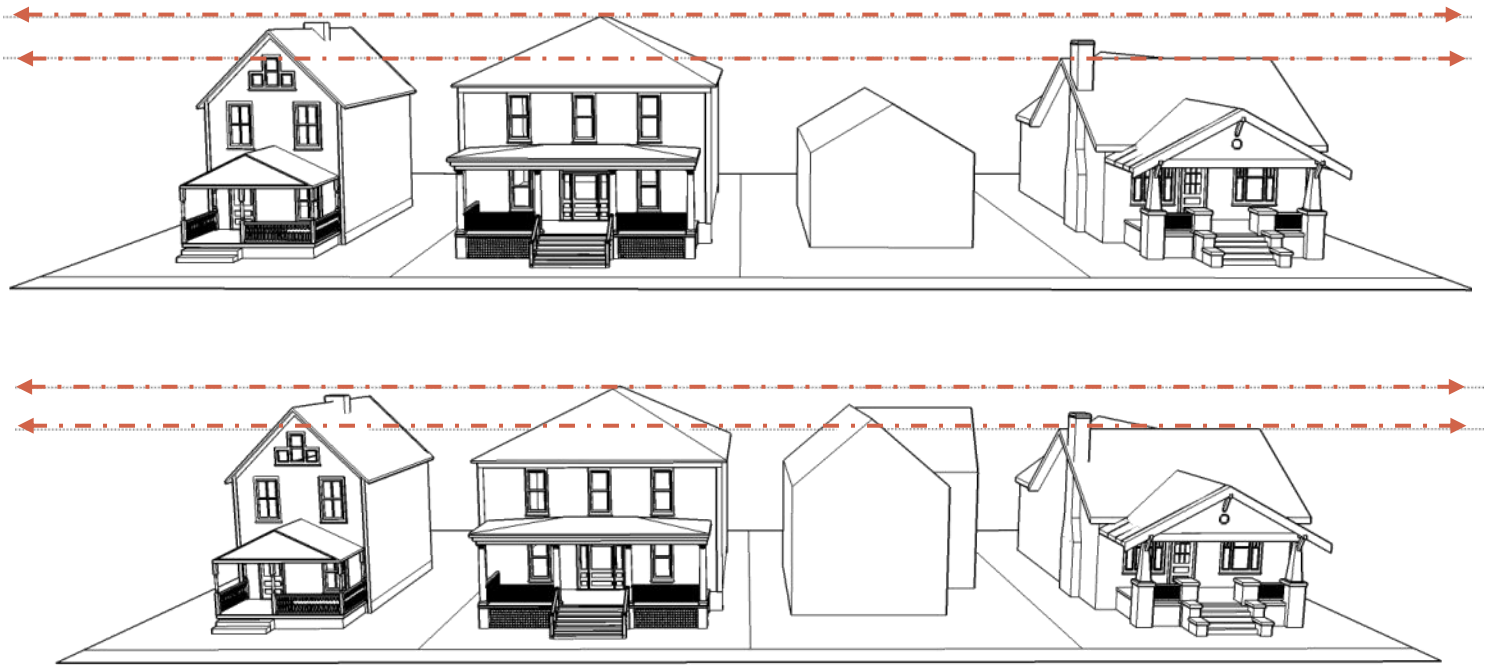
New construction should fall within the range of established patterns of spacing in a residential district. New dwellings that are situated too closely to lot lines (top) in contrast with historical precedents disrupt the character of the streetscape. Follow established precedents when siting new dwellings (bottom).

B. Design new dwellings to be compatible with the size, scale, and massing of existing buildings and the residential character of the streetscape.

- Design new dwellings to be within the established range of heights found on adjacent blocks.
- Design new buildings that employ massing and forms consistent with those traditionally found in the neighborhood. Select designs that have a footprint and roof form with a similar complexity to buildings on adjacent blocks.
- Employ floor-to-ceiling heights that fall within the range of buildings historically located in the neighborhood.
- Promote a human scale in designs by including pedestrian-oriented features such as façade porches.
- Take reference from traditional scales for features such as porches, windows, and doors, which help define the rhythm of the streetscape.

C. Design new dwellings to be compatible with the character and materiality of existing buildings.

- Employing contemporary interpretations of historic designs and using simple contemporary forms that conform to established precedents of massing, scale, and character are encouraged.
- Including architectural details that provide articulation and visual distinction are encouraged. Bland, undifferentiated buildings are not appropriate.
- Scale façade features to be compatible with those historically found in the area. Use materials with traditional dimensions. Exaggerated or oversized materials are not appropriate.
- Incorporate materials that are compatible in scale, profile, and finish to those historically found in the neighborhood. Alternative materials such as fiber cement board and cast concrete are appropriate means for maintaining material compatibility with traditional materials.
- Replicating historic styles is not appropriate.



Designing new construction to fall within the range of typical heights in a neighborhood is also important in making sure that the scale and massing of a property is appropriate for the neighborhood in which it is located. Properties that are out of context with the neighborhood (top) can disrupt the character and feeling of a streetscape. While new dwellings do not need to be the exact height of existing dwellings, they should fall within the range of average heights along the same block to promote compatibility with established precedents (bottom).

6

COMMERCIAL GUIDELINES

EXISTING BUILDINGS

SIGNAGE

ACCESSORY AND SITE FEATURES

ADDITIONS AND NEW CONSTRUCTION

COMMERCIAL GUIDELINES

Centered on Main Street, Danville's intact commercial core serves as the economic and cultural center of the community and is supported by a vital and active group of business owners that seek to maintain the commercial district as an attractive, vibrant area that reflects not only the heritage of Danville but also the creative culture of the city's citizenry.

Achieving such a desire starts with respectful treatment of Danville's historic commercial assets, which perpetuate the legacy of the commercial core as an area of high-quality design and active pedestrian space. As such, as property owners consider maintenance, rehabilitation, and alteration of historic properties in the commercial core, careful consideration must be given to maintaining the qualities and features that have historically promoted the vital elements of the commercial core.

These commercial guidelines **complement and supplement** the universal guidelines.

6.1 EXISTING BUILDINGS

6.1.1 COMMERCIAL STOREFRONTS

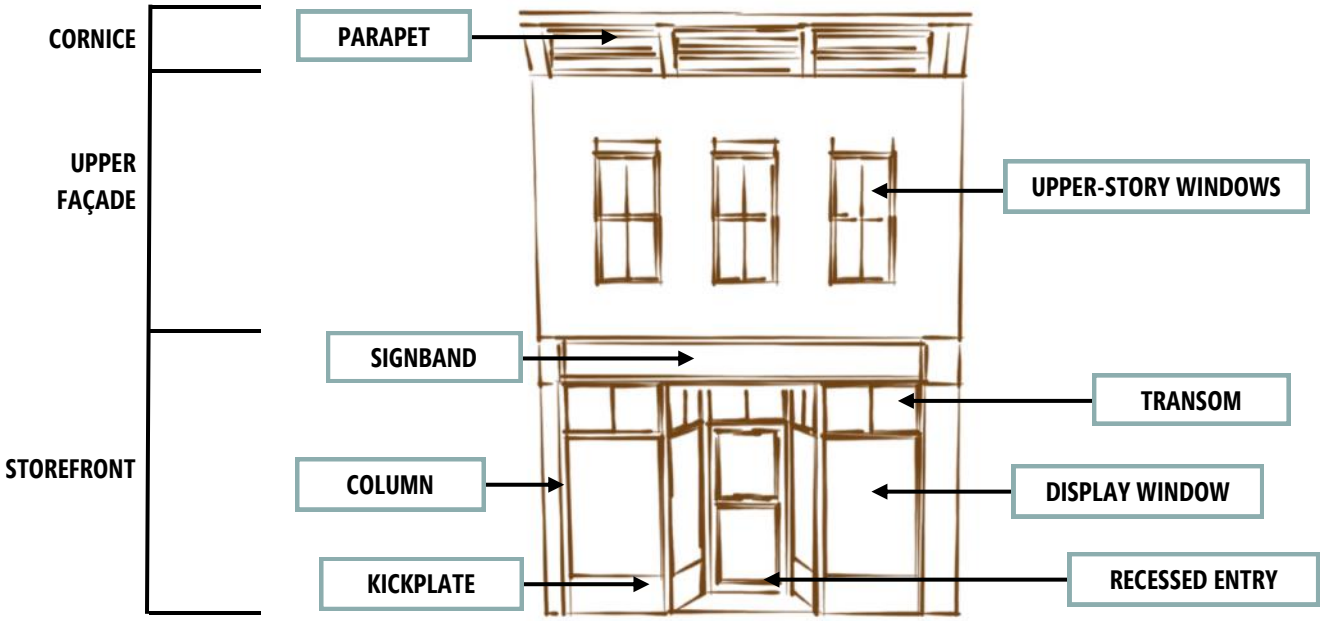
The storefronts that line Danville's commercial core are among the most important elements of the landscape, grounding the architecture at the pedestrian level. These storefronts share the same basic components, although the size, style, materials, and details vary according to the vintage and style of the building. Over time, storefronts are common areas for rehabilitation and alteration as business owners look to update the appearance of their property. Careful consideration must be given to such decisions as the storefront is the most readily visible design element for the pedestrian and provides the mechanism through which patrons first interact with a building.

Objective. Embrace historic precedents and design standards that promote visibility, pedestrian-scaled activity at the street level, and the rich palette of materials found in historic commercial buildings.

Guidelines for Commercial Storefronts

A. Retain, preserve, and maintain the location, composition, design, and materials of historic storefronts, including functional and decorative elements such as display windows, entryways, transoms, piers and columns, and kickplates.

- Identify character-defining features of the storefront and work to preserve these elements whenever possible.
- Embrace building functions that minimize necessary changes to the historic fabric of the building.
- Consider the architectural or historical significance of applied elements and additions that are more than 50 years old and contribute to the architectural significance or retail history of the property.



Traditional storefronts have well-defined three-part compositions—storefront, upper façade, and cornice.

- Storefronts have well-defined openings and arrangements generally confined to the first floor. Enlarging or infilling openings where there is no historical precedent is not appropriate.
- Maintain the primary plane of storefronts at the sidewalk edge. Movement of a storefront back from its original position and incorporating storefront elements that project beyond the front plane of the building are not appropriate.
- Functional elements—including framing members such as piers, columns, lintels, and cornices—also serve as decorative elements and play a critical role in establishing the spatial organization of a storefront. Maintain these elements as character-defining features of a design.

B. Repair rather than replace deteriorated storefront components.

Maintaining and repairing historic storefront components where they exist is critical to preserving the character-defining fabric of the commercial streetscape.

- Protect masonry, wood, and metal components through appropriate maintenance. Maintain paint finishes on wood that was historically painted.
- Wholesale replacement is not appropriate for isolated deterioration. Reinforcing, consolidating, or splicing-in materials at deteriorated sections of components is strongly encouraged.

C. Limit replacement of storefront components and materials to those too deteriorated for practical repair.

- When replacement is necessary, replace deteriorated components and materials in-kind to match the size, scale, shape, color, texture, and finish of original features.
- To the extent feasible, use in-kind materials. Compatible substitute materials will be considered on a case-by-case basis. Vinyl and aluminum siding, faux masonry, and unfinished wood are not appropriate in the overlay district.

Retain historic commercial entries where they remain as character-defining features that contribute to the composition and character of the storefront assembly.

D. When necessary due to absence, advanced deterioration, or total loss, construct or replace a storefront in consideration of the building's character and historical precedent.

- For deteriorated storefronts, reconstruct units that are compatible with the original in dimensions, form, design, scale, and, to the extent feasible, materials.
- For missing historic storefronts, use physical evidence, historic photographs, and documentation to reconstruct a suitable replacement storefront.
- If no documentation exists for reconstruction of a historic storefront, employ simple detailing and traditional storefront elements compatible with the size, scale, and materiality of the building. Select a design that maintains the transparency of traditional storefront assemblies in the overlay district.
- Alteration of a building to make it appear older than it is and introduction of features not historically present or incompatible with the style and vintage of the building are not appropriate.

6.1.2 PRIMARY COMMERCIAL ENTRIES

Commercial buildings commonly feature two types of primary entries—the storefront entry and an entry that leads to private, upper-story space of building tenants. As part of the storefront, façade entries help establish the visual relationship between the building and the public realm of the sidewalk. The character and placement of entries are important visual clues that contribute to one's understanding and use of a property. As such, maintaining the historic arrangement and character of primary entries should be given priority in any project that addresses the primary façade.

Objective. Maintain the distinctive placement and character of historic entries and encourage compatibility with historical precedents in the design of new façade entries.

Guidelines for Primary Commercial Entries

A. Retain, preserve, and maintain historic entry assemblies, including doors, surrounds, and trim.

- Protect historic entry components through appropriate maintenance.
- Maintain the location, dimensions, and configuration of historic commercial entries. If entries to upper-story spaces are no longer needed, retain the door and opening, blocking it from the interior so as to maintain the exterior appearance.
- Solid-core wood commercial doors are effective natural insulators. Use weather stripping to further enhance energy efficiency.
- Repair rather than replace deteriorated entryway components. Wholesale removal of intact or repairable features is not appropriate.

B. When replacement of historic doors is determined appropriate or where historic doors are absent, select new doors that are compatible with the style and period of the building.

- Select new doors that fit the original opening. Visibly enlarging or reducing an opening for a new door is not appropriate.
- Select doors that are compatible with the character of the property. Residential doors on a commercial building are not appropriate.
- In-kind materials that replicate the historic door are most appropriate and encouraged. Compatible substitute materials that match the size, profile, and texture of the original door are appropriate. Alternative materials are considered on a case-by-case basis in consideration of the building's character.
- Select replacement doors that provide transparency consistent with the historic door. Tinted and decorative glass are not appropriate.

When selecting new doors for a commercial building, choose new door assemblies that maintain the transparency of the pedestrian level rather than solid doors that close off the space unless such doors can be shown to have historically existed.

6.1.3 STOREFRONT WINDOWS AND TRANSOMS

Storefront windows play a critical role in defining the pedestrian level of a building and drawing the attention of passerby. Owners of commercial buildings historically embraced opportunities provided by storefront windows, maximizing their area along the façade and maintaining a transparency that encouraged pedestrians to interact with and enter a building. Storefront windows should be maintained as crucial features that serve as the link between a pedestrian and business. Alterations that disrupt the traditional character or role of storefront windows should be carefully weighed.

Objective. Maintain the historic arrangement and character of storefront windows as critically important pedestrian-oriented features.

Guidelines for Storefront Windows and Transoms

A. Retain, preserve, and maintain the scale, proportion, and character of historic storefront windows and transoms.

- Maintain the size of historic openings. If alterations are necessary for security, functionality, or other such needs, design the changes so that they are not discernible from the exterior.
- Promote pedestrian interest and accessibility by maintaining storefronts as open, transparent spaces. Removing, covering, and infilling traditional storefront openings with opaque materials are not appropriate.
- Utilize clear glass in storefronts. Smoked, tinted, and mirrored glass distorts perception of the street wall and are not conducive to pedestrian interaction.

The storefront is the most critical space of a commercial building for promoting a business, engaging pedestrians, and defining the character of the property. Historic storefront window assemblies should be maintained as open, transparent spaces, serving all three purposes.

- Removal of non-historic projecting roofs and opaque coverings that have been applied at storefront windows and transoms is encouraged as it reactivates the pedestrian level of the property.

B. Use appropriate judgment when repairing and replacing historic storefront window units and transoms.

- Repair deteriorated functional elements such as framing members where practical and feasible. When historic glass is damaged, install new glass that is compatible with the character of the original frame and size of the opening.
- Where replacement of storefront windows or transoms is appropriate, select new units that match the original in size, shape, scale, character, and finish. Employ framing members that are compatible with scale, spacing, pattern, and profile of the storefront and the scale of the building.
- Using in-kind materials for replacement units is encouraged. Substitute materials will be reviewed on a case-by-case basis. Anodized aluminum windows may be used but exterior frames must be painted to complement the building. When using aluminum, select a high-grade aluminum that provides thermal insulation and prevents condensation.

6.1.4 UPPER-STORY WINDOWS

Upper-story windows are important features that provide a sense of unity and symmetry, not only for the individual building but also along the entirety of a commercial streetscape where buildings often share a common arrangement. Upper-story windows on the primary façade help to articulate the character of a building's public face and provide visual relief, breaking up large masses of solid materials so as to maintain pedestrian-scaled features throughout a multi-level commercial building. Upper-story windows also help convey the historic function of a building, relay its use over time, and convey a sense of vitality and active building use even if upper stories are vacant.

Objective. Maintain historic upper-story window openings as important character-defining features that provide scale and articulation on a multi-story building.

Guidelines for Upper-story Windows

A. Retain, preserve, and maintain the pattern, proportion, orientation, and scale of upper-story windows on primary and highly-visible secondary elevations.

- Maintain the rhythm and pattern of upper-story window openings.
- Maintain the vertical-horizontal alignment of window openings. Enlarging and reducing openings on primary or highly-visible secondary elevations disrupts the spatial organization of the building and are not appropriate.
- Maintain existing window to wall surface ratios. Closing openings and introducing new openings on primary or highly-visible secondary elevations are not appropriate as it disrupts the balance of the building.

- Retain decorative features such as window hoods.
- Maintain upper-story windows as transparent features as distinguished from street level. Blacking out of upper-story windows is not appropriate.

B. Repair and replace upper-story windows in accordance with the universal guidelines for window treatments.

- Compatible substitute materials may be used for upper-story windows if trim is finished to complement the building. Anodized aluminum, aluminum-clad wood frame, and fiberglass-clad wood frame windows are examples of compatible materials. Vinyl windows are not a compatible alternative.

C. Limit the visibility of window enclosures and new openings.

- Limit infill and new openings to rear elevations.
- Use the simplest form possible when creating new openings.
- Elaborate decorative details where there is no precedent are not appropriate.
- Enclose openings in a way that it is reversible without damage to character-defining features. Recess infill materials to maintain the outline of the opening.

In rare instances where windows are enclosed, infill material should be setback from the face of the opening to maintain the original outline of the window opening.

The rhythm of upper-story windows along the commercial streetscape is an important feature that provides continuity and architectural texture. As such, decisions to alter upper-story windows should be carefully considered.

6.1.5 COMMERCIAL CORNICES AND PARAPETS

Cornices and parapets add visual interest to historic commercial buildings and are often highly-visible elements that may contain decorative elements or inset features such as building names. While parapets are limited to where the roof terminates, commercial buildings may feature lower and/or upper cornices, the former providing visual separation from the storefront and upper stories and the latter functioning like a parapet and terminating the building lines. In all cases, cornices and parapets should be maintained as character-defining features of a design.

Objective. Maintain cornices and parapets as elements of visual interest.

Guidelines for Commercial Cornices and Parapets

Commercial cornices are often richly-detailed elements that contribute to the architectural character of a building alongside elements such as storefront assemblies, decorative moldings, and decorative brickwork. Where they remain, historic cornices should be preserved.

A. Retain, preserve, and maintain historic cornice elements and parapets.

- Protect historic cornice elements through appropriate maintenance.
- Maintain the scale and configuration of historic cornices and associated features. Removal of intact components or addition of features with no historical basis are not appropriate.
- Wholesale removal of cornices is not appropriate.
- Maintain the historic proportion and scale of parapets. Lowering or removing a parapet instead of stabilizing or repairing it when deteriorated is not appropriate.

B. Repair or replace deteriorated cornice sections and elements using accepted preservation standards.

- Limit repair and replacement to deteriorated or missing sections.
- Replace deteriorated sections and individual elements with materials compatible with the original cornice features in size, shape, color, and texture.
- Replacement with in-kind materials is encouraged where technically and economically feasible and practical. Substitute materials will be considered on a case-by-case basis in consideration of compatibility with original features.

C. Where a historic cornice is missing and reconstruction is desired, select a replacement design that is compatible with the building's style, vintage, and scale.

- Use physical evidence, historical photographs, and documentation to determine the form, design, and materials of the original cornice and design a compatible replacement.
- In the absence of appropriate documentation, select a simplified cornice design typical of the building's vintage.
- Properly flash and slope new cornices to minimize moisture buildup and water penetration into the building.

6.1.6 AWNINGS/CANOPIES

Awnings have traditionally been used in commercial districts for a number of reasons, including protecting storefront display windows from excessive sun, minimizing heat gain in a store, and providing weather protection to pedestrians. Awnings also can serve as decorative features and influence the image of a property, particularly at the pedestrian level. They provide depth to a building, help articulate building entrances, and mark the transition between lower and upper portions of a façade. Continued use of awnings in the commercial section of the historic overlay district is encouraged as their use is compatible with the traditional rhythm of the streetscape.

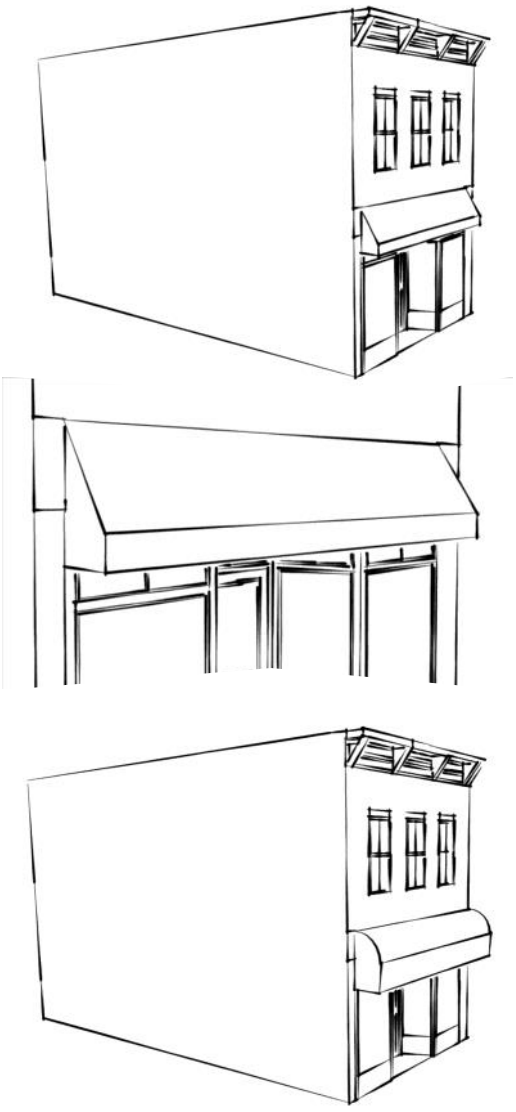
Objective. Embrace the historic tradition of multi-functional awnings in the commercial areas of the historic overlay district.

Guidelines for Awnings/Canopies

A. Where present, maintain historic awnings and canopies as important pedestrian-scaled features of a property.

B. Awnings are encouraged in the commercial area as historically appropriate features of the landscape. Select new awnings based on their compatibility with the character of the individual building and overall streetscape.

- The functionality of awnings should be a primary consideration when designing new awnings. Select awnings that are deep enough to provide shade and protection to the storefront and pedestrian, generally projecting no more than 4 feet. Mount awnings with the bottom at an acceptable height, generally at least 7 feet above the sidewalk. Reference to neighboring awnings is important.
- Install awnings so that they do not obscure or damage character-defining features or materials. Attach awnings below the storefront cornice and fit within the storefront opening. Where masonry is present, mount and anchor framing at mortar joints and not through the masonry.
- Use awnings that are only as wide as the window which they shelter. Awnings that obscure end structural members—piers and columns—that divide storefronts and provide a sense of spatial organization are not appropriate.
- Fabric/canvas awnings supported by a metal internal structural framework are most appropriate. Plastic, vinyl, and metal awnings are not appropriate in the context of the Danville commercial area. Neutral colors compatible with the trim of a building are encouraged.
- Select an awning shape based on the shape of the window opening which it shelters. In Danville, shed awnings (triangular when viewed from the side) are most appropriate for the flat and segmentally-arched window openings found in the district. Box and waterfall (half-dome) awnings are not appropriate.
- Internal illumination of awnings is not appropriate.



Awnings that have a roughly triangular shape, projecting from the face of the building at a continuous angle and with a straight or scalloped valance are most appropriate in Danville (top and middle). Bubble or dome awnings (bottom) are less appropriate for most window openings but are typically acceptable.

SIGN ORDINANCE

Signage in Danville—including size—is controlled by the City's sign ordinance (Appendix G). The historic overlay district and the design guidelines **do not** replace a property owner's obligation to comply with the existing City ordinance.

The guidelines are intended simply to facilitate discussion of the factors used by the AHB in identifying signage that is appropriate in district. Project applicants are responsible for complying with all applicable city sign regulations.

Historic name plaques and other identifiers should be preserved as character-defining features.

6.2 SIGNAGE

6.2.1 HISTORIC SIGNAGE

While historic signs do not exist in Danville in the context of what contemporary signage looks like, fragments of efforts to advertise Danville's retail past are found in the faded remains of advertisements painted on buildings (commonly referred to as "ghost signs") and name plaques historically used on commercial buildings as identifiers. While such elements do not promote the contemporary concerns of business owners in the historic district, they are character-defining features that reflect the commercial heritage of the area and should be preserved.

Objective. Retain remaining elements that reflect Danville's retail heritage.

Guidelines for Historic Signage

A. Maintain, preserve, and repair historic name plaques in accordance with the applicable material guidelines (see 4.2).

B. Obscuring or otherwise diminishing the visibility of historic name plaques is not appropriate.

C. Retain "ghost signs" as they exist. Re-painting such signs so that they appear to be new is not appropriate.

D. Painting over, removing, or otherwise diminishing the visibility of historic "ghost signs" is not appropriate.

6.2.2 NEW SIGNAGE

Signs are one of the most distinctive visual elements in a commercial area and the incorporation of signage is a primary consideration for businesses that depend upon visual recognition and public interaction. The selection and design of appropriate signage is critical in maintaining the aesthetic qualities of the historic district and facilitating a business owner's needs. Signs that are not carefully thought out have the potential to not only be perceived as visual clutter incompatible with the district but also to become a disservice to business owners, ultimately undermining the intended purpose of the signage. Achieving compatibility and harmony between new signage and the historic retail tradition of the commercial area should be a top priority.

Objective. Promote signage that concurrently supports local business owners while maintaining compatibility with historic precedents.

Guidelines for New Signage

A. Design signage so that it is a positive contribution to general appearance and cultural identity of the district.

- Select high-quality designs that reflect a sense of permanence.
- Employ designs that are compatible with the architectural character of the building and the retail heritage of the area. Distinctive designs are encouraged.
- Design signs so as to complement the character of the building to which they are fixed. Signs should not be icons unto themselves.
- Promote visual consistency in fonts and imagery. Overly complex signs that use more than two or three colors or numerous typefaces are not compatible with the retail history of the area.

B. Design a sign to be compatible in location, form, size, and materials to the individual building to which it is affixed and the retail history of the area.

- Embrace traditional signage locations such as signboards, storefront windows, and projecting and pendant signs. Pole signs, rooftop signs, billboards, animated signs, and other outdoor advertising signs used for interstate traffic are prohibited.
- Limit signs on upper levels of a building above 20 feet as they are not oriented to the pedestrian.
- Scale signs to be subordinate to the overall building. Overly large signs are traffic and safety hazards and are perceived as visual clutter, which is ultimately a disservice to business.
- Consider signage shapes that fit with the profile of the building and fall within the natural progression of vertical and horizontal lines of a building.

Signage should be scaled to the building on which it is located and placed in traditional locations.

Sign materials should be of historically compatible materials such as wood or metal and reflect a sense of permanence and durability.

- Select materials that complement the rich palette of Danville's historic commercial buildings. Permanent, durable materials historically used in the district are encouraged as are contemporary materials such as urethane board that are similar in appearance to historic materials. Rough, unfinished surfaces, reflective materials, plastic and glossy materials, and pressure-treated wood are not historically appropriate.
- Install signs so that they do not obstruct character-defining features and so that they can be removed at a later date without damage to historic materials. Attach signage through mortar joints (not the masonry face) or materials such as wood that are easily repairable.

C. Employ sign lighting that is compatible with historical precedents in the district.

- Use ambient street lighting or storefront lighting where appropriate.
- Select lighting that is sufficient to allow for identification of a business but not detract from the character of the property or otherwise become a hazard. Shielded lighting that uses a warm light is most appropriate.
- Select lighting fixtures appropriately scaled to the building and sign. Hide fixtures from view or select fixture housing that is finished in a dark, matte color so as not to detract from the character of the property. Conceal all required conduit and junction boxes.
- Internally lit signage is generally not appropriate. In rare circumstances where such signage is considered, illuminated portions should be limited to select accent areas that complement and enhance the sign. Fully-lit signs have the potential to be overwhelming and are not appropriate.

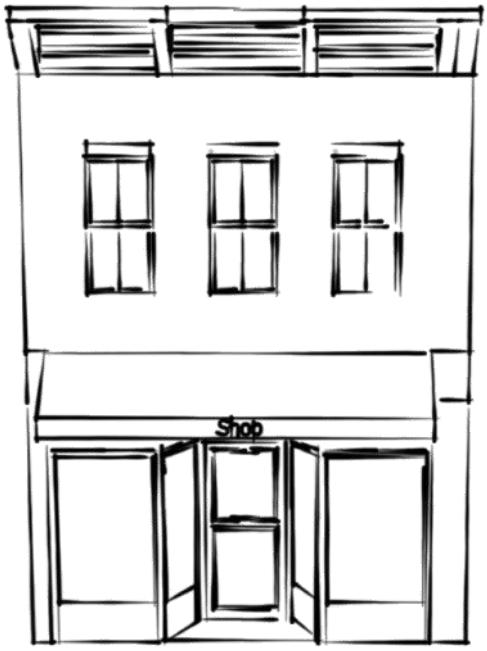
SIGNAGE LOCATIONS

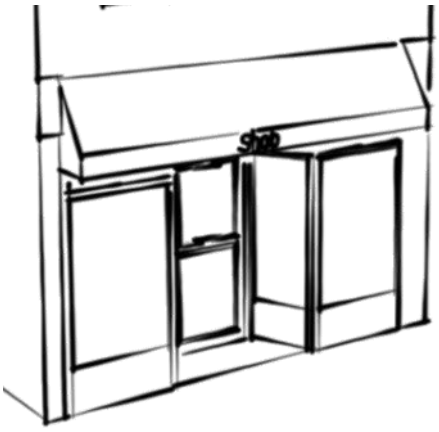
Carefully considering the location of a sign is important for a number of reasons. The location of the sign has a direct impact on visibility and thus its overall effectiveness in attracting potential customers. Signs that are inappropriately located can ultimately render a sign useless for its intended purpose.

The location of a sign also has a direct impact on how it is interpreted as an architectural feature. Signs that are inappropriately located can overwhelm a building or obscure or cause harm to character-defining features and materials.

The most effective signs are those that balance the needs of the business owners and the character of the building. Effective signs provide clear, articulated visibility for potential customers and complement the architectural fabric of a building while also respecting neighboring buildings and signs.

Locating signs in areas that were historically used for signage provide the most appropriate options for new signage as it falls within the context of the area's retail history. The following pages outline common areas that are historically appropriate.





RECOMMENDATIONS

- Use traditional triangular-shaped awnings
- Use awning signage in conjunction with window graphics
- Use high-quality canvas or similar material to promote readability
- Use clear, legible typefaces
- Scale the length of text to the width of the storefront

AWNING/ CANOPY

Awnings provide historically appropriate signage locations, either on the front-facing slope or valance. Consider awnings as signage on buildings where flush-mounted signs would obscure character-defining details, on buildings without a distinguished sign band area, and where something more prominent than a pendant sign is desired.

FLAT SIGN/ MOUNTED LETTERS

A flat sign refers to a sign mounted flush to the face of the building, while mounted letters are individual letters that are mounted directly on the face of a building or on a sign backer board that is installed. The sign band of historic commercial buildings or areas typically occupied by a sign band provide opportune areas for incorporating such signage without obscuring features. These signs should engage the horizontal lines of a building and sit relatively flush.

RECOMMENDATIONS

- Select one or two durable materials
- Employ well-crafted artful signs
- Provide space between the sign and sign band border or wall edge
- Scale the sign to the width and height of the storefront
- Maintain a shallow depth
- Avoid deep signs that have a clunky appearance

RECOMMENDATIONS

- Plan signage to draw the pedestrian's eye to the storefront
- Limit opaque and solid areas to maintain transparency
- Use clearly printed lettering and eye-catching graphics
- Use window signs to supplement other signs rather than repeating wording and logos found elsewhere

WINDOW GRAPHICS

Window graphics may be either vinyl transfers, painted on, or hung inside the glass. Window graphics are typically used as a supplement to other types of signage and are particularly useful for reinforcing branding concepts and drawing attention to the storefront. Window graphics should be appropriately scaled to the window (typically no more than 25% coverage) to maintain transparency and encourage public interaction.

PENDANT SIGN

Pendant signs are signs that are top mounted (suspended) from either the roof of an entry vestibule, cornice, or a horizontal member secured to the face of the building. Pendant signs are pedestrian-oriented and typically located above a business entrance or just to its side. Pendant signs should be scaled to the storefront assembly and the bracket should be designed as an unobtrusive, complementary element.

RECOMMENDATIONS

- Use simple brackets
- Use simple shapes that reinforce the lines of the building
- Provide sufficient space between the sign and wall plane to distinguish it as a separate visual element
- Scale the sign to the storefront
- Avoid obscuring significant details

RECOMMENDATIONS

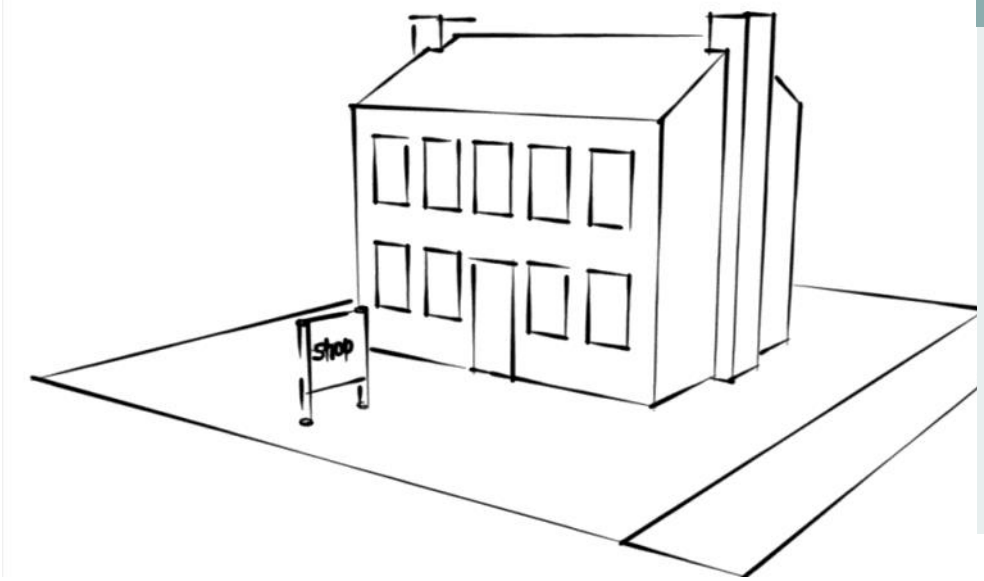
- Scale projecting signs to the height of the building
- Use creative and well-crafted three-dimensional high-quality signs
- Keep text and logos to a minimum
- Use simple, unobtrusive mounting
- Scale individual components such as logos and words to one another maintain readability

PROJECTING/ BLADE SIGN

A blade (projecting or fin) sign is a sign that is directly attached to the face of a building and projects out from the building face over the sidewalk. Blade signs are mounted on small brackets that secure to the building. Blade signs were historically used above an entrance much like a pendant sign and were common on corner buildings and taller, multi-story buildings and businesses such as banks.

POLE-/FRAME-MOUNTED SIGN

Pole– or frame-mounted signs are ground-mounted signs that are typically associated with residential buildings converted for commercial purposes. Such signs are typically located in front of a building at the driveway or former yard space. Pole– and frame-mounted signs are geared toward motorists and not toward pedestrians. As such, their use is only appropriate in fringe areas outside of the commercial core or in isolated circumstances for properties such as civic buildings and other community goods.



RECOMMENDATIONS

- Place ground-mounted signs where they do not impede pedestrians or traffic
- Scale signs to the lot and building
- Use traditional or historically compatible materials. Avoid plastics
- Provide articulation through dimensional lettering and logos
- Avoid elaborate signs that compete with the architecture or streetscape

PUBLIC RIGHT-OF-WAY

The historic overlay district ordinance and the AHB do not regulate changes in the public right-of-way, including, for example, streets, sidewalks, curb cuts, public lighting, public street furniture and amenities, and plantings. However, general recommendations are made here for promoting an overall aesthetic in keeping with the character of the commercial areas of the historic district.

In addition, guidelines are presented here for murals and public art, which are subject to review by the AHB when located on buildings in the historic overlay district.

6.3 SITE FEATURES

6.3.1 PEDESTRIAN ORIENTATION

Commercial landscapes are dynamic areas that must respond to a variety of users, including pedestrians and motorists, each of which experiences the area in a different way. Infrastructure changes and improvements are also continual realities of commercial areas in Danville, particularly in consideration of the fact that Main Street is part of Kentucky Route 34, a state-maintained thoroughfare. While changes are inevitable and commercial areas must cater to both pedestrians and automobiles, the streetscape belongs to the community and improvements and activities within the public right-of-way should support and reinforce the pedestrian as a primary user of Danville's commercial assets. The public right-of-way should accommodate pedestrian traffic and facilitate pedestrian mobility as a critical component of a vibrant commercial core. Equally important to this are softening hardscapes and minimizing intrusions, which help promote a friendly pedestrian atmosphere that encourages engagement

Objective. Maintain a safe, clean environment that is conducive to pedestrians.

Guidelines for Pedestrian Orientation

A. Employ design and maintenance standards that place a priority on the pedestrian.

- Maintain unobstructed, clean sidewalks.
- Outdoor uses such as al fresco dining are encouraged as important functions that promote the vibrancy of the district.
- Continue sidewalks uninterrupted across driveways to parking lots to maintain the emphasis on pedestrians as a primary user.

- Maintain a strong sidewalk edge through appropriate building placement during new construction and buffering of street-fronting parking areas.
- Maintain trees and other vegetation and prune regularly so as not to block sight lines along the commercial corridor.
- Select street lighting fixtures that are compatible with the setting in size, scale, material, and light output. Pedestrian-scaled lights rather than automobile-scaled lights are strongly encouraged.
- Select sidewalk furniture that promotes the character of the corridor as a place of high-quality design and facilitates use. Finished wood and metal are the most appropriate materials. Plastic, vinyl, and other cheaply-produced materials detract from the quality of the streetscape.

6.3.2 VEHICULAR PARKING AREAS

Vehicular parking is a necessity in a commercial area but a balance must be achieved in providing sufficient parking and minimizing its impact on the character of the area as too much parking creates a void in the landscape and significantly diminishes the urban feeling of the corridor. While parking areas must comply with the City's design standards and zoning ordinances and regulations, it is important that particular consideration be given to maintaining the cohesive character of Danville's commercial corridors.

Objective. Minimize the visual impact of parking areas on the streetscape.

Guidelines for Vehicular Parking Areas

A. Employ sensitive designs when delineating new parking areas.

- Locate parking in inconspicuous areas such as the rear of a building.
- Visually screen parking areas from the right-of-way by a planting strip or brick wall in line with the block face. Screen both streets on corner lots.
- Consider pervious surfaces where appropriate to minimize water runoff onto adjacent areas.
- Avoid large expanses of parking surfaces by providing adequate landscaping islands and buffers.
- Provide clear pedestrian access and crossings.
- Incorporate pedestrian-scaled, shielded lighting to promote a safe environment.

Prioritizing pedestrian access and engagement in the historic district through strong, pedestrian-oriented sidewalks and uses such as al fresco dining are critical to the success and vitality of the historic district.

Limiting street-fronting parking lots is encouraged as they substantially disrupt the continuity of the street wall traditionally found in commercial areas.

6.3.3 PUBLIC ARTWORK

Well-designed and executed public art has the potential to enhance the streetscape and share an important story or concept.

Public art is an investment in the cultural capital of a community and supports aesthetics, tourism, and community pride. Where appropriately planned for, public art can enhance the cultural identity of a community and provide opportunities for interpreting the history and character of the area through a variety of mediums that complement the historic building stock of an area. Public art can take on a variety of forms, from the reinterpretation of functional features of a streetscape such as bicycle racks to the design of a gateway icon or painting of a mural. To achieve maximum effectiveness, public art should in all cases be sensitively integrated into the fabric of the community so as to enhance rather than detract from or diminish the inherent qualities of the historic district.

Objective. Provide opportunities for public art that appropriately enhances the aesthetic qualities of Danville's commercial corridors.

Guidelines for Public Artwork

A. Select locations for public artwork in consideration of the surrounding context.

- For free-standing public art, consider naturally iconic locations such as gateways, civic facilities, and public open spaces.
- Treat free-standing public art as integral components of the landscape designed to complement the context of the area and surrounding buildings. Art that is visually jarring in the context of the urban setting is not appropriate. For example, placing a large sculpture in front of a commercial building is not appropriate given the limited width of the sidewalk right-of-way..
- Locate murals on side or rear elevations. Murals are not appropriate on the primary façade of a building. Temporary storefront murals are permitted on a case-by-case basis.
- Locate murals on buildings that have historically been painted. Painting buildings that were not historically painted is not permitted; however, locating a mural on an unpainted, non-contributing building may be acceptable at the discretion of the AHB.
- Murals on removable materials such as plywood are encouraged. Select framing that allows water to weep between the mural surface and the wall. Anchor framing through mortar joints not the masonry face of a building.
- Consider that murals that face direct sunlight will fade and peel quicker.
- Murals in heavily trafficked areas may be subject to smog, dirt, and chemicals that can alter original colors.

MURALS IN THE DISTRICT

Murals should be viewed as long-term propositions that may require maintenance and upkeep. In promoting high-quality, durable design in the historic overlay district, murals should not be undertaken without a demonstrated maintenance plan.

The following should be provided to the AHB for review when proposing a mural:

- Proposed idea or theme as a sketch or rendering
- Photograph of the site location
- Photographs of adjacent areas
- Letter from the property owner indicating approval for the installation
- Maintenance plan for the designated life of the mural

B. Employ design choices that are compatible with the fabric of the district.

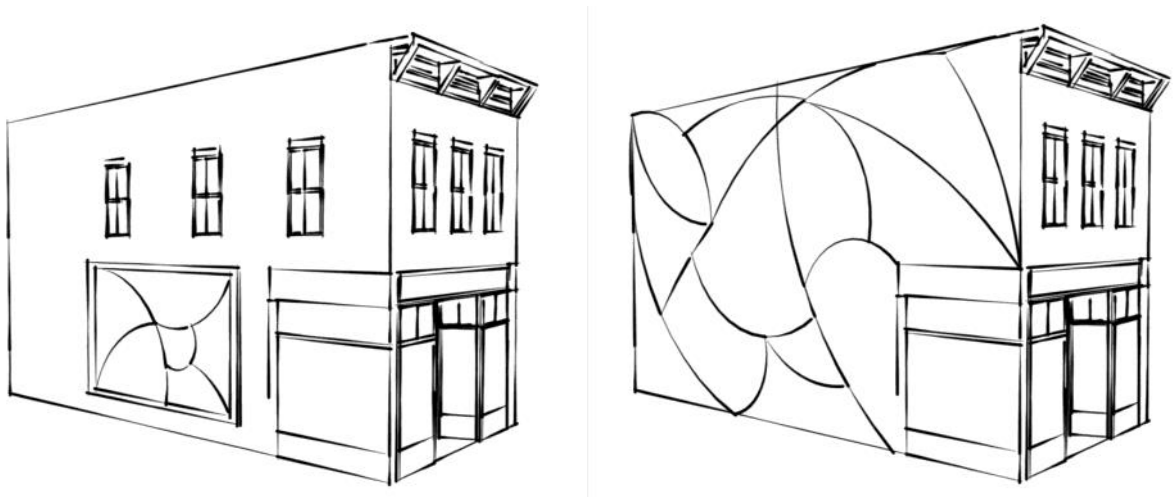
- Design and locate art so that it does not impair the ability to interpret the historic character of a building or the overall area.
- Locate art so that it does not obscure or cause damage to character-defining features of a building.
- Utilize high-quality materials that promote the district as an area of high-quality design. For example, murals should use only exterior grade paints and surfaces should be properly prepared and sealed.
- Engage designs that are unique to Danville. Designs that relate to the heritage and character of the community are encouraged.
- Scale murals to the property on which they are located.
- Luminescent and reflective paints and finishes are not appropriate.
- Maintain public artwork in good condition. Before painting, clean surfaces to provide a consistent bond. Provide protective anti-graffiti coatings.

C. Maintain distinctions between public art and signage.

- Content—particularly for murals—should not depict a commercial product name, service name, business name, symbolic logo, or other such information that could perceivably be construed as endorsement of a particular entity, service, or product.
- Incorporate sponsor and artist names as discreet elements of the design.
- Temporary murals or public works of art that are seasonal or related to specific events will be reviewed by the AHB on a case-by-case basis..

ART VS. ADVERTISING

Content distinguishes art from signage. While signs specifically advertise a business, product, or service, artwork such as murals are designed to be solely artistic in nature. Artwork in the historic overlay district cannot include trademarks, service marks, or other markings, patterns, or colors readily identifiable with a business, product, or service. The presence of any such element will necessitate review of the feature as a sign rather than public artwork.



Murals can be painted directly on a building or affixed to a substrate such as plywood and then secured to a building. Murals are best prepared on uninterrupted surfaces. As such, for elevations that have window openings, installing murals on plywood is the most appropriate design choice (left). For side elevations with no fenestration (right), painting directly on the building (when dealing with a historically painted surface) provides an appropriate option.

6.4 ADDITIONS AND NEW CONSTRUCTION

6.4.1 ADDITIONS TO EXISTING COMMERCIAL BUILDINGS

While rarer than in residential areas, additions are occasionally necessary in commercial areas in order to improve the functionality of a building. In such cases, it is important to make sure that an addition is truly necessary and that the same functionality cannot be achieved by alteration of interior spaces. Where additions are determined necessary, the same general considerations that apply for residential buildings are also applicable for commercial buildings. Additions should be designed to respect the character of the individual site, neighboring properties, and the streetscape as a cohesive unit.

Objective. Employ additions that are carefully designed to relate to the area in which they are located.

Guidelines for Additions to Existing Commercial Buildings

A. Locate additions with respect to the historic right-of-way and the orientation of the primary building.

- In commercial areas, additions are frequently limited to the rear of a lot by nature of the original building constructed to the lot lines. In instances where a vacant lot along a side elevation may provide an opportunity for an addition, the rear of a property is still the most appropriate place as it allows for addressing functional needs without significantly impacting the street wall or character-defining features of the primary façade.
- Rooftop additions that increase the floor height of a building are not appropriate in the context of Danville's historic district.

B. Construct additions in a way that protects features of the primary building.

- Locate additions in consideration of a building's character-defining features.
- Attach additions in a way that requires the least impact to or loss of historic fabric or features.
- Attach additions so that the design is reversible.

C. Design additions to be compatible with the character and materiality of the primary building but differentiated as a product of its own time.

- Design additions that are compatible with the scale and massing of the primary building. Design additions so that they are subordinate to the primary building. They should have a smaller footprint and be of equal or less height than the primary mass. Additions that require changes to the original roof form are not appropriate.
- Large unbroken expanses of wall surface on primary or visible secondary elevations are out of character with the history of the district and are not appropriate.
- Select finishes that compatible with the primary building in scale, profile, color, and texture.
- Employ fenestration (window and door opening) patterns in proportion and scale with the primary building. Exact replication is neither necessary nor appropriate. Modern interpretations of historic precedents are encouraged.
- Simple detailing is most appropriate. Overlay ornate additions and those that simply replicate the character of the primary building are not appropriate.

6.4.2 NEW CONSTRUCTION

Over time, historic commercial corridors may witness new construction in response to infill of historically vacant lots or lots made available as a result of the loss of existing buildings due to fire, weather events, or demolition. New construction in the boundaries of the historic overlay district can have a substantial impact on the character and feeling of the district if not appropriately planned for and designed. Where new construction is engaged, it should be designed in a way that respects historical precedents of building placement, massing, articulation, and scale, the combination of which is important to maintaining the cohesive feeling of Danville's commercial areas. Beyond adhering to general design principles, new construction should be compatible with but not replicate specific architectural trends or features historically found in the district. New construction should be recognizable as a new element of the area that employs creative design solutions to achieve compatibility, whether through new forms or reinterpretation of historic commercial building palettes. It should enhance and contribute to the district's qualities rather than compete with them.

Objective. Encourage high-quality new construction that respects historical precedents of the community.

Guidelines for New Construction

A. Design new buildings so that their placement, orientation, scale, and massing reflect historical precedents in the historic overlay district.

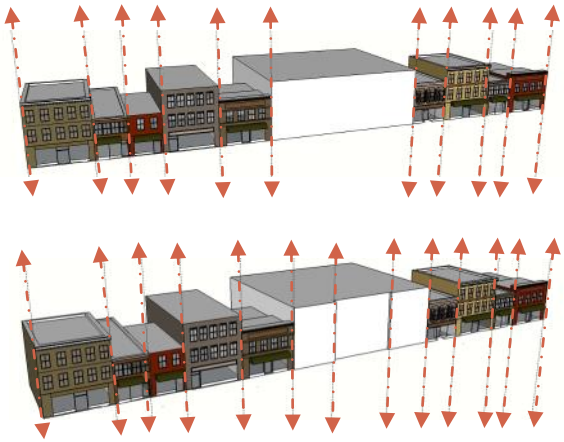
- Design new construction to respect the existing organization of space along the street edge. Locate buildings so that they fall within established patterns to maintain the pedestrian-oriented nature of the commercial core.
- Employ a building setback that falls within the range of adjacent buildings, with either a recessed entry or flush street level. Design the primary façade to span the entire width of the lot.
- Design new construction to be compatible with the rhythm of the block face.
- Design new construction to be compatible with the range of heights and widths traditionally found in the immediate vicinity. In general, forms and massing for all commercial buildings should relate to the street and pedestrian.
- Design new construction to be compatible in directional expression—either vertical or horizontal emphasis—with historical precedents.
- Employ (or give the impression of) floor-to-ceiling heights that are compatible with historical precedents. First floors were historically taller than upper floors.
- Employ storefronts that are compatible with the scale and proportion of historic storefronts and ratios of transparency. Contemporary interpretations of traditional storefronts are appropriate.

New commercial construction should follow established precedents of setback and maintain the historic street wall of the streetscape.

Design new construction to fall within the range of average heights of buildings on the same block.

B. Articulate primary façades (and highly-visible secondary elevations for corner properties) so as to reinforce the traditional character of the streetscape.

- Employ designs that generally conform to the three-part arrangement of traditional commercial buildings.
- Designs that echo or reinterpret historic precedents are encouraged. Replication of historic designs is not appropriate as it creates a false sense of history.
- Incorporate fenestration patterns compatible with those on the same and adjacent blocks. Blank walls and singular openings on prominent elevations are not historically appropriate.
- Reduce or break up the street wall of large structures by dividing the primary façade into distinct bays that are compatible with the width and scale of traditional pedestrian-oriented commercial architecture. Changes in façade materials, window designs, and architectural treatments are techniques that are appropriate for distinguishing large areas.
- Locate main entrances in areas that fall within the range of expectations for pedestrian-oriented commercial buildings.
- Design first floors to encourage pedestrian interaction through incorporation of storefronts, awnings, and pedestrian-scaled details.
- Design upper-story window openings and cornices to be compatible with the range of adjacent buildings. Employ windows that are oriented vertically.



Large undivided street façades are not generally appropriate on blocks defined by smaller masses. If constructing a large building on such a block, articulate or divide the street face by using slight variations in setbacks, material treatment, or decorative features to maintain compatibility.

C. Employ materials that are compatible with historic precedents.

- Select high-quality, durable materials.
- Select materials that convey a sense of scale compatible with historic precedents.
- Articulating primary façades through a mixture of materials is appropriate and encouraged. Large, uninterrupted expanses of materials are not appropriate.
- Where traditional storefront compositions are employed, metal framing is the most appropriate means of interpreting historic wood framing.
- Select finishes that are compatible with the historic district. Muted background colors with one or two accents are encouraged. Unfinished and reflective materials are not appropriate.

7

RELOCATION AND DEMOLITION

MOVING HISTORIC BUILDINGS

DEMOLITION

7.1 RELOCATION AND DEMOLITION

7.1.1 MOVING HISTORIC BUILDINGS

The location and setting of a historic building is important to its character and buildings should be preserved in their original location. Relocation of a building is not only a complicated and expensive process but it also disrupts the fabric of the community and significantly alters the streetscape. Only under specific circumstances where relocating a building is the only means to avoid demolition of a significant property should moving a historic building be considered.

Objective. Avoid relocation unless there are no other options for a building's survival.

Guidelines for Moving Historic Buildings

A. Consider all appropriate alternatives prior to moving a building.

- Evaluate potential adaptive reuse strategies or opportunities to sell a property to a sensitive buyer.
- Relocating a building due to proposed demolition when there are no subsequent plans for reconstruction on that site is strongly discouraged. Relocating a building should not be used to create vacant lots.

B. Minimize the impacts of relocation on the existing and new site.

- Document the building in its original location prior to relocation.
- Relocated buildings should not be moved to a historic area unless there are no other appropriate alternatives as this can convey a false sense of history.
- The relocation site must not require the demolition of another historic building.

RELOCATION CONSIDERATIONS

The AHB may consider the following questions before approving relocation of a historic building:

- What are the threats facing the building?
- Have other options been considered for the building?
- How will the significance of the building be impacted by the move?
- Is the building's condition stable enough to support a move?
- What are the plans for the site after the building is moved?
- Will relocation negatively impact the setting of the new site?

- Select a new site where the relocated building will be compatible with the style, period, design, and scale of the architecture in the area.
- Protect adjacent buildings at the old and new site from inadvertent damage.
- Protect significant site features.

C. In rare instances where moving a historic building is approved, the following steps must be undertaken.

- Retain as much of the original building as possible.
- Take care in dismantling elements for the move. Label all parts before dismantling.
- Make a careful photographic (and ideally graphic) record of the building prior to the move.
- Select a new site that shares many characteristics with the original or historic site.
- Maintain the original or existing orientation of the building.
- Maintain the original elevation (same height above ground) of the building.

7.1.2 DEMOLITION

Demolition of a historic building is an irreversible step and must be carefully deliberated. Once destroyed, a historic building can never be replaced. Every alternative should be evaluated prior to demolition and property owners are encouraged to work with the AHB, Codes Enforcement, Kentucky Heritage Council, Heart of Danville, and other local partners to come up with alternatives before pursuing demolition.

Objective. Limit demolition in the historic overlay district.

Guidelines for Demolition

A. Carefully consider alternatives to demolition of historic buildings.

- Pursue adaptive reuse strategies or sale of the property to another entity.
- Consider stabilization and mothballing of the building until a new use can be provided.

B. The following conditions will be considered before approval for demolition:

- Public safety and welfare needs.
- Economic hardship that has been demonstrated, proven, and accepted by the AHB.

DEMOLITION CONSIDERATIONS

The AHB will give careful thought to the following questions when reviewing proposed demolitions:

- What is the architectural and historical significance of the building?
- Is the building structurally sound?
- Could another site serve the desired purpose of the site equally well?
- Could the building be adapted to meet the owner's needs?
- Is the new purpose of the site compatible with the district?
- Could the property be sold to someone willing to use the existing building?
- Could the building be moved to another site?
- Will the demolition adversely affect other historic buildings in the district or the character of the district?

- Structural instability or deterioration of a property demonstrated through a report by a certified structural engineer or registered architect. Such a report must detail clearly the property's physical condition, reasons why rehabilitation is not feasible, and cost estimates for rehabilitation versus demolition. In addition to this report there should be a separate report that details future actions on the site.
- The presence or lack thereof of original architectural integrity (not as a result of neglect or abandonment) and contribution to the character of the district.
- The establishment of a permanent record of the site which must be created prior to demolition. The record includes photographs and other documents such as drawings that describe the character and special features of the building. The AHB will determine on a case-by-case basis the precise documentation required and whether another entity should be responsible for producing the record.
- Working with the AHB to identify salvageable materials and potential buyers or recipients of salvaged materials. The removal of all salvageable materials is encouraged and may be required depending on the building's significance.
- The process whereby a property has been allowed to fall into a state of disrepair, which leads to a state of serious deterioration, may call for intervention by the AHB, City of Danville Office of Codes Enforcement, or the Danville City Commission.

APPENDIX A. FREQUENTLY ASKED QUESTIONS

WHAT IS THE AHB?

The Architectural Heritage Board (AHB) is a city functioning committee, operating under City of Danville Ordinance No. 1479. Members are appointed by the Mayor and approved by the City Commission. Terms are for three years. AHB meetings are public and everyone is welcome to attend.

DOES MY PROJECT REQUIRE DESIGN REVIEW?

If you are proposing changes (beyond routine maintenance) that affect the exterior appearance of your property and it is located in Danville's historic overlay district, then yes. You must receive a Certificate of Appropriateness before you begin work.

If you are completing routine maintenance or interior work, you do not need to go through the design review process.

WHEN SHOULD I BEGIN THE PROCESS?

Early coordination with Codes staff is recommended to avoid unnecessary delays and expenditures of time, money, and energy. It is recommended that you begin the process at least a month prior to the date that you wish to start work on your project.

HOW DO I BEGIN THE REVIEW PROCESS?

Contacting Codes staff, which serves as the liaison to the AHB, is a good place to start. Staff can be reached at 859.936.6840 and can assist you with beginning the review process, verifying project review requirements, and obtaining copies of application materials.

HOW LONG DOES THE PROCESS TAKE?

The timeline for design review depends on the nature of the project but planning at least a month for design review is recommended. For minor projects that meet the design guidelines, staff can administratively approve a project, which means that the applicant does not need to go before the AHB. For all other projects that require review by the board, the design review process is guided by a set monthly calendar that allows for consistent review and meeting timelines. Early coordination and making sure that you submit all necessary application materials are the best ways to ensure that the process does not slow down unnecessarily.

DO I NEED A PROFESSIONAL CONTRACTOR?

You are not required to hire an architect, engineer, or other contractor for your project. That said, complex projects that require the submission of scaled drawings or renderings typically benefit from the services of a professional. Contractors can also help you identify potential opportunities and design strategies that may not readily be apparent.

AM I COVERED WITH PLANNING AND ZONING?

Projects approved by the AHB will receive a Certificate of Appropriateness but this is just one step. Planning and zoning regulations are separate from the design review process and you should consult with their office to make sure that all requirements are met. It is the applicant's responsibility to ensure that all relevant permits and approvals have been obtained prior to beginning work.

WHEN CAN I BEGIN MY PROJECT?

For projects in the historic overlay district that affect the exterior appearance of a property, you may begin your project upon receiving a Certificate of Appropriateness and obtaining any required building permits or other approvals from planning and zoning.

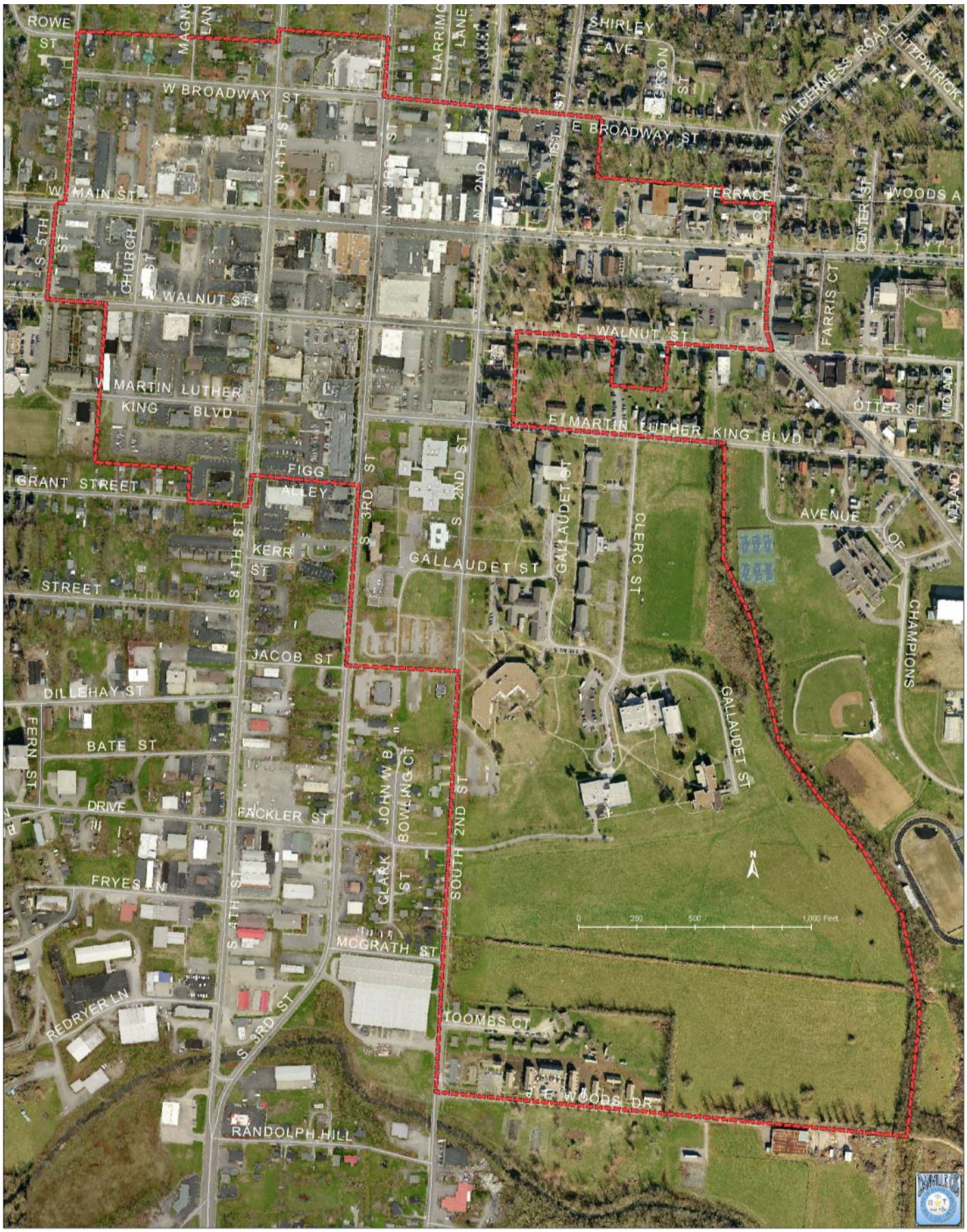
AM I REQUIRED TO RESTORE MY PROPERTY?

No, the design guidelines do not require a property owner to restore a property to its original condition nor do they dictate that property owners must do unplanned work.

WHAT IF THERE IS AN EMERGENCY?

If a project requires an emergency repair or stabilization due to uncontrollable events such as a fire, tree collapse, or severe weather, an emergency permit can be issued without project review by the AHB. You should notify Codes staff as soon as possible when there is an emergency condition warranting immediate action.

APPENDIX B. HISTORIC OVERLAY DISTRICT MAP



APPENDIX C. GLOSSARY

ADDITION	New construction attached to an existing structure.
ALTERATION	Any construction, replacement, or change to the exterior of a building that is visible from the public right-of-way.
APPROPRIATE	Meaning especially suitable, compatible, or fitting. Changes to historic properties are evaluated for "appropriateness" during the design review process.
APPURTENANCES	The visible, functional objects accessory to and part of buildings.
ARCH	A curved or pointed opening in a wall, usually masonry, supported at either end by piers or pillars and spanning a passageway or open area such as a door or window.
ARCHITECTURAL FEATURE	A prominent or significant part of a building, structure, or site.
ARCHITRAVE	Lowest of the three main parts of the entablature. It sits directly on the capital of a column.
ASPHALT SHINGLE	A composition shingle with an asphalt-impregnated felt base, surfaced with mineral granules.
AWNING	A roof-like cover that projects from a building and is designed to protect from weather.
BALUSTER	Vertical member under a railing. It fills the opening between a handrail and the stair or floor.
BALUSTRADE	The entire railing system comprised of a series of balusters connected on top by a handrail.
BARGEBOARD	A decorative, carved board attached to the projecting edge of the rafters under a gable roof.
BAY	Repetitive divisions into which a building is divided.
BAY WINDOW	A window that projects from the plane of the wall.
BEAM	Horizontal structural member designed to support loads.
BONDING PATTERN	Repeating arrangement of masonry (such as brick or stone) into various patterns.
BRACKET	Projecting support member found under eaves or other overhangs. May be only decorative or may be used to support weight.
BUILDING	Any structure designed or constructed for residential, commercial, industrial, agricultural, or other use.
CAPILLARY ACTION	Pulling of water through a small opening or fibrous material by the adhesive force between the water and the material.
CAPITAL	The upper, decorated portion of a column or pilaster.
CASEMENT WINDOW	A window that is hinged on one vertical edge.
CAST IRON	Iron/carbon alloy that is poured as a hot liquid into molds to give it form. It can easily be cast into almost any shape, but it is too hard and brittle to be shaped by hammering.
CAULKING	Method of filling with an elastic compound all of the small crevices, holes, and joints between different materials that cannot be sealed by any other method.

CAUSTIC	Capable of burning, dissolving, or eating away by chemical action.
CEMENT	Any material or mixture of materials (such as clay and limestone) that is allowed to harden in place. Cement is often combined with an aggregate (such as sand or gravel) to form concrete.
CERTIFICATE OF APPROPRIATENESS	The permit issued by the Architectural Heritage Board that gives its approval for work to be done in the historic overlay district.
CERTIFIED LOCAL GOVERNMENT	A government meeting the requirements for historic preservation planning of the National Park Service and Kentucky Heritage Council.
CHAMFER	A beveled edge on the corner of a porch post.
CHARACTER	The qualities of a place that distinguish it from similar places.
CHIMNEY	A vertical shaft of masonry that encloses a flue designed to remove combustion products.
CLADDING	Exterior, non-structural finish material on a building.
CLAPBOARD	Siding consisting of overlapping, narrow horizontal boards, usually thicker at one edge.
CLASSICAL	Pertaining to the architecture of Greece and Rome or to the styles inspired by this architecture.
COLUMN	Pillar that may be square, truncated, patterned, or circular and serves as a support for something resting on its top.
COMPATIBILITY	Harmony in the appearance of two or more external design features in the same vicinity.
COMPONENT	Part of a building, site, or structure.
CONCRETE	Mixture of sand, gravel, crushed rock, or other aggregate held together by a paste of cement and water. When hardened, concrete has great structural strength.
CONFIGURATION	The arrangement of components on a building, which help to inform its character.
CONSTRUCTION	The act of placing an addition on an existing structure or the erection of a new principal or accessory structure on a lot or property.
CONTEMPORARY	Marked by characteristics of the current period. Distinguished from "historic" by characteristics that illustrate that an element, component, structure, or site feature is constructed at the present time rather than some period of the past.
CONTEXT	The setting in which a historic element, site, structure, or district exists.
COPING	A cap or covering to a wall, either flat or sloping, which sheds water.
CORBEL	A piece of stone jutting out of a wall as a decorative feature or to carry weight.
CORNERBOARD	A vertical strip of wood placed at the corners of a frame building.
CORNICE	Projecting molding along the top of a building or wall. It is the upper section of an entablature.
CRESTING	Decorative work running along the ridge of a roof.
CUPOLA	Small structure built on top of a roof, originally providing ventilation.

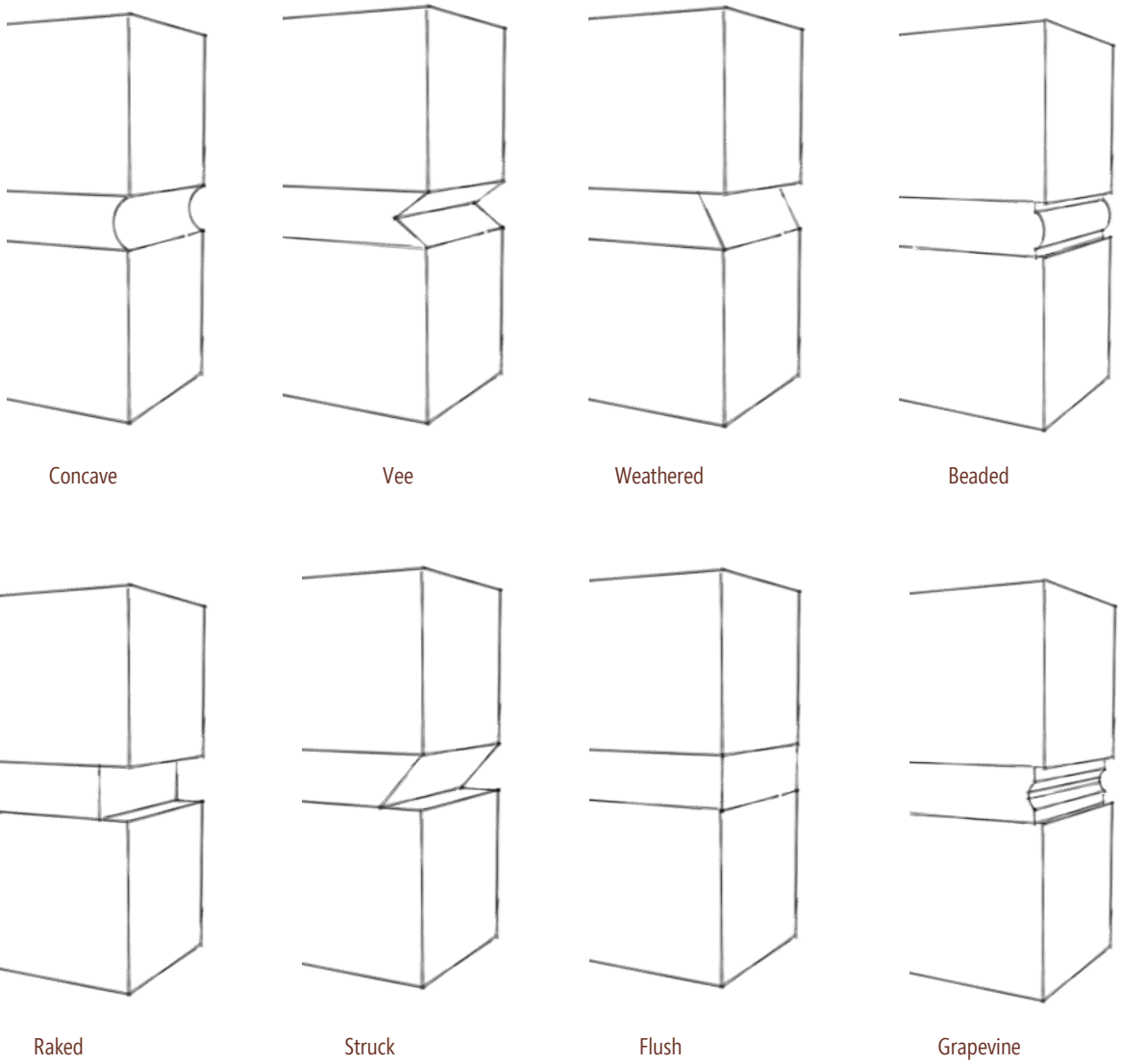
DEMOLITION	Any process that destroys in part or in whole a portion of a building or feature.
DORMER	Vertical window projecting from the slope of a roof, usually with its own roof.
DOUBLE-HUNG WINDOW	A window composed of two movable sashes set one above the other.
EAVE	Lower part of a roof that overhangs a wall.
EFFLORESCENCE	Water-soluble salts that leach from masonry by capillary action and settle on the surface by evaporation as a white, powdery substance.
ELEVATION	View of a vertical face of a building.
ENTABLATURE	Horizontal construction above a classical column or set of columns.
FAÇADE	Front or face of a building. The main view of a building.
FANLIGHT	Semicircular or fan-shaped window set above a door or window.
FENESTRATION	The arrangement of window and door openings on a building.
FIBER CEMENT SIDING	A lightweight material that is manufactured to simulate wood products. Resistant to rot, termites, fire, and dimensionally stable.
FIBERGLASS SHINGLE	A composition shingle with a fiberglass base, surfaced with colored ceramic granules.
FIXED WINDOW	A non-operable framed window.
FLASHING	Thin, continuous sheet of metal, plastic, or waterproof paper used to prevent water passing through a joint in a wall, roof, or chimney.
FRIEZE	Middle part of the entablature between the cornice and architrave. It is often decorated.
GABLE	Triangular end of a wall under a roof, formed by two sloping sides.
GLAZING	Fitting glass into windows or doors.
GUTTERS	A horizontal trough located near the bottom edge of a roof slope to collect rainwater.
HIP	A roof with four sloped sides.
INFILL	Buildings that have been designed and built to replace missing structures or buildings so they fill gaps in the streetscape.
IN KIND	Staying with the same material or items used originally.
JOINT	Junction at which two surfaces meet.
LANDSCAPE	Site features including topography, transportation patterns, and vegetation.
LIGHT	A glass pane in a window or door.
LIME	Calcium oxide, which comes from burning limestone.
LINTEL	Horizontal structural member that supports a load over an opening.
MASSING	Physical volume or bulk of a building, and the building's arrangement and organization in relation to the physical site and other buildings.

MOLDING	A linear decorative element.
MORTAR	Substance used in bricklaying to join masonry units.
MULLION	The vertical bar between coupled windows or multiple windows.
MUNTIN	Strips separating panes of glass in a window sash.
NEWEL POST	A post supporting one end of a handrail at a flight of stairs.
OBSCURED	Covered or hidden from view.
ORIEL WINDOW	A bay window located above the first floor level supported by brackets or corbels.
PANE	A single piece of window glass.
PARAPET	A low wall that rises above a roof line, terrace, or porch.
PATINA	Mellowing of age on any material due to exposure to the elements.
PEDIMENT	Triangular part of a gabled roof often used as a crowning element above doors or windows.
PIER	A square masonry or concrete support for a building or porch.
PILASTER	Flattened column attached to a wall for decoration.
PITCH	Slope of a roof.
PLANT MATERIALS	Trees, shrubs, vines, groundcover, grass, perennials, annuals, and bulbs.
POINTING	The process of removing deteriorated mortar and replacing it with new mortar.
PRESERVATION	Retaining the historic integrity of a building, site, or structure.
PRESSED TIN	Thin sheets of tin molded into decorative designs and used to cover interior walls and ceilings. Pressed tin is sometimes used on exteriors in protected locations.
PRIMERS	First coatings that prepare the surface to accept other coatings such as paint.
PROPORTION	Balanced relationship of parts of a building, landscape, structure, or site.
RAFTER TAIL	The exposed portion of a rafter that overhangs an exterior wall.
RAIL	When referring to a window, the horizontal members that meet in the center of two sashes.
RAILING	Top member of a balustrade.
RECONSTRUCTION	Reproducing by new construction the exact form and detail of a vanished structure in total or in part.
REHABILITATION	The process of repairing a building to sound condition with minimal changes to original building fabric, allowing for contemporary use while preserving significant historical and/or architectural features.
REMOVAL	A relocation of a structure to another position on the same site or another site.

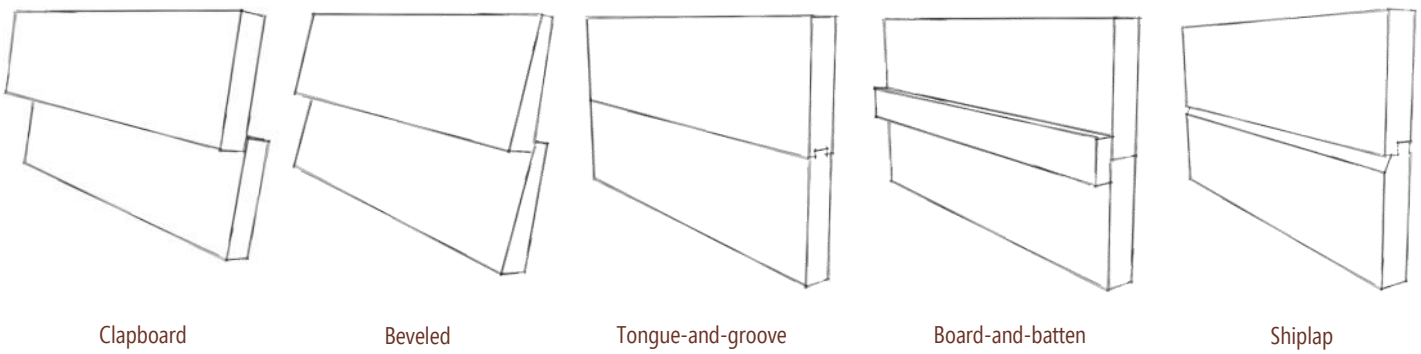
RESTORATION	To return a building, structure, or site to its original condition.
RHYTHM	Sense of movement created by the regular recurrence of elements across the face of a building, as in the spacing of doors and windows.
RIDGE	The top horizontal member of a roof where sloping surfaces meet.
ROOF	The part of the structure which covers and protects it from weather, together with decorative elements such as cresting, coverings, chimneys, and other elements.
ROOF COVERINGS	Materials used to cover the roof, such as asphalt shingles, concrete or terra cotta tiles, slate, or others.
SASH	The framework into which window panes are set.
SCALE	Absolute height and width in relation or proportion to neighboring buildings.
SCREENING	Use of vegetation or fencing to conceal an area from view.
SETBACK	Distance from the front of any part of a building to the street right-of-way.
SETTING	The time, period, and physical environment of a particular place.
SHADOWLINE	Markings left from an original element that has been removed.
SHED ROOF	A roof that is pitched in a single direction.
SHINGLE	Thin piece of wood, slate, or metal used in overlapping rows to form the surface of an exterior wall or roof. They may be laid in patterns (imbricated).
SIDELIGHT	Narrow, vertical windows on each side of a door.
SIDING	Exterior wall covering.
SILL	A horizontal member at the bottom of a window.
SIMULATED DIVIDED LIGHT WINDOW	A window in which a single, full-length piece glass is set behind affixed muntins to simulate a true divided light window.
SLIDING WINDOW	Overlapping horizontally sliding sashes.
SOFFIT	The underside of a roof overhang.
STREETSCAPE	The characteristics of the street and features along it, as well as their arrangement and relationship to one another.
STUCCO	Plaster or cement applied to exterior walls. It can be decoratively textured.
TERNEPLATE	Metalplate that must be painted, or otherwise will corrode. Placing terneplate next to copper or aluminum will also cause corrosion.
TERRA COTTA	Fine-grained, fired clay product used as exterior building ornamentation or as roofing tiles.
TOOLING	Finishing of a mortar joint by pressing and compacting it to create a particular profile.
TRANSOM	Small window or series of panes above a door.

TRELLIS	Latticework as an outdoor screen.
TRUE DIVIDED LIGHT	A window in which the glass is installed as individual small panes.
TURNED WOODWORK	Woodwork shaped on a lathe.
TURRET	A small, slender tower.
VAPOR PERMEABLE	Coatings that allow materials to breathe. They allow for an adequate amount of moisture and air to pass through them.
WATER SEALANT	Coatings and sealers that keep out a significant amount of moisture.
WEATHERBOARD	Wood siding for the exterior covering of a frame building.
WEATHERSTRIPPING	A narrow, compressible band used between the edge of a window or door and the opening to seal against water and air penetration.
WINDOW	A glazed opening in a wall that provides an interior space with natural light and ventilation.
WINDOW HOOD	Protective and sometimes decorative cover found over doors and windows.
WROUGHT IRON	Almost pure iron that is soft and bendable, and can be forged or bent into many shapes.

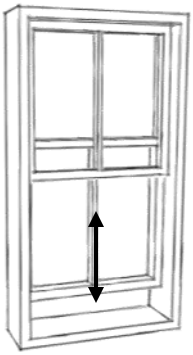
COMMON MORTAR JOINTS



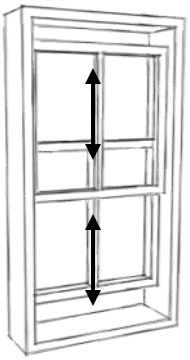
COMMON SIDING PROFILES



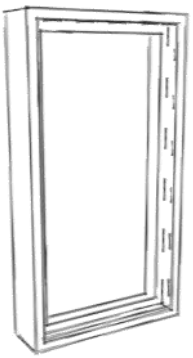
COMMON WINDOW TYPES



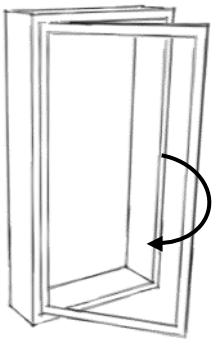
Single-hung



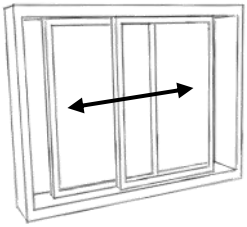
Double-hung



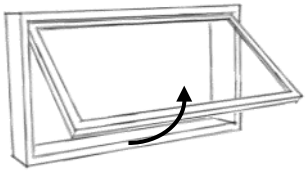
Fixed



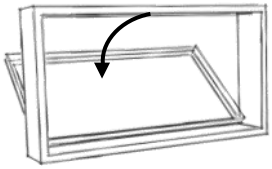
Casement



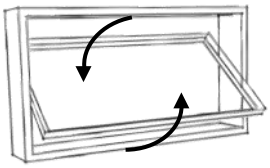
Sliding



Awning



Hopper



Pivot

APPENDIX D. DESIGN REVIEW REQUIREMENTS

The following table provides a summary of commonly proposed projects in the historic overlay district and the level of design review required for each. This table is not intended to address every project that may be proposed. Questions regarding specific projects and the applicability of the design guidelines and review requirements should be directed to Codes Enforcement staff.

PROPOSED PROJECT TYPE	ROUTINE MAINTENANCE (NO REVIEW REQUIRED)	STAFF APPROVAL	AHB REVIEW
RESIDENTIAL (STREET ELEVATION ONLY) AND COMMERCIAL BUILDINGS			
ARCHITECTURAL DETAILS			
Repair with no change in materials or design	X		
Replacement of existing features with in-kind materials and design or if not visible from the public right-of-way		X	
Replacement of existing features with new materials and/or design, addition of new features, or removal of existing features visible from the right-of-way			X
AWNINGS			
Repair of existing features with no change in materials or design	X		
Replacement of existing awning with a new awning that is consistent in scale, design, and material with existing features		X	
Replacement of existing awning with a new awning that is not consistent with the existing awning and installation of new awnings			X
CHIMNEYS			
Repair of existing features with no change in materials or design	X		
Replacement of existing features, construction of new features, or removal of existing features visible from the right-of-way			X
DOORS			
Repair of existing features with no change in materials or design; replacement of hardware	X		
Replacement of existing features with compatible design or materials		X	
Replacement of existing features with new design or incompatible materials, installation of new openings, or removal of existing openings			X

PROPOSED PROJECT TYPE	ROUTINE MAINTENANCE (NO REVIEW REQUIRED)	STAFF APPROVAL	AHB REVIEW
RESIDENTIAL (STREET ELEVATION ONLY) AND COMMERCIAL BUILDINGS			
DOORS			
Installation of storm doors that maintain appropriate visibility		X	
Installation of storm doors that are not compatible with traditional visibility			X
FOUNDATIONS			
Chemical treatments, tuckpointing of masonry, and alterations			X
GUTTER SYSTEMS			
Repair of existing features with no change in materials or design	X		
Covering over of built-in gutters with appropriate materials, no removal of features		X	
Installation of new gutters, removal of existing features, or replacement with new materials or design			X
MASONRY			
Chemical cleaning, tuckpointing, and alterations			X
PAINTING			
All painting, excluding unpainted masonry surfaces	X		
Painting of unpainted masonry surfaces			X
PORCHES			
Repair of existing features with no change in materials or design	X		
Replacement of existing features with a change in materials or design, removal of existing features, addition of new features, or enclosures			X
ROOFS			
Repair of existing roofs with no design or change in materials and replacement of existing roofs with no change in design or materials	X		
Replacement of existing roofs with a change in design or materials, including solar tiles that mimic traditional materials			X
Alteration of the roofline, roof shape, or alteration or removal of details			X

PROPOSED PROJECT TYPE	ROUTINE MAINTENANCE (NO REVIEW REQUIRED)	STAFF APPROVAL	AHB REVIEW
RESIDENTIAL (STREET ELEVATION ONLY) AND COMMERCIAL BUILDINGS			
SIDING			
Repair and replacement with no change in materials or design	X		
Replacement of deteriorated siding with fiber cement board		X	
Replacement of siding with a change in materials other than fiber cement board or a chance in design, dimensions, direction; installation of new siding; or removal of existing siding to expose underlying material			X
WINDOWS			
Repair of existing features with no change in materials, configuration or design	X		
Replacement of existing windows with no change in dimension, configuration, style, or materials		X	
Replacement of existing windows with an accepted alternative material		X	
Replacement of existing windows with other materials, a change in character or style, installation of new window openings, or removal of existing openings			X
ADDITIONS			
Construction of an addition in the commercial area			X
Construction of an addition on a street-fronting face in the residential area			X
NEW CONSTRUCTION			
New construction in residential or commercial areas			X
SIGNAGE			
Replacement of existing signage with new signage that replicates the original sign		X	
Installation of all new signs or replacement of signs with new designs, materials, or configurations			X
ARTWORK			
Installation of all public art and murals			X
DEMOLITION AND RELOCATION			
All demolition and relocation			X

APPENDIX E. NEW CONSTRUCTION

The following chart provides a breakdown of common issues to be considered when determining the appropriateness of new construction in the historic overlay district. This chart is for reference only to facilitate discussions when considering new construction. Being able to say "yes" to each element does not guarantee the appropriateness of construction.

FEATURE	YES	NO
SITE		
Are walkways and driveways compatible with the area?		
Area materials and finishes of hardscape elements compatible with the area?		
Does the construction protect and retain mature trees (if present) on the site?		
Are the locations of fences and walls compatible with the area?		
Are fence and wall designs of compatible size, scale, and materials?		
Are locations of mechanical equipment, site utilities, and access features appropriate and screened as needed?		
Are outbuildings located in appropriate areas and scaled appropriately?		
Are all applicable code and zoning requirements met?		
BUILDING PLACEMENT AND MASSING		
Is the building setback compatible with the area?		
Is the primary entry oriented to the street?		
Is lot coverage and spacing compatible with the area?		
Is the massing of the building compatible with the area?		
Is the complexity of the building compatible with the area?		
Are the width and height compatible with the area?		
Area all applicable code and zoning requirements met?		
CHARACTER AND INDIVIDUAL FEATURES		
Are materials compatible with the character of the area?		
Does the building use a visually compatible contemporary design?		
Is the primary façade appropriately articulated and distinguished?		
Is the roof shape, pitch, and detailing (materials, dormers, etc.) compatible?		
Are windows and doors compatible in scale, spacing and proportions?		
Are window and door styles compatible with the area?		
Do windows and doors have vertical emphasis?		
Are entries, porches, or storefronts located appropriately?		
Are entries, porches, or storefronts compatible with the area?		

APPENDIX F. ADDITIONAL RESOURCES

CITY OF DANVILLE

Codes Enforcement: http://www.danvilleky.org/index.aspx?nid=93

Architectural Heritage Board: http://www.danvilleky.org/index.aspx?NID=187

Public Works: http://www.danvilleky.org/index.aspx?nid=155

ORGANIZATIONS

Kentucky Heritage Council: http://heritage.ky.gov/

Preservation Kentucky: http://www.preservationkentucky.org/home.php

Heart of Danville: http://www.downtowndanville.com/

Boyle Landmark Trust: http://boylelandmarktrust.org/

Danville-Boyle Chamber of Commerce: http://www.danvilleboylechamber.com/about-us

National Trust for Historic Preservation: http://www.preservationnation.org/

NATIONAL PARK SERVICE PRESERVATION INFORMATION

National Park Service Technical Preservation Services: http://www2.cr.nps.gov/tps/index.htm

Secretary of the Interior's Standards: http://www.nps.gov/tps/standards.htm

Illustrated Guide for Rehabilitating Historic Buildings: http://www2.cr.nps.gov/tps/tax/rhb/index.htm

Illustrated Guidelines on Sustainability: http://www.nps.gov/tps/sustainability.htm

Preservation Briefs: http://www.nps.gov/tps/how-to-preserve/briefs.htm

Preservation Tech Notes: http://www.nps.gov/tps/how-to-preserve/tech-notes.htm

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APPENDIX G. CITY OF DANVILLE SIGN ORDINANCE

ORDINANCE NO. ___1804_____

AN ORDINANCE AMENDING CERTAIN PORTIONS OF ARTICLES 2 AND 13 OF THE "ZONING ORDINANCE, BOYLE COUNTY AND THE CITIES OF DANVILLE AND PERRYVILLE"

WHEREAS, heretofore the Zoning Ordinance for Boyle County and the Cities of Danville and Perryville, which was adopted by the City of Danville on October 18, 2004; and

WHEREAS, the Board of Commissioners deem it necessary and appropriate to amend and delete certain provisions of its existing ordinance pertaining Article 2, "Definitions and Relationship to Comprehensive Plan" and Article 13 regarding "Signs";

NOW, THEREFORE, BE IT ORDAINED BY THE BOARD OF COMMISSIONERS OF THE CITY OF DANVILLE, KENTUCKY, as follows:

SECTION ONE: Article 2, Section 2.1 of the Zoning Ordinance is hereby amended by deleting the definitions for "Sign, Abandoned", "Sign, Awning", "Sign, Projecting", "Sign, Temporary", "Sign, Wall", and "Sign, Window" and adding the following definitions:

A-FRAME or SANDWICH BOARD - A free- standing, movable sign, not secured or attached to the ground or any building or structure, composed of a sign panel and supporting structure or one or more panels which form both the structure and sign face, and which is intended to be placed in a sidewalk or pedestrian way. A-frame signs shall not include trailer signs with or without wheels affixed.

ANIMATION – The use of movement or some element thereof, to depict action or create a special effect or scene.

AWNING SIGN - A sign painted on or printed on, or attached flat against, the surface of an awning. As used in this Article, awning shall be defined as a shelter supported entirely from an exterior wall of a building consisting of cloth or other similar non-rigid material supported by a frame.

BANNER SIGN - A temporary sign made of cloth, plastic, or other soft material.

BLADE SIGN - A type of projecting sign mounted such that the face of the sign is perpendicular to the normal flow of traffic. Oriented to serve pedestrian traffic.

CANOPY SIGN - For the purpose of this document, a small sign attached to and suspended from the underside of a canopy or awning and having a clearance of not less than eight (8) feet.

CHANNEL LETTERS – Individual letters used in groups mounted to the wall of a building.

CONSTRUCTION SIGN - A temporary sign identifying the project name, the architect, engineer, contractor, financing company, material supplier, or others engaged in work on the construction site on which the sign is located. Leasing information, renderings and similar copy shall also be permitted.

DIMENSIONAL LETTERING – Signage with dimensional letters that are mounted individually by screws or pins. Pin letter signs are not internally illuminated.

DIRECTIONAL SIGN - A non-commercial sign of an instructional nature, such as "parking," "exit" or "entrance," displayed solely for the convenience of the public, no more than twenty-five percent (25%) of such sign being devoted to the name or logo of the property, business or profession on the site and containing no business advertising, or product trade name identification or listing of any product sold or offered on the premises.

DIRECTORY SIGN - A building or freestanding sign which lists the names of the occupants of a multiple occupancy building or site.

ELECTRONIC MESSAGE DISPLAY SIGN - An on-premise sign capable of displaying words, symbols, figures or images that can be electronically or mechanically changed by remote or automatic means.

FLASHING - A pattern of changing light illumination where the sign illumination alternates at an interval of 15 seconds or less between fully illuminated and fully non-illuminated for the purpose of drawing attention to the sign.

FOOT CANDLE (LUX) METER – A device used to measure the illuminance of a lit object.

FRAME EFFECT - A visual effect on an electronic message display applied to a single frame to transition from one message to the next.

FREE-STANDING SIGN - A sign, not attached to any building, and attached to the ground by poles, braces, or other means.

GOVERNMENT SIGN - A temporary or permanent sign erected by any government body for traffic direction. or for designation or direction to any school, hospital, park, historic site or other service, property or

facility; provided that such signs not contain business advertising of any kind.

IDENTIFICATION SIGN - A sign which establishes the identity of a building or building complex by name or symbol or combines name, street address, and/or management and has no direct advertising value.

MENU BOARD - A wall-mounted sign primarily designed for the display of menu items and prices.

MOBILE SIGN - A mobile sign is a sign that is affixed to a frame having wheels or is capable of being carried, or otherwise portable; does not have a permanent foundation; cannot withstand the stress and wind loads of the Building Code; and is designed to stand free from a building or other structure. Signs designed to be affixed to the surface of real estate shall be deemed free standing signs and not mobile signs, but the mere removal of wheels or temporary securing of a sign to the surface of real estate shall not prevent its being a mobile sign within this definition.

NONCONFORMING SIGNS – Any sign that was legally permitted at the time of its erection, but does not comply with the provision of this Ordinance.

OFF-PREMISE SIGN - A sign which directs attention to a business, product, service or activity generally conducted, sold or offered elsewhere than on the premises where such sign is located.

ON-PREMISE (BUSINESS) SIGN - A sign which directs attention to a business, profession, product, activity, or entertainment, sold or offered upon the premises where such sign is located, and may include information as for an identification sign.

PAINTED SIGN - Any sign which is applied with paint or similar substance directly to a wall or other surface. Any painted sign shall be subject to the regulations of the zone in which it is located.

POLITICAL SIGN - A temporary sign supporting the candidacy for office or urging action on any other matter on the ballot of a state, local or national election or referendum.

PROJECTING (BLADE) SIGN - A sign which is attached directly to a canopy or wall of a building and which extends horizontally outward from such canopy or wall more than twenty-four (24) inches.

REAL ESTATE SIGN - A temporary sign indicating only sale, lease or rental of property or buildings on which the sign is erected.

SECOND TIER DEVELOPMENT – A development that does not front on an arterial or collector street.

SIGN - Any writing, pictorial representation, form, emblem, trademark, flag, banner, decoration (including material used to differentiate the sign copy

from the back-ground) or any figure which is written, printed, projected, painted, constructed, or otherwise displayed upon or designed into a building, board, plate, canopy, awning, window, vehicle, or upon any object or device which by reason of its form, color, wording, symbol, design, illumination, motion or other characteristic is designed to attract attention to the subject thereof or is used as a means of identification, advertisement, announcement, or of illustrating products.

SIGN, ABANDONED – A sign and/or supporting structure which no longer identifies a business conducted or product sold on the premises; any advertising sign which no longer directs attention to a bona fide business conducted, product sold, or activity or campaign being conducted. A sign shall be deemed abandoned when the conditions described above have been in evidence for a period exceeding one hundred eighty (180) days. For the purposes of this definition, an advertising sign shall not be deemed abandoned solely because the sign has contained no copy for a period exceeding one hundred eighty (180) days.

TEMPORARY SIGN - Any sign or advertising display constructed of cloth, canvas, light fabric, cardboard, wallboard, plywood, or other light materials, with or without frames, and/or intended to be displayed for a limited period of time only.

WALL SIGN - A sign attached parallel to and extending not more than twenty-four (24) inches from the wall of the building; and includes painted, individual letter and cabinet signs, signs on a mansard, or on a parapet not exceeding six (6) feet in height; and provided the parapet extends on at least three sides of a building and signs erected on or against the side of a roof but not projecting above the roof line. No copy shall be permitted to be displayed on the sides of the sign which are perpendicular to the wall face.

UNDER-AWNING OR UNDER-CANOPY SIGN - A small sign, attached to and suspended from the underside of a canopy or awning and having a clearance of not less than eight (8) feet.

WINDOW SIGN - A sign which is painted on, or applied or attached to, the interior of a window or located within three (3) feet of the interior of a window, and which can be seen through the window from the exterior of the structure. Merchandise which is included in a window display shall not be included as a part of a window sign.

SECTION TWO: Article 13 of the Zoning Ordinance pertaining to “Signs” is hereby amended to read as follows:

13.1 PURPOSE

The purpose of this Article is to:

A. Protect each person's Constitutional right to freedom of speech;

B. Protect the public health, safety, convenience, comfort, and general welfare

13.2 INTENT

This Article regulates the time, place, and manner in which signs are displayed to achieve the following:

A. Protect property values and create a more attractive economic and business climate;

B. Enhance and protect the physical appearance of the community;

C. Preserve the scenic and natural beauty of designated areas;

D. Limit distractions and obstructions that may hinder vehicular and pedestrian safety;

E. Reduce hazards that may be caused by signs overhanging or projecting over the public rights-of-way in a potentially hazardous manner;

F. Provide more open space;

G. Curb the deterioration of the natural environment and enhance community development.

H. Enhance marketing abilities of business

13.3 EXEMPT SIGNS

The following signs shall be exempt on the basis that they implement a compelling ~~government~~ community interest in protecting and promoting the health, safety, and welfare of persons and property, and shall not require permits:

A. Temporary or permanent signs erected and maintained by a city, county, state, or federal government or official agency thereof for traffic direction or for direction to or identification of a government facility or event.

B. Any official sign of a governmental agency pertaining to the general health, safety, or welfare of the public, or any other sign required by law, ordinance or governmental regulation.

C. Historical markers and other signs of a similar purpose.

D. One (1) sign denoting the name and address of the occupants of the premises, not to exceed two (2) square feet in size, or in the case of a farm or estate ~~or residential community~~, not to exceed twenty (20) square feet.

~~E. Identification sign containing the names of various civic organizations.~~

E. Signs directing and guiding traffic and parking on private property, not exceeding two (2) square feet and bearing no advertising material. Two

(2) such signs are permitted per entrance or exit. Signs shall not be placed within the right-of-way of any street. Such signs may either be freestanding or wall, and may be used by businesses occupying the premises and may include the business name, address and logo.

EXCEPTION: signs directing and guiding traffic for hospitals (as defined in Article 2) may exceed the size and number provisions set forth herein, so long as the signs do not obstruct traffic views or constitute other similar traffic hazards.

F. One (1) business sign for a permitted home occupation; non-illuminated, not exceeding two (2) square feet in size and mounted flat against the principle building. (See Section 7.2.4 (E)).

G. Flags, emblems and insignias of national, state or local political subdivisions. Flags which are considered to be home flags that are placed to show spirit, pride, or some type of season or activity. (NOTE: pennants and streamers are not included in this subsection).

H. Beacons and searchlights for emergency health or safety purposes.

I. One (1) sign advertising the sale, lease, or rental of the premises upon which the sign is located. Such a sign shall not exceed ~~ten (10)~~ sixteen (16) square feet. ~~in size, except in all residential districts (GR, NCR, TND), where the size of the sign shall not be more than six (6) square feet.~~ Such signs shall not be subject to other temporary sign regulations set forth in this Ordinance ~~nor shall they require a sign or building permit~~.

J. An owner or agent of an existing, conforming sign may alter the content of the sign without obtaining a new sign permit, so long as the alterations do not materially alter the physical structure of the sign. Material alterations shall include any alterations that add more than one (1) foot in height to the originally permitted sign, more than one (1) square foot of area to the originally permitted sign face, and/or any alteration to the sign, sign structure, or sign location, including illumination and lighting elements or additional sign faces.

K. Temporary signs, ~~(as defined herein)~~advocating a political candidate, political party, or other ballot issue for an upcoming primary, general, runoff, or special election provided no such sign partially or wholly obstructs traffic or other public safety signs., ~~as defined herein.~~ Temporary signs permitted under this section shall be placed no more than 60 days prior to the election and shall be removed within seven (7) days following the election, and if not removed, shall be subject to removal and disposition by the Planning and Zoning staff.

L. Off-premise signs may be located on private property announcing or relating to a campaign, drive, or event of a civic, philanthropic, educational or religious organization providing that they are non-profit (501 (c)3) agencies. All signs permitted under this section shall be no

more than four (4) square feet in size (no more than three (3) banner type signs per event shall be permitted) and shall not be erected or otherwise installed any more than 21 days in advance of the event or conclusion of the particular campaign or drive and shall be removed within three (3) days after the event or conclusion of particular campaign or drive. Prior to placement of signs for any of the above listed groups, a sign placement application form shall be submitted to Planning & Zoning. Failure to submit a sign placement application form shall result in immediate removal of signs. Also any signs not removed by the deadline are subject to immediate removal by Planning and Zoning.

M. A banner sign is limited to two per business and is any cloth, plastic, corrugated plastic, paper or similar lightweight material used for advertising purposes mounted to the building where the business it advertises is conducted and shall not exceed twenty-four (24) square feet, except a maximum of one banner not to exceed forty-eight (48) square feet may be an alternate option, except for the Downtown Historic Overlay District where banners are prohibited. Banners shall be maintained free from deterioration, disrepair or other condition that would create a nuisance. This provision shall not affect Municipal Order 03.14.01.2011.

N. Off-premise signs indicating an open house for the purpose of showing real estate for sale, rent or lease may be located at roadway intersections leading to the property for sale, rent or lease. Such signs are for directional purposes only, shall not exceed three (3) square feet in size, shall be displayed no sooner than one day immediately preceding the open house and must be removed immediately after the open house. Only one (1) sign of this type is allowed per intersection and may only be located on property with the owner's permission.

O. One on-premise sign advertising the auction of real and/or personal property, provided the sign is limited to thirty-two (32) square feet in size per sign face with two (2) sign faces maximum; and, in addition thereto, off-premise signs providing the time, date, and location of the auction, which signs may be located at roadway intersections in the area leading to the auction site. Only one (1) of the latter type, which shall not exceed five (5) square feet in size shall be permitted at each intersection and may only be located on property with the owner's permission. The on-premise auction sign shall be displayed no more than fourteen (14) calendar days immediately preceding the auction date and the off-premise auction signs shall be displayed no more than fourteen (14) days preceding the auction date. All auction signs shall be removed on the day the auction is held.

P. One temporary, off-premise yard sale sign, not to exceed three (3) square feet in area, which may be placed or erected on the property with the owner's permission. Such sign shall not be in place more than one (1) day in advance of the sale and shall be removed immediately after the conclusion of the sale.

13.4 PROHIBITED PERMANENT AND TEMPORARY SIGNS

The regulations contained in this Section shall apply to all use districts. Prohibited permanent and temporary signs include:

A. Any sign which constitutes a traffic hazard or a detriment to public safety, or may be confused with a traffic control signal or device or the light of an emergency or road equipment vehicle.

B. Signs which make use of words, symbols, phrases or characters in such a manner as to interfere with mislead or confuse traffic.

C. Any sign which obstructs the view of vehicular traffic.

D. Signs located in the sight triangle.

E. Mobile or portable signs except A-frame or sandwich board signs.

F. Off-premise signs, including billboards.

EXCEPTION: Upon application and approval, an off-premise sign(s) may be permitted for a specified period of limited duration, ~~not more than sixty (60) consecutive days.~~ except as provided in this article, Section 13.3.M, exempt signs.

G. Signs attached to any tree or utility pole.

H. Any sign located in a public right-or-way, except those listed in Section 13.3 (A-C)

Q. Signs, except for safety purposes, attached to a fire escape or any door or window giving access to any fire escape.

R. ~~Blinking, flashing, or intermittent lighting signs, excluding time and temperature signs.~~ Flashing signs, including the use of flashing on electronic message display signs. For the purpose of this ordinance flashing shall mean a pattern of changing light illumination where the sign illumination alternates at an interval of 15 seconds or less between fully illuminated and fully non-illuminated for the purpose of drawing attention to the sign.

S. Window signs (including approved temporary signs and signs drawn or painted directly on a window surface) visible from any public or private street or highway that occupies more than twenty (~~20~~ 25%) percent of the window surface.

T. Streamers, tag signs, ~~banners~~, posters, pennants, ribbons, spinners, beacons, searchlights, promotional inflatables, except as permitted in Section 13.6.2 G.4 or other similar devices shall not be permitted or attached to any other sign except in accordance with Section 13.3.H. ~~(Exempt Signs).~~

U. ~~Signs attached to the face of accessory buildings, except those attached to~~

~~automatic teller machines or similar structures.~~Signs advertising businesses that are no longer open shall be removed or covered (may cover with a 'For Lease' banner) no later than 90 days after the closing of the business.

13.5 GENERAL PROVISIONS

The regulations contained in this section shall apply to all signs (temporary and permanent) and all use districts, unless otherwise indicated.

A. A sign permit shall be required for the construction, erection, relocation or alteration of any sign, unless specifically exempted in this Ordinance.

B. All wiring, fittings, and materials used in construction, connection, and operation of electrically illuminated signs shall be in accordance with the provisions of the National Electric Code.

C. All signs pertaining to the election of political officials or ballot issues shall be removed within ~~three (3) weeks~~ seven (7) days following election day by the candidates, their campaign committees, or other persons responsible for the posting of campaign material.

D. ~~A business may use to advertise, where otherwise permitted, not more than one free standing sign (per right-of-way per premise) and two wall mounted signs on the building (per business) shall be used to advertise, where permitted, limited to one sign per side of building. Advertising shall be restricted to the same premises at which a business is located.~~ Neon lighting and tubing, or lighting that simulates the appearance of neon tubing, may be used on or as permitted in all areas except the downtown historic district overlay.

G. ~~In a building, grouping of buildings or premises with multiple business occupants, signage should be apportioned on the basis of square footage of building space occupied or other suitable method of equitable apportionment. Failure to satisfactorily apportion available signage between tenant(s) shall not be considered a hardship reason for requesting a variance to allow additional signage on a premises.~~ Every sign, whether requiring a permit or not, shall be maintained in a safe, presentable and good structural condition at all times, including replacement of parts and painting and cleaning of said sign and related structures.

F. ~~Neon lighting and tubing may be used on or as permitted signs, but not to outline buildings or structures or ornamental features by use of exposed neon tubing.~~ The administrative official or an appointed designee may immediately cause to be removed any sign or sign structure deemed to be a danger or defective or which may, in the opinion of the administrative official, is dangerous to persons or property.

G. ~~Every sign, whether requiring a permit or not, shall be maintained in a safe, presentable and good structural condition at all times, including replacement of parts and painting and cleaning of said sign and related structures, such as poles.~~ Except in the Downtown Historic District

Overlay, all signs which are attached to buildings shall be affixed in such a way that no part of the sign shall extend more than twelve (12) inches away from the surface of the building in any direction and shall be securely attached to said building, except for signs attached to a mansard roof which shall not extend more than twelve (12) inches above the parapet line of the building and the outermost horizontal point of the roof.

H. ~~The administrative official or an appointed designee may immediately cause to be removed any sign or sign structure deemed to be a danger or defective or which may, in the opinion of the administrative official, be dangerous to persons or property.~~ Awning signs may be used in lieu of, but not in addition to, wall signs for an individual establishment. If illuminated, such awning sign shall have lighting concealed from view.

I. ~~All signs which are attached to buildings shall be affixed in such a way that no part of the sign shall extend more than twelve (12) inches away from the surface of the building in any direction and shall be securely attached to said building, except for signs attached to a mansard roof which shall b~~not ~~extend more than twelve (12) inches above the parapet line of the building and the outermost horizontal point of the roof~~. If illuminated, signs shall be illuminated only by the following means, unless otherwise stated in this ordinance.

1. In no event shall an illuminated sign or lighting device be placed or directed so as to permit the beams and illumination there from to be directed or beamed upon a public street, highway, sidewalk, or adjacent premises so as to cause glare or reflection that may constitute a traffic hazard or nuisance.

2. By steady stationary light of reasonable intensity. This provision shall not prohibit the use of electronic message displays operating in accordance with this Ordinance.

3. External light sources to illuminate signs shall be shielded from all adjacent residential buildings and streets and shall not be of such brightness as to cause a glare to pedestrians or vehicle drivers or so as to create a nuisance.

4. Internal illumination is permitted so long as such illumination does not cause a glare to pedestrians or vehicle drivers or so as to create a nuisance.

5. All illuminated signs shall be in accordance with the provisions of the National Electric Code.

J. ~~Awning signs may be used in lieu of, but not in addition to, wall signs for an individual establishment. If illuminated, such awning sign shall have lighting concealed from view~~. Signs containing noncommercial speech are permitted anywhere that advertising or business signs are permitted, subject to the same regulations applicable to such signs.

K. ~~In no event shall an illuminated sign or lighting device be placed or directed so as to permit the beams and illumination therefrom to be directed or beamed upon a public street, highway, sidewalk, or adjacent premises so as to cause glare or reflection that may constitute a traffic hazard or nuisance.~~ Signs for businesses may exceed the number provisions set forth herein, so long as the signs are located on separate streets that do not intersect, are not visible from either sign, are at least 300 linear feet apart and a maximum of one sign is located on each street frontage and is placed on the premises.

L. All real estate signs shall be removed within fourteen (14) days after completion of the sales, rental or lease activities in connection with the property to which they pertain.

M. OFF PREMISE SIGNAGE is not permitted with the exception of directional signage for a "second-tier" development. Second Tier Developments shall be permitted one sign per intersection and located on private property with the property owner's written permission. Second-tier businesses shall be permitted a maximum sign size of three (3) square feet per business on one sign structure per intersection, not to exceed 32 square feet (32 sf) and 10 feet in height. Each sign face on the sign structure shall be of uniform size and print type and include only the business name and directional arrow. Such signs shall located at the closest intersection or public access and shall not be located further than one thousand (1,000) feet from the business for which they advertise.

13.6 PERMITTED TEMPORARY SIGNS

13.6.1 DURATION

Temporary signs as permitted by this Ordinance may be erected for a period not to exceed sixty (60) consecutive days, except as otherwise dictated in this Article. A single extension for up to an additional sixty (60) consecutive days may be permitted by the Planning Director upon application and demonstration of reasonable justification by the agent or owner of the temporary sign. No materially similar sign may be granted to the same applicant for one (1) year, dated from the time the original temporary permit is issued, except as otherwise noted in this Ordinance.

13.6.2 TEMPORARY SIGN PROVISIONS

Temporary signs allowed by this Ordinance are listed below, subject to the following requirements:

A. The area of each non-portable temporary sign shall be no greater than fifty (50) square feet nor more than fifteen (15) feet above ground.

B. A temporary sign permit and payment in full of any associated fees shall be required prior to the placement of each temporary sign.

C. The sign must be located on the premises to which the advertisement relates, except where noted elsewhere in this Article. This includes construction signs and commercial real estate signs.

D. No more than two (2) temporary signs shall be simultaneously allowed per premise.

E. The administrative official shall maintain a record of all temporary sign permits. The sign owner or agent shall remove the approved temporary signage within ten (10) days of the end of the total display period.

F. Temporary on-premises signs shall not be located within five (5) feet of dedicated rights-of-way nor within fifty (50) feet of all intersection streets rights-of-way and meet all other setback requirements of the zone in which the sign is located.

G. The following shall be considered temporary on-premises signs:

1. Temporary sign announcing or relating to sales campaigns, drives, or events of a civic, philanthropic, educational or religious organization.

2. Temporary sign relating to the future tenants of the premises where the sign is located. Total display period shall not exceed six (6) months in one (1) calendar year.

3. Temporary sign that contains a message relating to construction work in progress or upcoming on-site where sign is located, including identification of persons or businesses engaged in the development or construction of the site. Total display period shall not exceed sixty (60) days plus the construction period.

4. Promotional inflatables shall be permitted as temporary signage and shall have a maximum height of 20' and shall be permitted for a maximum of 30 days and in a calendar year per business.

13.7 MEASUREMENT OF SIGN AREA

1. The size of the sign shall be computed by multiplying the vertical length and horizontal length of the frame(s). Structural members not used for advertising shall not be included in computation.

2. For a wall sign comprised of individual letters, figures or elements on a wall or similar surface of the building or structure, the area and dimensions of the sign shall encompass a regular geometric shape (rectangle, circle, trapezoid, triangle, etc.), or a combination of regular geometric shapes, which form, or approximate, the perimeter of all elements in the display, the frame, and any applied background that is not part of the architecture of the building. When separate elements are organized to form a single sign, but are separated by open space, the sign area and dimensions shall be calculated by determining the geometric form, or combination of forms, which comprises all of the display areas, including the space between different elements.

13.8 SIGN SETBACK REQUIREMENT

Signs and outdoor advertising structures, where permitted, shall be set back from the establishment right-of-way line of any street or highway at least five (5) feet, except for the following modifications:

A. For every square foot by which such a sign or outdoor advertising structure exceeds fifty (50) square feet of sign area, the setback shall be increased by one (1) foot but need not exceed fifty (50) additional feet.

B. At the intersection of any state or federal highway with an arterial or collector street, the setback of any sign or outdoor advertising structure shall not be less than fifty (50) feet from the establishment right-of-way of each highway or street.

13.9 SPECIAL YARD PROVISIONS

Signs and advertising structures, where permitted, shall be erected or placed in conformity with the side and rear yard requirements of the district in which located. Exception: no sign or advertising structure shall be erected or placed closer than fifty (50) feet of a side or rear lot line in any residential district.

13.10 NO SIGNS IN EASEMENTS

No sign is permitted in any easement without written consent from all applicable utility companies.

13.11 VIOLATIONS - SIGNS

Any sign installed, erected or maintained in violation of this Ordinance, the administrative official or a duly appointed designee shall notify the owner, agent or person having beneficial use of the building, structure, or lot upon which the sign may be found, in writing, to alter such sign and sign structure so as to comply with this Ordinance within seven (7) days. Upon failure to comply with such notice within the time specified, the administrative official is hereby authorized to cause removal of such sign and sign structure (including poles, lights, and other associated equipment), and any expense incident thereto shall be paid by the owner of the building, structure, or lot to which such signs are attached, along with any other applicable penalties.

13.12 VIOLATIONS – SIGN PERMITS

In case any sign shall be installed, erected, or maintained without first obtaining a sign permit shall be assessed a 100% penalty of the scheduled sign permit fee, over and above the fee itself.

13.13 NONCONFORMING SIGNS

Nonconforming signs and sign structures shall, unless otherwise noted in this Article, be treated as nonconforming situations and shall fall under the provisions of Article 6 (Nonconforming Situations) of this Ordinance.

13.14 ADDITIONAL SIGN REGULATIONS

The following sign regulations pertain to specific permitted or conditional uses and are in addition to the sign regulations established hereinabove.

Unless otherwise noted, sign regulations concerning each permitted or conditional use are valid in all regulating districts, regardless of whether the use is permitted by right or by condition.

Unless specifically prohibited by the regulations of this or another Ordinance, all uses are allowed appropriate signage. In cases where a specific use is not listed, the Planning Commission, upon the advice of the Planning Director, shall interpret this Ordinance in such a way that the unlisted use follows the sign guidelines of the use listed that most closely matches both function and scale of operation.

RESIDENTIAL DISTRICT GUIDELINES

13.14.1 HOME OCCUPATIONS

One business sign for a permitted home occupation, non-illuminated, not exceeding two (2) square feet in size and attached flat against the principle building.

13.14.2 SINGLE-FAMILY RESIDENTIAL AND SIMILAR DEVELOPMENT

A. Two subdivision development identification signs not exceeding sixty-four (64) square feet combined in size of permanent construction.

13.14.3 MULTI-FAMILY RESIDENTIAL AND SIMILAR DEVELOPMENT

A. Two development identification signs not exceeding sixty-four (64) square feet combined in size of permanent construction.

B. One identification sign not exceeding twenty (20) square feet in size for multifamily dwellings and setback at least twenty (20) feet from the front lot line.

13.14.4 ~~OFFICE, CIVIC, AND MIXED USE STRUCTURES IN GR, NCR, DT, TND DISTRICTS~~ BED AND BREAKFAST FACILITIES AND BOARDING HOUSES (ALL DISTRICTS)

~~A. One identification sign for each individual business, not to exceed forty (40) square feet or 5% of the wall area to which it is attached, whichever is greater, indicating only the name and address of the building and the name of the occupant. If a free-standing ground sign, the same size limitations shall apply. Pole signs or other forms of free-standing, elevated signs shall not be permitted.~~

~~B. Two development identification ground signs (where applicable) not exceeding sixty-four (64) square feet combined in size of permanent construction.~~

~~C. One non-illuminated business sign for each tenant or lessee, limited to two (2) square feet in size, mounted on the face of the building.~~

A. One business sign, non-illuminated internally, not exceeding two (2) square feet in size and attached flat against the principle building.

B. One free-standing sign, not exceeding nine (9) square feet in size and not exceeding five (5) feet in height.

13.14.5 **~~OFFICE, CIVIC, AND MIXED USE STRUCTURES IN NCC DISTRICTS~~ RECREATION FACILITIES (NONSTRUCTURAL)**

~~A. One identification sign for each individual business, not to exceed forty (40) square feet or 5% of the wall area to which it is attached, whichever is greater, indicating only the name and address of the building and the name of the occupant. If a free-standing sign, the same size limitations shall apply. Height shall not exceed twenty (20) feet.~~

~~B. Two development identification ground signs not exceeding sixty-four (64) square feet combined in size of permanent construction;~~

~~OR~~

~~One development freestanding identification sign displaying only the name and address of the project, not to exceed sixty-four (64) square feet in size and not to exceed twenty (20) feet in height.~~

~~C. One non-illuminated business sign for each tenant or lessee, limited to two (2) square feet in size, mounted on the face of the building.~~

Includes parks, ball fields, outdoor pool facilities, golf courses, and related accessory structures.

A. Signs shall not exceed sixty-four (64) square feet in size, and shall not exceed twenty-five (25) feed in height.

B. Signs shall be non-illuminated. ~~Allow illumination, these are used at night.~~

C. Signs may exceed sixty-four square feet in size and/or may be illuminated upon obtaining a Conditional Use Permit from the Board of Adjustment.

13.14.6 **~~OFFICE, CIVIC, AND MIXED USE STRUCTURES IN HC AND RC DISTRICTS~~ RECREATION FACILITIES (STRUCTURAL)**

~~Provisions shall be identical to those listed for Commercial Uses in HC and RC Districts.~~

Includes enclosed recreation facilities such as fitness centers and gymnasiums amusement parks and facilities, and other similar structures or activities.

A. One business identification sign, not to exceed forty (40) square feet or 5% of the wall area, to which it is attached, whichever is greater, indicating only the name and address of the building and the name of the

management. If a free standing sign, the same limitations shall apply. Height shall not exceed twenty-five (25) feet.

B. One building-identification sign per building structure, non-illuminated, not exceeding two (2) square feet in size and attached flat against the building.

C. Other directional and informational signs are permitted, so long as they are not visible to areas outside the property boundaries.

~~**13.14.7 BED AND BREAKFAST FACILITIES AND BOARDING HOUSES (ALL DISTRICTS)**~~

13.14.7 DAY CARE CENTERS IN GR DISTRICTS

~~A. One business sign, non-illuminated, not exceeding two (2) square feet in size and attached flat against the principle building.~~

~~B. One free-standing sign, not exceeding nine (9) square feet in size and not exceeding five (5) feet in height.~~

A. One non-illuminated business sign, limited to forty (40) square feet in size, mounted on the face of the building.

B. One free-standing sign, not exceeding nine (9) square feet in size and not exceeding five (5) feet in height.

~~**13.14.8 DAY CARE CENTERS IN GR, NCR, DT, AND TND DISTRICTS**~~

~~A. One non-illuminated business sign, limited to forty (40) square feet in size, mounted on the face of the building.~~

~~B. One free-standing sign, not exceeding nine (9) square feet in size and not exceeding five (5) feet in height.~~

~~**13.14.9 DAY CARE CENTERS IN ALL OTHER DISTRICTS**~~

~~A. One non-illuminated business sign, limited to forty (40) square feet in size, mounted on the face of the building.~~

~~B. One free-standing sign, not exceeding sixty-four (64) square feet in size and not exceeding twenty-five (25) feet in height.~~

~~**13.14.10 RECREATION FACILITIES (NONSTRUCTURAL)**~~

~~Includes parks, ball fields, outdoor pool facilities, golf courses, and related accessory structures.~~

~~A. Signs shall not exceed sixty-four (64) square feet in size, and shall not exceed twenty-five (25) feed in height.~~

~~B. Signs shall be non-illuminated.~~

~~C. Signs may exceed sixty-four square feet in size and/or may be illuminated upon obtaining a Conditional Use Permit from the Board of Adjustment.~~

13.14.11 RECREATION FACILITIES (STRUCTURAL)

Includes enclosed recreation facilities such as fitness centers and gymnasiums, amusement parks and facilities, and other similar structures or activities.

A. One business identification sign, not to exceed forty (40) square feet or 5% of the wall area to which it is attached, whichever is greater, indicating only the name and address of the building and the name of the management. If a free-standing sign, the same size limitations shall apply. Height shall not exceed twenty-five (25) feet.

B. One building identification sign per building structure, non-illuminated, not exceeding two (2) square feet in size and attached flat against the building.

C. Other directional and informational signs are permitted, so long as they are not visible to areas outside the property boundaries.

13.14.12 GENERAL COMMERCIAL USES (OUTSIDE HC AND RC DISTRICTS)

A. Permitted signs shall advertise only the premises on which located.

B. Wall signs at least twelve (12) feet above ground level shall be permitted, limited to two signs for each business, tenant or lessee, provided that the height of lettering shall not exceed two (2) feet except that this maximum may be exceeded if the area within the maximum dimensions of the sign does not exceed 3% of the exposed building face. No more than one (1) such sign may be mounted to a building side.

C. Two subdivision development identification ground signs not exceeding sixty-four (64) square feet combined in size of permanent construction;

OR

One subdivision development freestanding identification sign displaying only the name and address of the project, not to exceed sixty-four (64) square feet in size and not to exceed twenty (20) feet in height.

13.14.13 GENERAL COMMERCIAL USES IN HC AND RC DISTRICTS

A. Permitted signs shall advertise only the premises on which located.

B. One free-standing identification sign may be erected for each separate premise, not to exceed thirty (30) feet in height. Sign area shall be no more than fifty (50) square feet in area and setback from the right-of-way line from any street at least five (5) feet. Sign area may be extended to a total of 100 square feet, provided that the provisions of Section 13.8 are met.

C. Wall signs at least twelve (12) feet above ground level shall be permitted, limited to two signs for each business, tenant or lessee, provided that the height of lettering shall not exceed two (2) feet except that this maximum may be exceeded if the area within the maximum dimensions of the sign

~~does not exceed 3% of the exposed building face. No more than one (1) such sign may be mounted to a building side.~~

~~D. A business, school or church with a combined total of 1,800 linear feet of road frontage on more than one arterial street may have one (1) additional free-standing sign provided that the minimum distance between free-standing signs is 1000 linear feet and is located on an arterial frontage.~~

~~**13.14.14 INDUSTRIAL USES**~~

~~A. One identification sign for each individual business, tenant or lessee per right of way not to exceed forty (40) square feet or 5% of the wall area to which it is attached, whichever is greater, indicating only the name and address of the building and the name of the occupant. If free-standing, the same size limitation shall apply. Height shall not exceed twenty-five (25) feet.~~

~~B. Wall signs at least twelve (12) feet above ground level shall be permitted, limited to two signs for each business, tenant or lessee, provided that the height of lettering shall not exceed two (2) feet except that this maximum may be exceeded if the area within the maximum dimensions of the sign does not exceed 5% of the exposed building face. No more than one (1) such sign may be mounted to a building side.~~

~~C. In a planned industrial park in an IBD District, one free-standing identification sign displaying only the name and address of the park may be erected, not to exceed three hundred (300) square feet in size. Such signs shall have a maximum height of forty (40) feet.~~

13.15 COMMERCIAL SIGN GUIDELINES

COMMERCIAL APPLICANTS ARE PERMITTED THREE OF THE FOLLOWING SIGN OPTIONS (excludes Residential, Downtown and Industrial)

13.15.1 PERMITTED SIGNS shall advertise only the premises on which located with the exception of 13.15.6.

13.15.2 WINDOW AND DOOR SIGNAGE shall not exceed twenty-five (25%) percent of the total glass surfaces

13.15.3 WALL AND AWNING SIGNAGE shall be permitted, limited to two signs for each business, tenant or lessee, provided that the height of lettering shall not exceed three (3) feet except that this maximum may be exceeded if the area within the maximum dimensions of the sign does not exceed 5% of the exposed building face. No more than one (1) such sign may be mounted to a building side.

13.15.4 UNDER AWNING OR CANOPY SIGNAGE is permitted provided that the lowest portion of the sign must be 8’ off the public right-of-way.

13.15.5 FREE-STANDING SIGNAGE**.** One free-standing sign shall be permitted per street frontage, not to exceed thirty (30) feet in height, measured from the centerline of adjacent or bordering street of the property. The area of a free-standing sign face shall not exceed one square foot for each linear foot of lot frontage. Any business establishment whose lot frontage results in a sign being less than fifty (50) square feet in area, may have a sign that is sixty four (64) square feet in area, not to exceed 100 square feet**,** provided that the provisions of Section 13.8 are met.

A. The measured area of a freestanding sign does not include any pole or other structural support unless such pole or structural support is internally illuminated or otherwise so designed to constitute a display device, or a part of a display device. The measured area also does not include any architectural features that are either part of a freestanding structure, and not an integral part of the sign and which may consist of landscaping, building, or structural forms complementing the site in general.

B. A business, organization, or church, with a combined total of 1,800 linear feet of road frontage on more than one (1) arterial street may have one (1) additional free standing sign provided that the minimum distance between free-standing sign is 1000 linear feet and is located on an arterial frontage.

13.15.6 FRANCHISE AGREEMENT SIGNAGE - If the business is mandated under a franchise agreement with the franchisor; business shall be permitted additional free-standing sign(s) up to a maximum of three (3) signs on the premises; only if such added sign(s) are mandated under the franchise agreement with the franchisor; and only so long as the added sign(s) are placed as follows: (2) the minimum distance between the two signs is at least 175 linear feet. Any sign above permitted shall be restricted to the same premises at which a business is located and may contain the name, address and type of establishment and shall require a variance from the Board of Adjustments. Multiple signs that list general product advertising or lists of specific goods or services shall be prohibited.

13.15.7 ELECTRONIC MESSAGE DISPLAY SIGN GUIDELINES
Electronic message display signs (EMDs) shall be permitted in all zones except the downtown historic district subject to all other applicable provisions pertaining to the sign on which the EMD is placed and the zone in which the sign is located and subject to the following limitations:

A. Such signs may display animation and frame effects and full motion video so long as the use of flashing is prohibited.

B. All electronic message displays shall come equipped with automatic dimming technology which automatically adjusts the sign's brightness based on ambient light conditions.

C. No electronic message displays shall exceed a brightness level of 0.3 foot candles above ambient light as measure using a foot candle (Lux) meter at a preset distance depending on sign area, measured as follows:

Area of Sign	Measurement
sq. ft.	Distance (ft.)
10	32
15	39
20	45
25	50
30	55
35	59
40	63
45	67
50	71
55	74
60	77
65	81
70	84
75	87
80	89
85	92
90	95
95	97
100	100

D. In no event may an electronic message display produce an illumination level that exceeds 0.3 foot candles above ambient light as measured from the property line of a residentially zoned property.

13.15.8 SIGN HANDLERS

Persons holding signs to attract attention shall not be permitted off the business premise.

13.16 DOWNTOWN

New or altered, as defined in Section 13.3.J, signs in the Downtown Historic Overlay District shall be subject to review and approval with the following criteria taken under consideration:

1. Signs should be easily seen and clearly legible and shall be compatible with the district.
2. The design of signs should capitalize on the special character of the area and reflect the nature of the businesses identified.
3. The colors, materials, and lighting of every sign shall be restrained and harmonious with the building and site to which it principally relates.

4. Signs shall not detract from the architecture of the building and shall never cover architectural details or elements that lend to the buildings character.

5. The number of graphic elements on a sign shall be held to a minimum, generally the name of the company or business and any identifying logo or symbol, and shall be composed in proportion to the area of the sign face.

6. Elements of a sign may include a business's name and/or logo, the street number, type of business, etc. National franchises and corporations with specific identity programs, logos, and colors, must comply with zoning and historic district procedures set forth herein.

Individual entities are permitted up to three of the eight sign types listed below:

13.16.1 WALL MOUNTED: A single-sided panel or individual letters attached to a wall.

A. Signs should not exceed one (1) square foot of sign area per linear foot of building width nor in any case be larger than a maximum of thirty-two (32) square feet in area. Provided that buildings that have more than 32 square feet of building frontage along the street to which the sign is oriented may be permitted one (1) additional square foot of sign area per each linear foot of building over 32 feet.

13.16.2 PROJECTING (blade): A (usually) double-sided panel hung from a bracket or otherwise attached to a building façade or porch.

A. One projecting (blade) sign is permitted per building face, per tenant with a maximum area of six (6) square feet.

B. The lowest portion of the sign must be at least eight (8) feet above the right-of-way.

C. Such signs shall not extend beyond three (3) feet from the building on which it is attached.

D. Such signs shall not extend above the window sill of the second floor or past the roofline in cases of a single story building.

E. Bracket hardware shall be made of metal. The design of all hardware shall fit the style and period of the building.

F. Upper-story projecting signs shall be considered and decided on a case-by-case basis. Applicants will be considered based on the criteria set forth in this Section.

13.16.3 CANOPY SIGNS (UNDER AWNING)

A. Canopy signage shall be placed perpendicular to the building.

B. The lowest portion of the sign shall be at least eight (8) feet from the right-of-way.

D. The sign shall not exceed ten (10) feet in height or twenty (20) feet in width.

13.16.4 CAST, CUT OR DIMENSIONAL LETTERING

A. Such lettering shall consist of composite, metal, wood letters or simulated materials.

B. Signs should not exceed one (1) square foot of sign area per linear foot of building width.

C. In no case shall the sign be larger than a maximum of thirty-two (32) square feet in area, except that buildings with than 32 square feet of frontage along the street to which the sign is oriented may be permitted one (1) additional square foot of sign area per each linear foot of building over 32 feet.

13.16.5 WINDOW SIGNS: Painted or etched directly on window glass.

A. Such signs shall not exceed 25 percent of the aggregate (sum total) window or door area.

B. A group of windows on a particular building elevation separated by a distinct architectural feature, other than the window frame, shall be considered a separate contiguous window area and the sign area within each contiguous window area shall not exceed 25 percent. Building elevations that face public parking lots or street rights-of-way shall be considered separately.

C. Materials on the window glass shall consist of any of the following materials:

1. Vinyl lettering.

2. Paint.

3. Etching or gold leaf.

D. Paper signage shall be prohibited, except for temporary signage reflecting any operational message (hours, open/closed for example) is permitted in the windows.

F. Creative window displays, including wording within such displays, are not considered signage. Window displays are exempt from regulation

3.16.6 AWNING SIGNS: Vinyl, painted or sewn onto the awning fabric.

A. Awning signs should not exceed one (1) square foot of sign area per linear foot of building width. In no case shall an awning exceed thirty-two (32) square feet in area.

B. Buildings with frontage exceeding thirty-two (32) feet along the frontage to which the sign is oriented may be permitted one (1) additional square

foot of sign area per each linear foot of building exceeding thirty-two (32) feet.

C. Awning hardware and fabric should be maintained in good condition at all times.

E. Awnings that are in disrepair shall be identified as blighted and shall be subject to removal.

13.16.7 ELECTRONIC SIGNS

A. Digital or EMB signs, blinking, flashing or moving signs are not permitted in the Downtown Historic District.

B. Electric "channel lettering" is permitted when they comply with the size requirement and do not detract from the architectural integrity of the building.

1. Signs shall not exceed one (1) square foot of sign area per linear foot of building width, nor in any case shall such signs be larger than a maximum of thirty-two (32) square feet in area. Provided that buildings that have more than 32 square feet of building frontage along the street to which the sign is oriented may be permitted one (1) additional square foot of sign area per each linear foot of building over 32 feet

13.16.8 DIRECTORY SIGNS:

Free-standing or attached signs that provide information about a building's tenants, usually on a larger sign area that include the building's name or street number.

13.16.9 INTERIOR LED OR NEON "OPEN" SIGNAGE

A. One LED or Neon "open" sign is permitted per business per address.

B. Such sign shall not exceed two (2) square feet in area.

C. Neon sign messages other than "open" are not permitted.

D. Such signs shall have no more than three colors.

F. Two of such signs may be permitted if the location in question has two public entrances. One sign is permitted per entrance.

13.16.10 MENU BOARDS

A. One external menu board with one face is allowed per restaurant.

B. The total sign area shall not exceed two square feet.

C. Menu board shall be permanently mounted to the face of the building, and shall never be glued to the surface.

Temporary sign types permitted in the Historic Overlay District:

13.16.11 A-FRAME / SANDWICH BOARDS

A. A-frame signs shall not exceed forty-eight (48) inches in height or twenty-four (24) inches in width. A-frame signs shall be a minimum of eighteen (18) inches in width.

B. Such signs shall be placed next to the buildings and directly in front of the storefront or business entrances and shall be a minimum of 3' from the property edges and shall not block entrances or exits.

C. Such signs shall have a locking arm or other device to stabilize the structure and meet wind and safety standards.

D. The business owner assumes liability associated with the display of the sign on private or public property and must sign a liability waiver with the City of Danville.

E. Such signs must be maintained in a high-quality appearance and good physical condition at all times.

F. Such signs shall allow at least a three (3)-foot wide pedestrian path of travel and not force pedestrians into the utility easements.

G. Such signs shall be displayed only during the hours of operation of the business being advertised and must be taken in each day

H. Multi-tenant buildings may be permitted one A-frame sign per each common exterior public business entrance.

I. A-Frame signs shall not be made of paper, foam core, poster board, bare plywood or any other materials that are inconsistent with the image and integrity of the historic district and shall never be internally illuminated. Signs should be designed to complement the building architecture and the type of business they represent.

J. Such signs shall not be placed within a City maintained landscaped area or utility easement.

K. Such signs shall never be placed within the vehicular travel portion of a public or private street, driveway or alley.

L. Failure to comply with any portion of these regulations shall result in revocation of Sandwich Board permit for a period of 1-year.

13.16.12 FLAGS & WIND SIGNS

A. As allowed under the conditions of Section 13-3 (G), flags are exempt, provided they are a maximum of 24 square feet, and no more than 2 per business.

B. Flags must be maintained in good condition without fraying, tearing or fading.

C. Flags and wind signs shall be constructed of nylon or canvas and may never contain a commercial advertising message, name or logo.

D. Clearance over sidewalks shall be a minimum of 8 feet.

13.16.13 This provision shall not affect Municipal Order 03.14.01.2011

13.16.14 UPPER STORY SIGNAGE

Businesses located in an upper story of buildings in the Historic District shall abide by the following limitations:

A. Awnings may be permitted on all upper story spaces, one per window.

1. Such signs may be lettered, with a maximum of eighteen (18) square feet of sign space permitted.

2. Each awning that is lettered will be considered an individual sign.

B. WALL MOUNTED: A single-sided panel or individual letters attached to a wall.

1. Signs should not exceed one (1) square foot of sign area per linear foot of building width nor in any case be larger than a maximum of thirty-two (32) square feet in area. Provided that buildings that have more than 32 square feet of building frontage along the street to which the sign is oriented may be permitted one (1) additional square foot of sign area per each linear foot of building over 32 feet.

2. Sign base shall consist of composite, metal, wood or simulated materials.

C. Back-painted signs on glass windows or transoms may be permitted, but shall not exceed 50% of the glass area.

D. Letters and logos pin-mounted or painted on a wood, metal or opaque glass panel may be considered for upper stories when mounted on a flat area of plain masonry void of any architectural detailing, or when placed in the typical sign belt of the building.

13.16.15 ILLUMINATED SIGNAGE

A. Spot, gooseneck or up-lit lighting to showcase signage is permitted, and must meet all applicable provisions within the current electrical code.

B. Electric Signage must comply with the following guidelines:

1. Illumination shall be by an externally located, steady, stationary light source, shielded and directed solely at the sign.

2. Light sources to illuminate signs shall neither be visible from any street right-of way nor cause glare hazardous to pedestrians or vehicle drivers or so as to create a nuisance to adjacent properties.

3. Signs shall not have light-reflecting backgrounds but may use light-reflecting lettering.

a. Colored lamps are not permitted.

C. Roofline. In no case shall a sign project above the building roofline.

13.17 INDUSTRIAL

INDUSTRIAL BUSINESS DISTRICT GUIDELINES

Freestanding and wall identification signs are permitted for each individual business, tenant or lessee per building side which faces an arterial street, a street within a planned industrial park, and/or the designated parking area for the building.

13.17.1 Wall signs shall not exceed sixty-four (64) square feet or 5% of the wall area to which it is attached; whichever is greater, indicating only the name and address of the building and/or the name of the occupant. Letter height shall not exceed three (3) feet. This maximum may be exceeded if the area within the maximum dimensions of the sign does not exceed 5% of the exposed building face. No more than one (1) such sign may be mounted to a building side.

13.17.2 Wall signs by definition do NOT include Dock Identification; Security Directives to employees or visitors; Delivery Directives; or Operational Signage required in the course of business.

13.17.3 Free-standing signs (including EMD) shall not exceed one square foot for each linear foot of lot frontage, not to exceed 100 square feet in area. Any business establishment whose lot frontage results in a sign being less than sixty-four (64) square feet in area, may have a sign that is sixty-four (64) square feet in area.

The measured area of a freestanding sign does not include any pole or other structural support unless such pole or structural support is internally illuminated or otherwise so designed to constitute a display device, or a part of a display device. The measured area also does not include any architectural features that are either part of a freestanding structure, and not an integral part of the sign and which may consist of landscaping, building, or structural forms complementing the site in general.

13.17.4 Additional permitted signage within a planned industrial park in an IBD District:

A. One free-standing identification sign displaying the name and/or address of the park and the names and/or addresses for developments located within the park.. Such sign shall not exceed three hundred (300) square feet in size. Such signs shall have a maximum height of thirty (30) feet.

B. Directional signs to second-tier developments located within the park displaying the name of the second-tier development and a directional arrow. Size and height should be consistent with off-premise business directional signs stated under section 13.5.M.

SECTION THREE: If any section, sentence, clause, or portion of this Ordinance is for any reason declared illegal, unconstitutional, or otherwise invalid, such declaration shall not affect the remaining portions thereof.

SECTION FOUR: This Ordinance shall be effective upon its final passage and publication, and the City Clerk is hereby directed to publish this Ordinance in the Danville Advocate- Messenger of Danville, Kentucky.

GIVEN FIRST READING AND PASSED _____.

GIVEN SECOND READING AND PASSED _____.

DATE OF PUBLICATION _____.

APPROVED:

_____
BERNIE HUNSTAD, MAYOR
CITY OF DANVILLE, KENTUCKY

ATTEST:

_____
DONNA PEEK, CITY CLERK
CITY OF DANVILLE, KENTUCKY

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