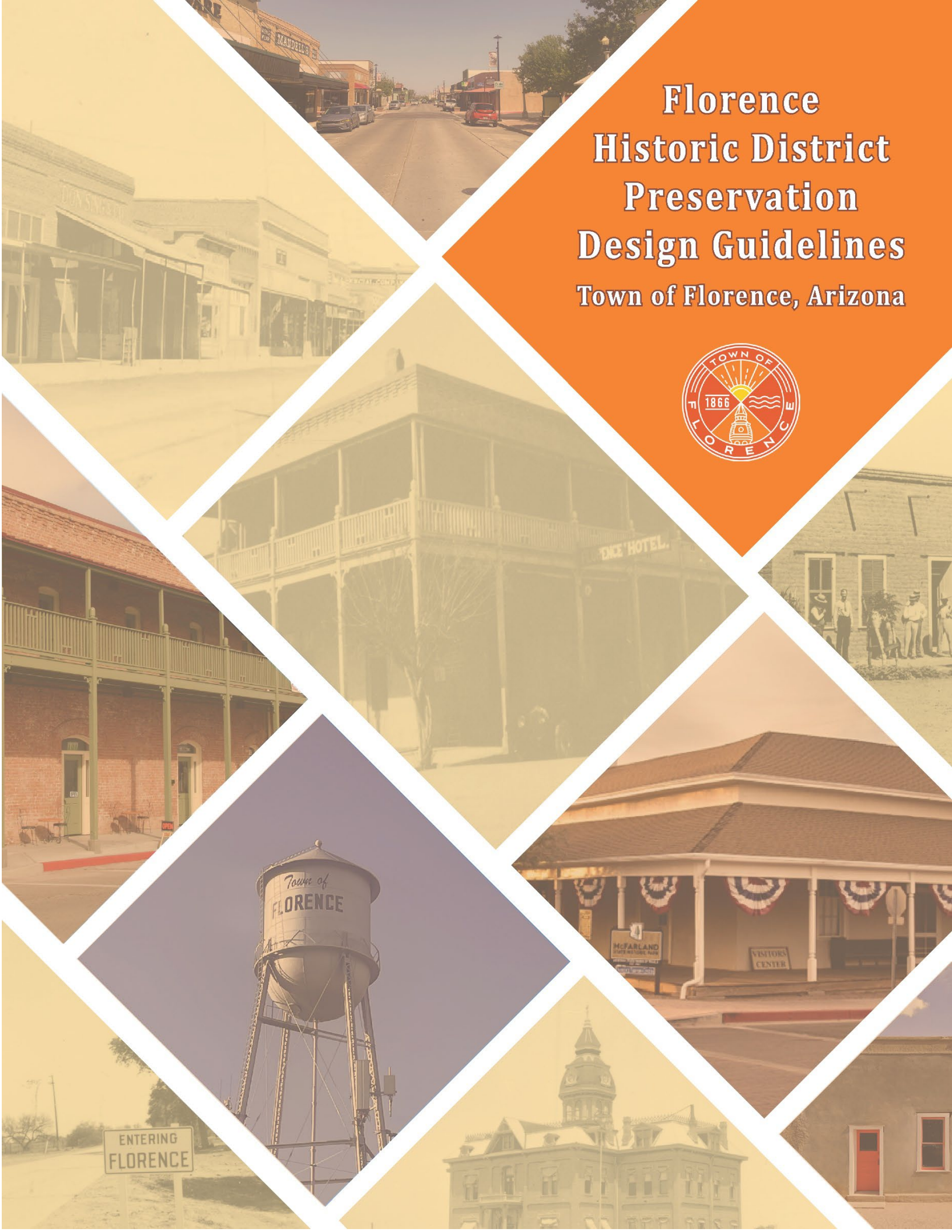


**Florence  
Historic District  
Preservation  
Design Guidelines  
Town of Florence, Arizona**



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# Acknowledgments

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Many photographs on the cover and in the Guidelines were provided by the Pinal County Historical Museum. To learn more about Florence, the Florence Townsite Historic District, and/or specific buildings, visit the Pinal County Historical Society Museum at 715 South Main Street in Florence.

Adopted by Town of Florence Mayor and Council on  
October 19, 2009

# Acknowledgments

## *2024 Design Guidelines Update*

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Adopted by Town of Florence Mayor and Council on  
September 16, 2024

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## APPENDICES

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# 1 Introduction to the Historic District Preservation Design Guidelines

Florence is unique among the small towns of Arizona. Its historic resources are remarkably intact, and the quality and integrity of its historic resources are one of the major reasons people are attracted to live and work in Florence. Florence's proximity to major population centers, as well as demographic changes and the growth of employment opportunities in the vicinity are accelerating Florence's rise. However, the development pressures created by growth threaten the very character that make the Town an appealing destination for both residents and visitors.

The purpose of the Historic Preservation Design Guidelines is to provide guidance to Town representatives, property owners, and prospective investors as to how historic buildings can be rehabilitated or expanded and how infill development or redevelopment can occur in a way that protects the Town's historic qualities. This document also provides background information that will put these guidelines in context and provides a directory of resources that can assist in carrying them out.

## **Florence Historic Districts Vision Statement**

Florence strives to preserve the historic integrity of the Town of Florence through the creation and recognition of historic districts; provide a family-friendly, pedestrian oriented environment; and improve the economic viability of downtown and other historic properties.

### **5.2.2 Goals for Historic Districts in Florence**

- Promote quality design with an emphasis on small town historical character and future vision.
- Promote reinvestment and attract new development.
- Promote downtown as the symbolic and cultural center of the community.
- Promote Florence's historic buildings and sites as an educational resource to foster community pride.

## 1.1 Purpose of the Florence Historic Preservation Design Guidelines

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The Historic Preservation Design Guidelines were created to serve as a resource for property owners, builders, architects, and real estate professionals to understand the reasons for, the proper methods of, and the overall benefits of historic preservation both to the individual and the community as a whole.

This document is a guide for the community and Historic District Advisory Commission (HDAC) to use when evaluating the appropriateness of exterior changes to buildings and new construction proposed within Historic Districts. The guidelines included in this document will convey to the property owner the appropriate methods of improving their property.

Indirect purposes for the guidelines are to foster a continued preservation effort that will protect and enhance the historic character of the Town's historic districts, allow for changes and new construction that are unique yet compatible, help owners recognize the need for and assist in the improvement of their buildings, and to bolster the overall sense of place and pride in the community.

## 1.2 Projects Subject to Review Under the Requirements of the Florence Town Code

---

The Florence Town Code requires that the following types of projects occurring in Historic Districts be reviewed by the Historic District Advisory Commission:

New construction, additions to, or exterior renovation of existing structures that require a building permit;

Any change in occupancy as classified by the Building Code(s) of the Town of Florence;

Any expansion of an existing building;

Any remodeling of an existing use that alters at least twenty (20) percent of the floor area or site area;

Any remodeling or improvement valued at fifty (50) percent or more of the value of the existing improvements on the site;

Proposed occupancy or use of any commercial or industrial building or site that has been vacant for six (6) months or more;

Any amendment to an approved Design Review Plan;

Demolition of a structure or a part of a structure. Historic buildings can be demolished if unsafe as determined by the building official, if they have lost their historic integrity, or if there is a proven economic hardship; and

Construction or placement of signage in the Florence Townsite Historic District.

Guidelines pertain only to projects outwardly visible or demolitions. Interior changes are not subject to review.

## 1.3 Review Criteria

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The Florence Town Code directs the Historic District Advisory Commission to consider the following criteria in the review of individual projects within the Florence Townsite Historic District:

- Height
- Setbacks
- Proportion
- Rhythm
- Site utilization
- Facade style
- Roof type
- Materials
- Projections and recessions
- Details
- Building form

## 1.4 Review Process

---

The following information is provided to assist in the preparation and submittal of an application for a design review for a property within the Florence Townsite Historic District. The design review



request is decided by the Historic District Advisory Commission:

**Pre-Application Review Process** – Prior to filing an application for a Design Review, the applicant should attend a Pre-Application Review meeting with the Community Development Department.

**Application Filing** – For an application to be accepted, the applicant must provide all of the required information described on the submittal checklist at the time of formal submittal. Incomplete applications will not be accepted. Ensuring the accuracy of the request is the responsibility of the applicant.

**Staff Reports** – After the staff comments have been addressed and the project has been scheduled for the public hearings, the Community Development Department will prepare reports describing and evaluating the proposed project and making recommendations to the Historic District Advisory Commission. Copies of the staff reports are made available to the public and sent to the applicant prior to each public hearing.

**Historic District Advisory Commission (HDAC)** – Regular HDAC hearings occur monthly at Town Hall. The applicant or a project representative must be present at the hearing. After the hearing the Commission will recommend approval, approval with modifications or denial of the Design Review application.

**Appeal Recommendation to Town Council** – The applicant may appeal the decision of the HDAC to the Town Council in accordance with the Florence Town Code. The appeal letter must describe the unresolved issues and describe what design solutions are proposed by the applicant. The decision of the Town Council is final.

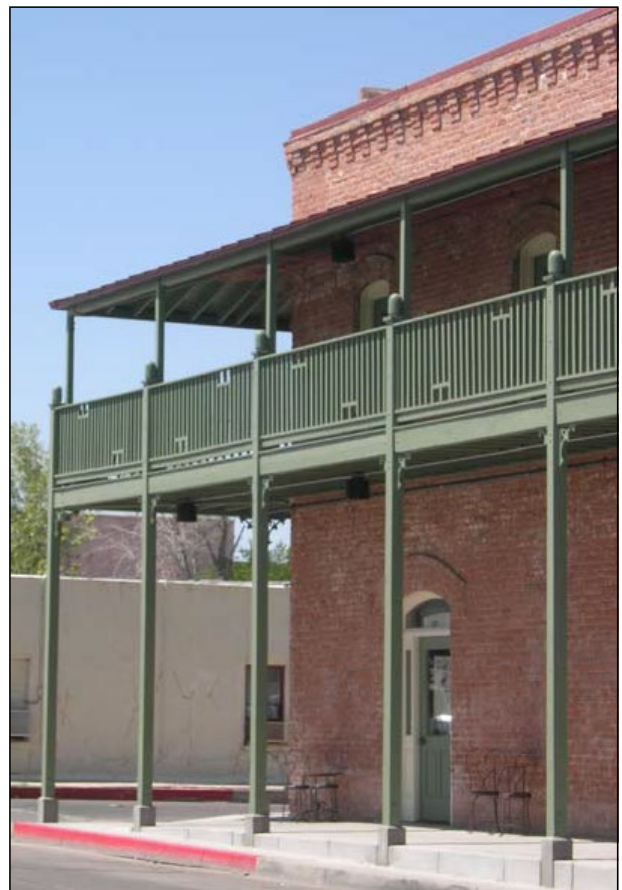
**Inactive Cases** – All applications must be actively processed such that a final decision is made. If no activity has occurred on an application for 180 days, the application is determined to be inactive, deemed to be withdrawn and the file is closed. Thirty (30) days prior to that date, the staff will notify the applicant in writing of the 180-day limit. The applicant may submit a written request that the application remain active, with an explanation for

the inactivity. The Planning Director may grant an extension for up to 180 days for good cause, if there is a reasonable belief that the application will be actively pursued during the extension period.

## 1.5 Secretary of Interior’s Standards for Rehabilitation

All guidelines presented in this document are based on the Secretary of Interior’s Standards for Rehabilitation. The National Park Service created these ten basic principles in 1977 to guide property owners in preserving the historic integrity of a building. As defined by the Secretary of Interior, “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.”

The Standards, amended in 1995, recognize the need for adapting historic structures to modern



*Silver King Hotel*

times and therefore allow for changes and new construction that are compatible with an historic

property. The Standards for Rehabilitation are general enough that they apply to all architectural styles, periods, and building types. The ten standards are intended to be applied in a reasonable manner, taking into consideration economic and technical feasibility of the project.

The Standards for Rehabilitation are listed on the following page.

## The Secretary of the Interior's Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## 1.6 Historic District Designation

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There are several types of historic district designations: local, state, and national. An historic district can have any of these designations. While the criteria a district must meet for any designation are similar, the individual designations have different implications. The Florence Townsite Historic District has local, state, and national designations. The local designation differs from state and national listing in that it is a zoning overlay.

## 1.7 District Ordinance

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If a district is designated as a local historic district, the community has determined that the area is an important part of the heritage of the community and in turn, deserves to be protected and preserved.

To achieve this purpose, the ordinance defines the boundaries of Historic Districts and establishes the Historic District Advisory Commission. The Commission is responsible for review of all building permits, demolition permits and signage in Historic Districts. The boundaries of historic districts are found on Town zoning maps.

## 1.8 What It Means to Be Listed in the National Register of Historic Places

---

The National Register of Historic Places recognizes several classes of historic resources, including buildings, sites, structures, objects, and districts. A National Register Historic District is made up of any combination or number of the first three classes within a defined area. Within a district, resources are classified as either “contributing” or “noncontributing.” Contributing resources still retain their historic or architectural integrity and embody the qualities for which the district was designated. Non-contributing resources, on the other hand, lack these qualities.

The National Register program was authorized under the National Preservation Act of 1966 and is part of a nationwide program to identify, evaluate, and protect historic resources. It is administered by the National Park Service under direction of the U.S. Department of the Interior. There are over 70,000 nationwide listings in the National Register of

Historic Places including national and local landmarks and districts. Unlike a local district designation, which is regulatory, a national designation is primarily honorary. However, there are substantial economic benefits resulting from national designation.

When a property is listed individually in the National Register of Historic Places, or when it is a contributing structure within a National Register Historic District, it is eligible for certain incentives for rehabilitation. The most used form of incentives is tax credits for rehabilitation of privately owned property. The tax credit program applies to substantial rehabilitations and must meet the Standards for Rehabilitation as outlined earlier in Section 1.5.

## 1.9 Responsibilities of the Historic District Advisory Commission

---

One of the most important duties of the HDAC is educating individual property owners and the public as to the importance, benefits and proper methods of historic preservation. The Historic Preservation Design Guidelines set forth in this document are intended to be used first by property owners as a manual of best practices, and second as a guide for the HDAC to make its decisions. An informed property owner will not only know the best treatment for their property, but also what to reasonably expect when applying for Design Review approval.

Reviewing Design Review applications is only one of the many responsibilities of the HDAC. Above all, the HDAC helps preserve historic sites that have important architectural, cultural, social, economic, political, or archaeological history for the enrichment of the community. Among other things, it must also keep an inventory of historic resources, review National Register nominations, and it may designate local landmarks and districts.

### 5.2.3 Certificate of Appropriateness

Administering Certificates of Appropriateness (COA) is another one of the many responsibilities of the HDAC. A Certificate of Appropriateness must be obtained from the HDAC before any exterior work is undertaken on a building. This includes the

demolition or relocation of any structure within a District. A COA certifies that the proposed work is consistent with the Design Guidelines and is appropriate within the context of the Historic District. The COA is often a preliminary requirement to obtaining a building permit. A COA is not required for any interior improvements to the property. While the property owner need not consult the HDAC prior to doing any interior project, a building permit is sometimes required.

#### **5.2.4 Major Work**

Projects requiring a COA come in two forms, Major and Minor Work. When a property owner is proposing any type of significant work such as new construction, alteration, significant restoration, demolition or other significant activity in a Historic District, this activity is deemed a Major Work project. Major Work projects require the review of the HDAC during a regular meeting.

#### **5.2.5 Minor Work**

COAs for Minor Work can be approved administratively by Town Staff. Whenever a project does not alter the appearance and character of the property or will not recreate the property's original appearance; it is considered a Minor Work project. Minor Work projects include but are not limited to tasks such as the repair or replacement of architectural features with the same materials and design, or the construction of fences or walls. If these projects meet the Historic Preservation Design Guidelines, Town Planning Staff can approve the application in a matter of days. If the staff liaison concludes that either the project does not fall under the Minor Work provision or that it is a conflict with these Historic Preservation Design Guidelines, the application is forwarded to the HDAC for review.

#### **5.2.6 Process**

Applications for Certificates of Appropriateness are processed through the Town of Florence Planning Department. Staff will assist with these design guidelines and specify which guidelines apply to the proposed project. Applications should include any relevant supplemental materials, such as accurate drawings, site or plot plans, samples of materials, color chips, and photographs. Upon receipt of a COA

application, the staff liaison will issue comments on each application. When the proposed project is presented to the HDAC by the applicant, comments from the public will be heard prior to any decision being made. Following the HDAC rendering a decision, the applicant will receive written correspondence, including a COA, from the meeting and an explanation for the Commission's decision. At this point the applicant may apply for a building permit if necessary. A flow chart of the COA process is included in Appendix C. If the project involves new construction or extensive alterations, review by the HDAC is required. Town Staff meets with the property owner or representative at an early stage in the design process. Town Staff will advise the applicant on the Historic Preservation Design Guidelines. This procedure will provide the applicant with input on the appropriateness of the proposed work.

#### **5.2.7 Appeals**

Refer to Appendix E, Historic District Advisory Commission for appeal procedures.

#### **5.2.8 Enforcement**

An approved COA gives the applicant permission to proceed with their project, provided all other necessary permits have been obtained. At this point, Town Staff will be able to assist the applicant in providing general advice as well as ensuring that the project continues to meet the provisions of the original approval. Sometimes technical project issues or changes in a project's scope of work may require that the original COA be amended. Often, this is easily done by Town Staff without the applicant being required to go back to the HDAC. If the approved project is not carried out to the provisions of the COA (for example, a different material other than that approved is used), the project will be considered in violation and the applicant will be given the opportunity to correct the situation. If the violation continues, the applicant is subject to a citation.

## 1.10 Ties to Other Codes and Guidelines

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The Historic District Preservation Design Guidelines have achieved success in allowing Town policy documents to co-exist and complement each other. The Redevelopment Plan and the Main Street Streetscape Plan have the same cohesive ideas with special attention to the Florence Townsite Historic District.

This document is a guide to exterior changes or new construction in Historic Districts. It does not regulate the use of land or how a property is to be developed. It does not deal with construction standards, the management of utilities, or requirements for storm water runoff. It does, however, serve as a companion to the other documents that include these developmental regulations.

The Florence Town Code regulates the use of land, including whether a property is zoned residential, office, commercial, etc. It also includes dimensional standards for the use of land such as density, lot size, road frontage, height limitations, and the setback of structures on a lot. Finally, it includes supplemental standards for landscaping, signage, parking, and site plan review.

As such, it should be noted that properties located within Historic Districts are subject to applicable sections of the Florence Town Code.



*First Presbyterian Church of Florence (No longer in existence)*

## 1.11 Potential Funding Sources

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The National Trust Community Investment Corporation, a subsidiary of the National Trust for Historic Preservation, makes equity investments in real estate projects that qualify for federal historic tax credits and when available, state historic tax credits. For further information, visit their website at <https://www.ntcic.com/>.

The Arizona State Parks Board Heritage Fund (A.R.S. § 41-503) was established in 1990 by Arizona voters. With passage of this law, state funding became available for historic preservation throughout Arizona. Revenue for the program is derived from the Arizona Lottery. For further information, visit their website at <http://azstateparks.com/grants/>.

## 2 History of the Town of Florence

The Town of Florence has a unique collection of historic structures and contemporary uses. Buildings over a century old are occupied by stores, offices, and homes. Despite the growth of the community, it has managed to retain its historic character. The preservation of Florence's historic character is primarily due to the people who live and own property in the Florence's Historic Districts and who share a common vision to preserve their community's heritage for future generations.

While Florence has managed to preserve and enhance its Historic Districts, there are several ongoing challenges facing them. This includes new construction and its impact to Florence's historic character, as well as the use of new materials and preservation techniques that have emerged out of recent technological advances in the building industry.

Section 2.0 is divided into the following major sections:

- 2.1 History of Florence
- 2.2 Historic Preservation in Florence



*1885 American Victorian Schoolhouse*



*Arizona State Prison*

## 2.1 History of Florence

The Town of Florence was established in 1866 and is the sixth oldest non-native settlement in the State of Arizona. Florence is the county seat and is situated in the central portion of Pinal County, Arizona approximately 45 minutes from the Phoenix and Tucson metropolitan areas.

### 2.1.1 Hohokam People

The earliest recorded inhabitants of the Gila River Valley were the Hohokam. An agrarian people, they lived and farmed in the area from the first century to the year 1450 when they mysteriously disappeared from the region. The Hohokam are best known for the construction of an extensive canal system which they used to irrigate their fields.

### 2.1.2 Akimel O'odham -Tohono O'odham Tribes

Archaeologists are uncertain whether the Hohokam were the ancestors of the Akimel O'odham and Tohono O'odham tribes, or whether the newcomers immigrated to the area. Like the Hohokam, the Akimel O'odham and Tohono O'odham tribes were farmers who irrigated their lands with water from the Gila River.

The Akimel O'odham and Tohono O'odham tribes played an important role in the Spanish and Mexican occupation of the region. Both the Spanish and the Mexicans allied with the Akimel O'odham people in their struggles against the Apache. The support of the Akimel O'odham was particularly important to the Mexican government because they controlled the Gila River Valley, the safest route between Sonora and their holdings in Alta, California.

### 2.1.3 Anglo-American Settlement

By the 1820s the Mexicans were not the only travelers in the Gila River Valley. American trappers and explorers regularly passed through the region. Although both the Spanish and Mexicans traveled regularly through the valley, neither established large, permanent settlements in the area. It was not until after the Civil War and the establishment of United States troops in the Gila River Valley that Anglo-American settlement

occurred.

### 2.1.4 Establishment of the Town of Florence

Florence was established by Levi Ruggles in 1866. The Town grew gradually during the next five years. The first store, the E. N. Fish Company opened in 1868 and a branch of the U.S. Post Office followed in 1869. The Church of the Assumption was built in 1870 and became the first Roman Catholic Church in the region. Three years later, in 1873, the Federal government opened the first land office in southern Arizona in Florence.

### 2.1.5 Lot Pattern

Two distinct physical characteristics of the Town developed during the early days, those being lot pattern and a system of irrigation canals. Levi Ruggles, in laying out the plan for the Town, did not use regular city blocks made up of twelve 50-foot by 100-foot lots. Instead, his plan created blocks that were 125 feet square. The blocks were divided by a grid of 60-foot wide streets that generally ran north-south and east-west. Ultimately, the blocks were subdivided into smaller lots and sold to individual families.

### 2.1.6 Canals

Levi Ruggles' design for Florence also included a system of canals and ditches that ran along the sides of the streets providing water to every lot in Florence and provided arable land for hundreds of new farmers. The canals were lined with trees. The shady avenues these tree-lined canals created were reminiscent of the eastern portions of the country and were unusual in a central Arizona desert town.

### 2.1.7 The Growth Years

From the mid-1870's to the early 1900's, Florence experienced continued growth. In January 1875, the territorial legislature created Pinal County and designated Florence as its County seat.

### 2.1.8 Silver King Mine

Shortly after the Town was named County seat, silver was found in the Pinal Mountains northeast of Florence. To support their mining operations, the



Silver King Company opened a dry goods store, the Silver King Hotel, and a smelter just outside of Town. As a result of the silver discovery, the Town grew rapidly. Miners, settlers, and local businesses immigrated to Florence. By the late 1870's the Town was on several regular stagecoach lines and had regular telegraph service provided by Western Union.

### **2.1.9 Florence Reservoir and Canal System**

By the time the Silver King Mine closed in 1889, the Town of Florence was experiencing a second boom resulting from the construction of the Florence Reservoir and Canal system. The project provided water to over 52,000 acres of land and provided arable land for hundreds of new farmers.

### **2.1.10 The 20th Century**

With the coming of the twentieth century, the impetus for growth slowed. Ranching, agriculture and government served as the economic mainstay of the community. Although the Town was incorporated in 1900 and a territorial prison was constructed in Florence in 1909, by 1910 the Town's population had shrunk to 800 residents, roughly half of the population recorded in 1890.

Despite numerous attempts to resurrect the growth of the late 1800's, the Town has grown slowly during the last century. Therefore, some of the street patterns and many of the buildings remain as they were during the boom periods of the 1870's and 1880's.

As a result, the Downtown area is a unique and authentic historic place. The buildings and streets of downtown Florence reflect the culture and history of an earlier era.

## **2.2 Historic Preservation in Florence**

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Recognizing the importance of the Town's historic resources, in 1983 the Florence Town Council adopted the Florence Townsite Historic Overlay District. The Florence Townsite Historic District is designated as a National Historic District and is listed on the National Register of Historic Places.

Other historic resources are known to exist within the Florence Town Limits, and potentially even just outside the current boundaries that could become part of the town in the future. In addition, as time marches on, more and more buildings reach the 50-year age criterion for conventional National Register eligibility and might be considered historic at a future date.



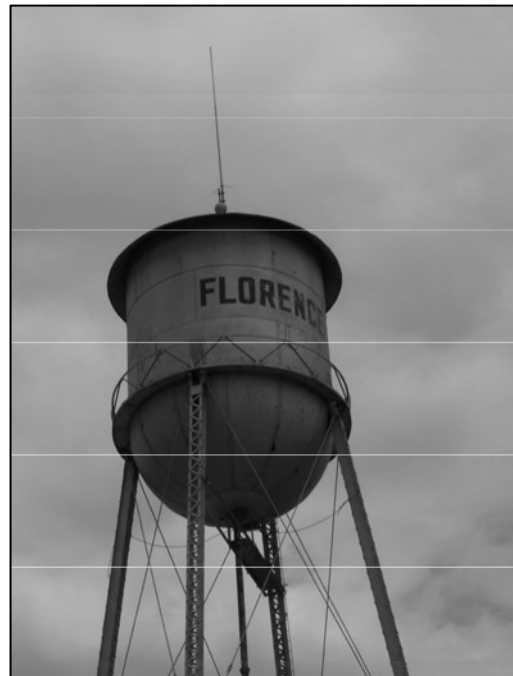
## 3 General Requirements and Design Guidelines for Site Development

The Town of Florence's on-going preservation efforts have made its Townsite Historic District one of the most historically intact districts in the State. Despite the growth of the Town of Florence, it has managed to retain its historic character, both within the core historic district and for historic resources outside the downtown. These Historic Preservation Design Guidelines are first and foremost a resource for property owners, builders, architects and real estate professionals to understand the reasons for, the proper methods of and the overall benefits of historic preservation both to the individual and the community as a whole.

Guidelines allow for creativity and individual aesthetics; one should think of the impacts to neighbors. Within these Historic Preservation Design Guidelines, the intent is to convey to the property owners the appropriate methods of improving the subject property. Some guidelines are more important than others. Guidelines denoted *Requirements* (R) must be followed unless structurally or legally infeasible; those noted *Presumptions* (P) should be followed unless there are overriding factors that prevent it, and those noted *Considerations* (C) are strongly recommended but not required.

Section 3.0 is divided into the following major sections:

- 3.1 Overall Project
- 3.2 Lighting
- 3.3 Fences and Walls
- 3.4 Utilities and Mechanical Equipment
- 3.5 Facades and Building Form
- 3.6 Windows
- 3.7 Doors
- 3.8 Roofs
- 3.9 Building Materials
- 3.10 Amenities



Florence  
Water Tower

## 3.1 Overall Project

---

**3.1.1** (R) Work on historic buildings shall comply with the Secretary of the Interior's Standards for Rehabilitation of historic buildings (see Section 1.5). In general, these guidelines recommend the following:

- Identify, retain and preserve the architectural features that establish the historic or architectural character of historic buildings or of districts.
- Protect and maintain those character-defining features.
- Repair, if possible, deteriorated historic features. When repair is not possible, the replacement should use matching or compatible materials and duplicate the original design.
- Missing historical features of a building can be reconstructed if their original appearance is known from photographic, documentary, or physical evidence. If the original appearance is not known, then a new feature should be constructed that is compatible in design but differentiated from the historic materials in some way.
- Design alterations, additions, or work needed to ensure code compliance in a manner that does not radically change, obscure, or destroy the historic character of the building.
- Whenever possible, previous alterations that negatively impact the building's architectural integrity should be removed; however, alterations more than 50 year of age should be retained and preserved if they are found to have acquired their own significance.

**3.1.2** (R) All construction shall meet the requirements of the Town of Florence Town Code.

**3.1.3** (P) New buildings within historic districts

should be designed to be compatible with their neighbors but differentiated so as not to create a false sense of history. New buildings should be evident as modern but should not detract from the district by having siting, massing, scale, or materials that are markedly different from the historic precedents. The exception to this guideline is a reconstructed historic building.

**3.1.4** Conversion of a Single-Family Dwelling to a Commercial, Institutional or Multi-Family Use:

- Locate parking in the rear and side yards only.
- Screen parking areas from the public view.
- Screening height shall depend on the location of parking and shall be subject to the Florence Town Code.
- Landscape parking areas with plantings in the interior of the lot as well as along the street frontage.
- Separate parking areas from buildings by either a raised concrete walkway (recommended width a minimum of 6 feet) or landscaped strip (recommended width a minimum of 3 feet), preferably both. Parking spaces that directly abut the building are discouraged.

## 3.2 Lighting

---

**3.2.1** (R) Direct all exterior site lighting so as not to disturb adjacent uses.

**3.2.2** (C) New exterior lighting should be compatible with the architecture of the building it is related to as well as the district. The photographs below represent examples of lighting styles that are appropriate in the Florence Townsite Historic District.



*Light Fixture*



*Light Fixture*



*Light Fixture*



*Street Lamp*



*Street Lamp*

### 3.3 Fences and Walls

---

**3.3.1** (R) No fence erected, placed or located to serve as a perimeter fence if within four feet of a property line may be constructed of combustible materials, except that gates for the fences may be of a combustible material provided the gate is no wider than 12 feet.

**3.3.2** (R) Do not use barbed wire fences (per Florence Town Code).

**3.3.3** (P) Design fences and walls to be compatible with the primary building and with the predominant styles of fences and walls in the district. The photographs below represent examples of fences and walls that are appropriate in the Florence Townsite Historic District.

**3.3.4** (P) Avoid the use of cyclone and chain link fencing.

**3.3.5** (P) Avoid negative impacts of fencing and walls on adjacent property.

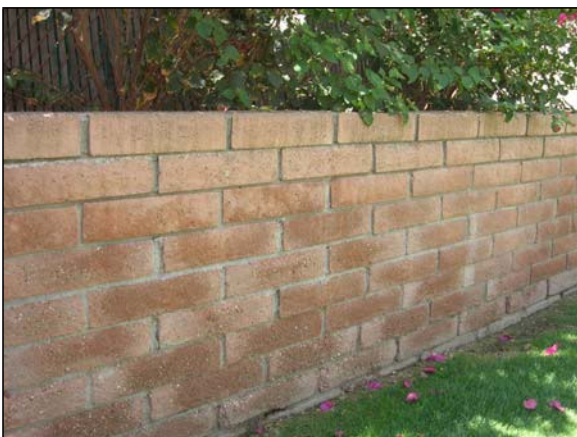
**3.3.6** (C) Consider the use of wood fencing, brick walls, stone walls or adobe walls. Noncombustible picket and wrought iron are also appropriate for commercial sites.



*Brick Fence with Ornamental Iron*



*Stucco Wall with Brick Cap*



*Brick Wall*



*Ornamental Iron Fence*



*Picket Fence*



*Ornamental Iron Fence*

### **3.4 Utilities and Mechanical Equipment**

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**3.4.1 (P)** Relocate or screen outdoor utilities and mechanical equipment from public view.

### **3.5 Amenities**

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**3.5.1 (R)** Seating, such as benches, may be used provided that a clear walkway of a minimum of 4 feet is maintained.



*Bench located on Main Street*



*Seat wall located on Main Street*





## 4 Guidelines for Historic Building Rehabilitation

The design guidelines and standards in this section relate to the repair, restoration, rehabilitation, and/or alteration of contributing historic buildings in historic districts. The section includes a discussion of the predominant architectural styles and building types occurring in Florence, which is provided in order for users to understand which elements are the most important to defining the historic character of the building and how their preservation should be approached. The focus of the guidelines is to encourage preservation of these elements, which will strengthen the sense of place and preserve the overall district character.

As for previous sections, guidelines are denoted Requirements (R), Presumptions (P), or Considerations (C).

Section 4 is divided into the following major sections:

### **General Guidelines for Historic Buildings**

- 4.1 Facades and Building Form
- 4.2 Windows
- 4.3 Doors
- 4.4 Roofs
- 4.5 Building Materials

### **Guidelines by Architectural Style**

- 4.6 Sonoran Style
- 4.7 Early Transitional Style
- 4.8 Late Transitional Style
- 4.9 American Victorian/Anglo-Territorial Style
- 4.10 American Bungalow Style
- 4.11 Mission Revival Style
- 4.12 Early 20th Century Commercial/Neo-Classic Revival Style
- 4.13 Spanish Colonial Revival Style
- 4.14 Mid-Century Modern Style



*E.B. Devine's Florence Pharmacy*

## General Guidelines for Historic Buildings

### 4.1 Facades and Building Form

- 4.1.1** (P) Maintain the predominant difference between upper story openings and the storefront, or street level openings (windows and doors). For example, commercial structures usually have a greater amount of transparent or glazed area at the storefront level. The distinction between the first and second story should be maintained in any alteration or addition to the building.
- 4.1.2** (P) Maintain the horizontal rhythm of the building. For example, the height of windows and doors on the facade may all be the same. In this instance, new windows or doors should be on the same level as the existing openings.

### 4.2 Windows

- 4.2.1** (P) Window types should be appropriate to the district in which they appear. The following photographs represent examples of windows that are appropriate in the Florence Townsite Historic District.
- 4.2.2** (P) Match replacement windows or new windows, as closely as possible, to the original windows.
- 4.2.3** (P) Replacement windows should fill the entire opening.
- 4.2.4** (P) Do not cover or brick-in historic window openings.
- 4.2.5** (P) Replacement windows should duplicate the glass and mullion/muntin patterns of the historic windows.

- 4.2.6** (P) Aluminum replacement windows should have a finish to match the historic windows (bare aluminum is discouraged except for modern styles of architecture where it was original).
- 4.2.7** (P) Skylights visible from the street should be flat pane, as opposed to domed.
- 4.2.8** (P) Window operation (double-hung, casement, sliding, etc.) should be appropriate to the building style.
- 4.2.9** (C) Preserve original windows where possible.



*Casement Window*



*Accent Window*



*Six Over Six Double Hung Window*



*Multi-Pane Window*



*Single-pane Window*



*Casement Window*



*Six Over Six Double Hung Window*



*Multi-Pane Window*



*Transom Window*

## 4.3 Doors

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- 4.3.1** (P) Match replacement doors or new doors, as closely as possible, to the original doors.
- 4.3.2** (P) Replacement doors should fill the entire opening.
- 4.3.3** (C) When the original door design is known, replacement doors duplicate the design of the original doors.
- 4.3.4** New storm doors shall meet the following standards:
- (R) Be compatible with the design of the door behind.
  - (P) Ornamental metal security doors or those appearing to be “barred” should not be used.
  - (C) Storm and screen doors, where they existed historically in Florence, were wood. Therefore, wood is the preferred material.
  - (C) Simple and open in design.
  - (C) Be of a finished material other than clear- anodized aluminum, for pre-WWII buildings.
- 4.3.5** Door types should be appropriate to the district in which they appear. The following photographs represent examples of doors that are appropriate in the Florence Townsite Historic District.



*French Doors*



*French Doors*



Porch Entrance



metal

Corrugated



Metal Standing Seam



Wood shingle



Spanish Tile

## 4.4 Roofs

**4.4.1** Where roofing materials are visible, use roofing materials that are compatible with the style and era of the building. (Refer to discussion by style.) If historic roofing materials are impractical, modern roofing that replicates the general character of the historic roofing is acceptable. For instance, using brown, laminated dimensional asphalt shingles in place of authentic wood shingles. The following photographs represent examples of roof materials found in the Florence Townsite Historic District.

## 4.5 Building Materials

**4.5.1** (P) Preserve and restore the building materials that define the historic character of the district. The following photographs represent examples of building wall materials that are commonly found in Florence’s historic buildings.



Brick



Adobe Brick



Split Face Block

Parapet Roof

Adobe is a natural building material made from sand, clay, silt, and water, which is shaped into bricks using wooden frames and dried in the sun. Sometimes straw or other organic materials are added to the adobe. Several of the historic buildings in Florence are constructed of adobe.

Whether built in the 17th century or in the 20th century, adobe buildings share common issues of maintenance and deterioration. However, the buildings can be made durable and renewable when properly maintained.

Today, some commercially available adobe-like bricks are, in fact, fired. They are similar in size to unbaked bricks, but have a different texture,

color, and strength. Similarly, some adobe bricks are stabilized containing cement, asphalt, and/or bituminous materials. They also differ from traditional “raw” adobe in their appearance and strength.

Preserving and rehabilitating a deteriorated adobe building is most successful when the techniques and methods used for restoration and repairs are as similar as possible to the techniques used in the original construction.

### **Recommended Practices for Preservation of Masonry Building Materials**

#### **Surface Coatings for Adobe**

Adobe should be protected from the weather with a surface coating. To protect the exterior and interior surfaces of adobe walls, surface coatings such as mud plaster, lime plaster, whitewash, or high lime stucco are used. Such coatings applied to the exterior of adobe construction have slowed surface deterioration by offering a renewable surface to the adobe wall. In addition, using breathable systems like these prevent water from being trapped in the underlying adobe and degrading it.

In the past, these methods have been inexpensive and readily available to the adobe owner as a solution to periodic maintenance. However, recent construction practices have caused many adobe building owners to use harder materials like modern cement stucco as alternatives to these traditional and once inexpensive surface coatings.

#### *Mud Plaster*

Mud plaster has long been used as the preferred surface coating where it is not subject to frequent weathering. Like adobe, mud plaster is composed of clay, silt, sand, and water and therefore exhibits properties similar to those of the base adobe. The mud plaster bonds to the adobe because the two are made of the same materials. Using mud plaster requires more cyclical maintenance. Once in place, the mud plaster must be smoothed. This smoothing is done by hand; sometimes deerskins, sheepskins, and small, slightly rounded stones are used to smooth the plaster to create a "polished" surface. In some

areas, pink or ochre pigments are mixed into the final layer and "polished."

### *Lime Plaster*

Lime plaster, widely used in the 19th century as both an exterior and interior coating, is harder than mud plaster. It is, however, still flexible and breathable. It consists of lime, sand, and water and is applied in two or three coats. To make the lime plaster adhere to adobe, walls are often scored. The grooves are sometimes filled with a mixture of lime mortar and small chips of stone or broken roof tiles. The wall is then fully covered with lime plaster.

### *Cement Stucco*

In the United States, cement stucco came into use as an adobe surface coating in the early 20th century for the revival styles of Southwest adobe architecture. Cement stucco consists of cement, sand, and water and it is applied in one to three coats with a trowel. This material has been very popular because it appears to require little maintenance when applied over fired or stabilized adobe brick, and because it can be easily painted.

However, while cement stucco is highly impervious to moisture, that quality can cause widespread damage to historic un-stabilized adobe. If the adobe is in contact with the ground or a stone foundation (as opposed to being laid on an above-grade concrete slab), it tends to wick moisture up into the adobe, where it can dissolve and leach out the binders that hold the adobe together. While more traditional coatings allow the wall to dry out before much damage is caused, cement stucco tends to hold the moisture in. For that reason, cement stucco is not a recommended finish over historic adobe unless it can be protected from any sources of moisture that could get into the wall.

Further, cement stucco does not create a bond with unfired or unstabilized adobe; it often relies on wire mesh and nails to hold it in place. Since nails cannot bond with the adobe, a secure connection cannot be guaranteed. Even when very long nails are used, moisture within the adobe may cause the nails and the wire to rust, thus losing contact with the adobe.

### **Adobe Deterioration**

When preservation or rehabilitation is contemplated for an historic adobe building, it is generally because the walls or roof of the building have deteriorated in some fashion. Walls may be cracked, eroded, pitted or bulging. The roof may be sagging. In planning the stabilization and repair of an adobe building, the following is necessary:

- To determine the nature of the deterioration.
- To identify and correct the source of the problem causing the deterioration.
- To develop rehabilitation and restoration plans that are sensitive to the integrity of the historic adobe building.
- To develop a maintenance program once the rehabilitation or restoration is completed.

### **Clay Bricks**

Before the invention of steam-driven machines, bricks were molded by hand. Settlers would prepare a lump of clay and give it to the bricklayer. The bricklayer would then take the lump of clay, roll it in sand and "dash" it into the sanded mold. The clay was pressed into the mold with the hands and the excess clay removed from the top of the mold with a strike, which was a flat stick that had been soaking in water. This excess clay was returned to the clot molder to be reformed. Sand was used to prevent the clay from sticking to the mold.

The clay "sand brick" would then be fired in a kiln that would get just hot enough to vitrify and harden the outer crust of the brick. This process resulted in a brick that was fairly weather resistant, but also fairly fragile. If the outer crust is damaged or removed, whether by long-term action of the weather or by modern attempts at cleaning it such as sandblasting, the soft inner body of the brick will be exposed, and deterioration of the brick will only accelerate from there.

Many of the most recognizable historical buildings in the Town of Florence were constructed of clay bricks.

#### *Mortar for Bricks*

Selection of the proper mortar for the repair or re-pointing of historic sand brick is essential. Because the bricks are much softer than modern bricks, typical modern cement mortar (usually known as “Type S”) should not be used. Repointing mortar should match original mortar in hardness and color. Sand should be well graded either natural (rounded preferred) or manufactured (sharp). The mortar mix is usually 1 part lime to 3 parts sand by volume. Coloring agents can be used to help match the historic color, usually done by developing a series of color samples. Mortar should not be harder than the surrounding masonry. If using premixed mortars, usually Type N mortar is soft enough for use with sand brick.

## **4.6 Modern Mechanical Systems**

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Such work includes upgrading older mechanical systems, improving the energy efficiency of existing buildings, installing new heating, ventilation or air conditioning (HVAC) systems. Decisions to install new HVAC or climate control systems often result from concern for occupant health and comfort, the desire to make older buildings marketable, or the need to provide specialized environments for operating computers, storing artifacts, or displaying museum collections. Unfortunately, occupant comfort and concerns for the objects within the building are sometimes given greater consideration than the building itself. In too many cases, applying modern standards of interior climate comfort to historic buildings has proven detrimental to historic materials and decorative finishes.

Historic buildings are not easily adapted to modern precision mechanical systems. Careful planning must be provided early on to ensure that decisions made during the design and installation phases of a new system are appropriate. Since new mechanical and other related systems, such as electrical and fire suppression, can use a small

amount of a building's square footage and less than half of an overall rehabilitation budget, decisions must be made in a systematic and coordinated manner. The installation of inappropriate mechanical systems may result in any or all of the following:

Large sections of historic materials are removed to install or house new systems.

Historic structural systems are weakened by carrying the weight of, and sustaining vibrations from, large equipment.

Moisture introduced into the building as part of a new system migrates into historic materials and causes damage, including biodegradation, freeze/thaw action, and surface staining.

Exterior cladding or interior finishes are stripped to install new vapor barriers and insulation.

Historic finishes, features, and spaces are altered by dropped ceilings and boxed chases or by poorly located grilles, registers, and equipment.

Systems that are too large or too small are installed before there is a clearly planned use or a new tenant.

For historic properties it is critical to understand what spaces, features, and finishes are historic in the building, what should be retained, and what the realistic heating, ventilating, and cooling needs are for the building, its occupants, and its contents. A systematic approach, involving preservation planning, preservation design, and a follow-up program of monitoring and maintenance, can ensure that new systems are successfully added, or existing systems are suitably upgraded, while preserving the historic integrity of the building.

No set formula exists for determining what type of mechanical system is best for a specific building. Each building and its needs must be evaluated separately. Some buildings are so significant that every effort must be made to protect the historic materials and systems in place with minimal intrusion from new systems. Some buildings have museum collections that need special climate control. In such cases, curatorial needs must be considered, but not to the ultimate detriment of the historic building resource. Other buildings are



rehabilitated for commercial use. For those, a variety of systems might be acceptable, as long as significant spaces, features, and finishes are retained.

Most mechanical systems require upgrading or replacement within 15 to 30 years due to wear and tear or the availability of improved technology. Therefore, historic buildings should not be greatly altered or otherwise sacrificed to meet short-term systems objectives.

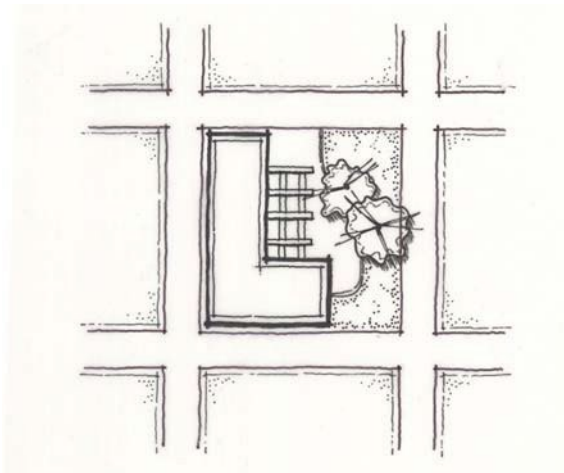
## Recommendations by Building Style

### 4.6 Sonoran Style

#### Characteristics:

- 1866 – 1950.
- High plastered adobe walls typical to Spanish Colonial and Mexican architecture.
- Earth and timber flat roof construction methods of the Hohokam and Pima Natives.
- Built flush with the property lines with rear gardens.
- Stone foundations and narrow tall windows and doors with wood castings.

#### 4.6.1 Site Planning



*Typical Lot Layout*

(P) Maintain existing setbacks, ensuring that the buildings are located along the property lines fronting the street.



*Jesus Preciado de Luna/Bernardina Lorona House*

(C) Consider the use of the central and rear portions of the lot enclosed by exterior walls of the building as patios for residences or outdoor seating or display areas for restaurants or commercial uses.



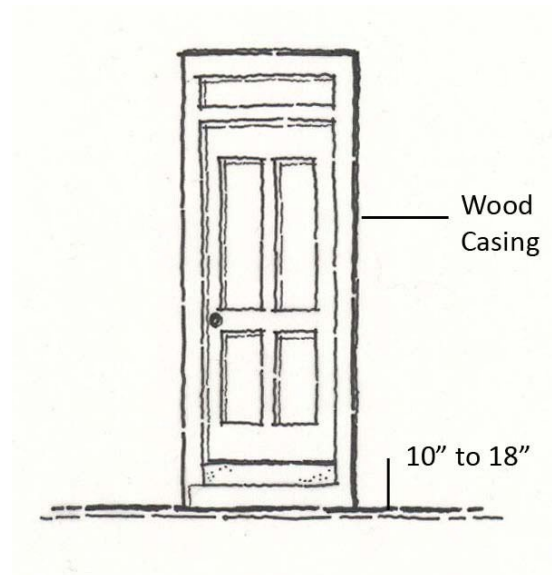
*Warner House*

#### 4.6.2 Facades and Building Form

Encourage the use of light colors as the primary colors of the facade.

(P) Maintain the vertical proportions of the windows and doors.

(P) Retain, or replace when necessary, the wood casings that bordered the original doors and windows.



#### 5.2.9 Roofs

(P) Whenever possible, retain the appearance of a flat roof, surrounded by a high parapet wall that drains using a system of canales.

## 4.7.2 Facades and Building Form

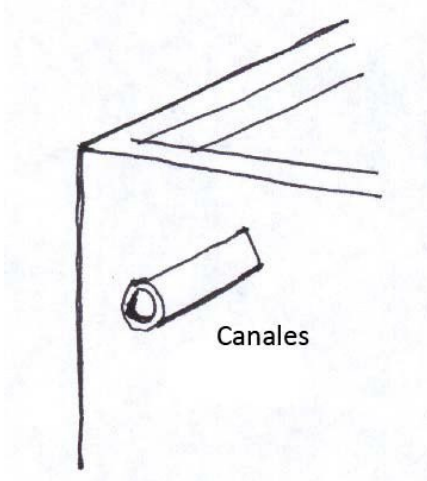
(P) Encourage the use of light colors or earth tones as the primary colors of the facade.

(P) Maintain the vertical proportions of the windows and doors.

(P) Retain, or replace when necessary, the wood casings that bordered the original doors and windows.

(P) On building additions, retain the historic floor elevation approximately 10" to 18" above ground level.

(P) Maintain, or replace when necessary, historic porches, verandas and arcades.



(P) In some instances, the flat roof historically may have been replaced by a framed gable roof, and if so, wood shingles, sheet metal, or a compatible alternative replicating the historic material shall be used for roofing.

## 4.7 Early Transitional Style

### Characteristics:

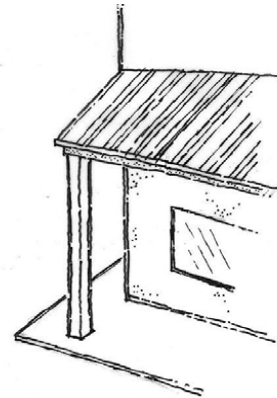
- 1871 – 1947.
- Differed from the Sonoran style by the addition of verandas running the length of the structure.
- Pitched roofs with roofing running parallel to the street were added.

### 4.7.1 Site Planning

(C) Consider the use of the rear portions of the lot enclosed by exterior walls of the building as patios for residences or outdoor seating or display areas for restaurants or commercial uses.



First Pinal County Courthouse/McFarland State Park



Typical Shade Structure Covering

(C) Consider designs for porches, verandas and arcades that cover the entire side of a building; include a shed-style roof; use shakes or seamed metal as roofing materials; and utilize slender, square, chambered, or wood columns.

### 4.2.3 Roofs

(P) Retain, or replace when necessary, the historic, wood framed gable roof.

(C) Use wood shingles or seamed metal as roof sheathing materials.

(C) Consider additions or alterations that maintain the historic orientation of the roof. Historically, the roofs in Early Transitional structures run parallel to the street frontage.

## 4.8 Late Transitional Style

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### Characteristics:

- 1878 – 1949.
- Square shaped structures with front yards.
- Hipped, pyramidal or mansard shaped metal or shingled roofs.



*William Clarke House*



*William Clarke House*

### 5.2.10 Facades and Building Form

(P) Maintain the vertical proportions of the windows and doors.

(P) Retain, or replace when necessary, the wood casings that bordered the original doors and windows.

(P) Retain the historic floor elevation.

(P) Maintain, or replace when necessary, historic porches, verandas and arcades.

(C) Consider the use of light colors as the primary color of the facade.

(C) Consider designs for porches, verandas and arcades that cover the entire side of a building; include a shed-style roof; use shakes, corrugated metal, or seamed metal as roofing materials; and are supported by wood columns with American Victorian details.

### 5.2.11 Building Materials

(P) Maintain and preserve unfired adobe brick where it occurs.



*Historic Window*

## 4.9 American Victorian-Anglo Territorial Style

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### Characteristics:

- 1885 – 1922.
- Similar to structures built in the East and relied on imported prefabricated materials such as metal columns, lintels and cornices.
- Walls are brick and any roof style is appropriate.



*Silver King Hotel*

### 5.2.12 Facades and Building Form

(P) Maintain the vertical massing of the facade.



*Conrad Brunenkant's Town Bakery*

(P) Retain the original size, shape and materials of door and window openings.

(P) Retain, or when necessary, replace, the prefabricated decorative and structural elements that are a key feature of this style. These elements may be metal or wood and include cornices, friezes, pediments, balustrades, and columns.

### 5.2.13 Roofs

(P) On commercial structures, retain or replace when necessary, the historic flat roofs surrounded by a parapet wall.

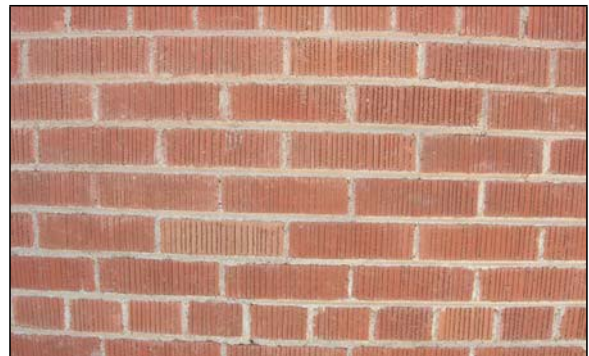
(P) On residential and institutional structures, retain or replace when necessary, the complex roof systems commonly found on these structures. Historic roof forms include gable, hipped, and mansard.

(C) Consider the use of asphalt, slate, or built-up roofing.

### 5.2.14 Building Materials

(P) On commercial structures, retain or replace the original building materials including brick, adobe and structural metal panels.

(P) On residential or institutional structures, retain, or replace, the original building materials including fired brick, adobe, and wood frame covered with horizontal clapboarding.



*Brick*

## 4.10 American Bungalow Style

### Characteristics:

- 1908 – 1950.
- Whereas the Sonoran Style is unique to the Southwest, the Bungalow Style is unique to this time period in the United States.
- Located in the center of the lot.
- Made of brick with large wood shingle roofs and large porches. The roof line runs perpendicular to the street.



*George Huffman House*

### 5.2.15 4.10.1 Facades and Building Form

(P) Maintain the horizontal massing typically found in the American Bungalow style, where buildings are typically arranged parallel to the street rather than perpendicular.

(P) Retain the historic floor elevation.

(P) Encourage designs for porches that are characterized by large gable roofs; large columns that may be straight, rounded or elephantine in shape; made of wood, brick or stone.

(P) Avoid enclosing front porches.

(P) Maintain historic decorative elements such as clinker brick, simple leaded and stained-glass windows, contrasting wood trim, horizontal siding, carved or efforts milled brackets and rafter ends, and venting in the gables.

### 5.2.16 Roofs

(P) Maintain the low simple, wide projecting roofs typical of this style.

(P) Maintain the gable as the predominant roof form although any of the following types may be used in additions: front gable, cross gable, side gable, hipped, or complex gable roof which may be a combination of all these roof styles.

(P) Maintain the wide eave overhangs that characterize the American Bungalow style.

(P) Maintain, retain and replicate exposed roof beams and rafter tails.

(C) Consider using wood or asphalt shingles for roof sheathing materials.

## 4.10 Mission Revival Style

Characteristics:

- 1911 – 1942.
- Adapted from Spanish-Colonial churches in California.
- Brick, stucco walls with tiled gable roofs between ornate end parapet walls.



*Catholic Church of the Assumption*

### 5.2.17 4.11.1 Site Planning

(C) Consider the use of low stucco walls. Avoid the use of wood fences or stone walls.

### 5.2.18 4.11.2 Facades and Building Form

(P) Retain semi-circular, arched openings that are a full half-circle.

(P) Recess openings for windows and doors 6 to 12 inches.

(C) Consider the use of wood doors, either paneled or carved.



*First Presbyterian Church of Florence*

### 4.11.3 Roofs

(P) Retain historic gable roof. Retain gable end parapet walls.

(C) Consider the use of clay tile, flat metal tile or seamed metal for sheathing.

(C) Clay tile used for roof covering should be either mission barrel, mission "S," or American Spanish type.

### 5.2.19



*Florence Woman's Club*

## 4.12 Early 20th Century Commercial /Neo-classical Revival Style

### Characteristics:

- 1913 – 1936.
- This style was popular in Florence.
- Almost all the retail stores built on Main Street between 1913 and 1936.



*Keating Building*

### 5.2.20 4.12.1 Entries and Storefronts

(P) Retain and preserve commercial storefronts and

storefront details that contribute to the historic character of the building including display windows, recessed entryways, doors, transoms, corner posts, columns, and other decorative features.

Retain and preserve historic materials including wood, stone, architectural metal, and cast iron.

Protect and maintain historic storefront materials such as wood, masonry, and architectural metals.

If replacement of a deteriorated storefront or storefront feature is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, texture and detail.

If reconstructing a historic storefront, base the design on historic research, physical evidence, and photographic documentation, if available. Recreate the original architectural elements including overall proportions, fenestration, dimensions, and orientation.

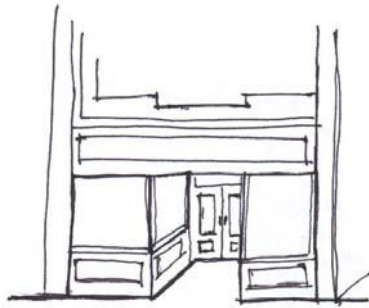
Altering the entrance, including its location, through a significant storefront is discouraged. Changing a storefront so that it appears as an office or residential use will require HDAC approval.

Using materials that detract from the historic or architectural character of the building, such as mirrored glass, shall be discouraged.

(P) Retain recessed entries on the street frontage.

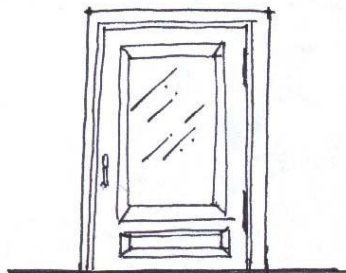
(P) Retain historic entrances, even when one business occupies several buildings. The rhythm of entrances is important to the character of the street.

(P) Encourage retail shop doors that maintain a minimum of 65% glass.



*Typical Recessed Store Entry*

- (P) Retain transom windows whenever possible.
- (C) Consider reuse or replications of the historic door. If the original door design is not known, either use a simple wood and glass door of traditional design. Or if an aluminum and glass door is used, the door should be very simple with a dark anodized finish.
- (C) Consider the use of simple door details, such as a brass door pull, kickplate, or sign, to create an historic look.
- (C) If the ceiling inside the structure has been lowered, consider sloping the ceiling up 2 to 3 feet to meet the transom.



*Typical Entry Door*

### 4.12.2 Upper Facades

- (P) Retain and preserve historic facades and their architectural features such as brick corbelling, brick and stone string courses, quoins, stone and tile coping, cornices, and other facade elements.
- (P) Retain and preserve historic materials whenever possible including wood, stone, architectural metal, and cast iron.

(P) Do not hide architectural details or entire facades

with non-historic materials or treatments.

(P) If replacement of an upper facade feature is necessary, replace the deteriorated element with a new element and design that matches the original in size, scale, design, proportion, detail, and material, if possible.

(P) Do not use materials that detract from the historic or architectural character of the building, such as mirrored glass.

(P) Original windows in upper facades shall not be covered up or bricked-in.

(C) Whenever possible, remove metal cladding or other non-historic coverings from historic facades.

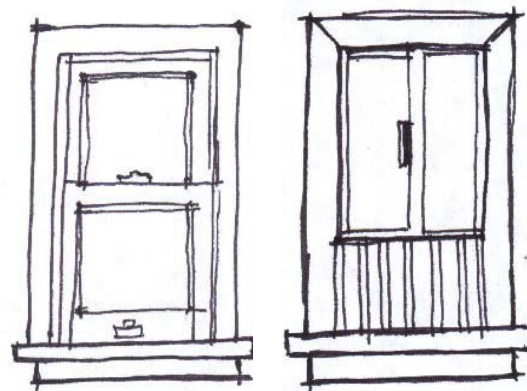
### 4.12.3 Windows

(P) Avoid introducing new windows or changing the size of windows or other openings that alter the architectural character of the building.

(P) Avoid replacing window and door features with incompatible materials such as anodized aluminum or tinted glass.

(P) For uses located on Main Street, avoid the placement of air conditioning units in windows on the primary building facade.

(P) Avoid the use of permanent fixed security gates over windows and doors.



Like This

Not This

### 4.12.4 Awnings



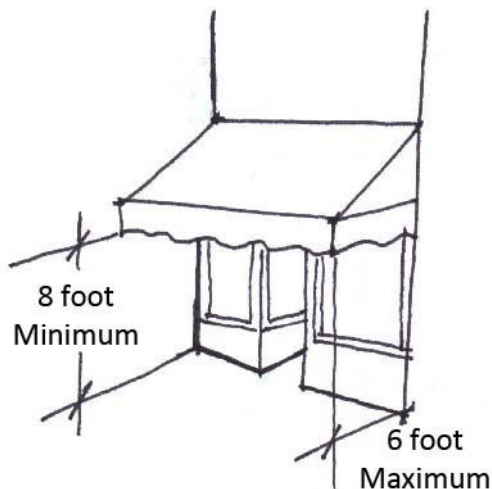
(R) Provide a minimum distance of 8 feet between the lowest point of the awning and the sidewalk.

(R) Limit the distance an awning may project from the wall of the building to 6 feet.

(P) Relate the shape of the awning to the shape of window or door opening. For example, a rectangular window should have a rectangular awning, not a rounded awning.

(P) Where the facade is divided into distinct bays or sectioned by vertical architectural elements, locate awnings within the architectural elements rather than overlapping them.

(C) When there are several businesses in one building that have awnings, consider the use of awnings that are all the same color.



#### 4.12.5 Canopies

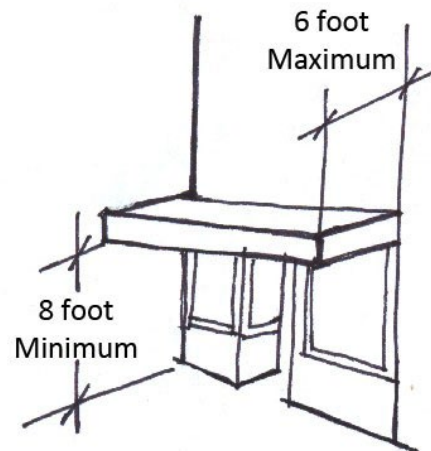
(R) Provide a minimum of 8 feet between the lowest point of a canopy and the sidewalk.

(R) Provide a minimum of 8 feet between the lowest point of a sign hung from a canopy and the sidewalk.

(P) Avoid the addition of a canopy to an existing building, which historically never had a canopy.

(C) Consider the use of canopies to shelter first

floor entrances to a building.



#### 4.12.6 Rear Entrances

(P) Screen refuse containers and service facilities from public view. Screening devices shall be subject to the Town Code.

(C) Consider the use of modestly scaled rear entrances.

(C) Consider the use of canvas awnings over rear entrances to identify a business and provide a pleasant and protected entry space.

#### 4.12.7 Roofs

(P) Screen roof equipment from the store front by a parapet wall.

(C) Consider the use of asphalt shingles, built-up or sheet metal roofs.

#### 4.12.8 Building Materials

(P) Avoid the use of imitation rock work; imitation masonry of any kind; corrugated fiberglass; stucco with an exaggerated texture; imitation wood siding; coarsely finished, "rough-sawn," or rustic materials such as wood shakes, shingles, barnwood, board and batten, and rough-sawn plywood; antiqued or imitation old brick; wrought iron "New Orleans Style" grill and rail work; and plastic panels.

(P) Avoid the use of materials with a glossy or reflective finish such as glass or polished marble as the dominant facade material. However, these materials may be permissible as accent materials in storefronts.

(C) Consider the use of fired brick, metal and glass.

### 4.13 Spanish Colonial Revival Style

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#### Characteristics:

- 1916-1931.
- The Spanish Colonial Revival Style is an eclectic style based on a modern adaptation of the Spanish Colonial Baroque.
- The style was made popular during the Pan American Pacific Exposition in San Diego in 1915.

#### 4.13.1 Site Planning

(C) Consider the use of low stucco walls. Avoid the use of wood fences or stone walls.

#### 4.13.2 Facades and Building Form

(P) Retain semi-circular, arched openings that are a full half-circle above windows and doors.

(P) Retain, or replicate, the architectural detailing characteristic to this style. These details include plaster ornamentation, wrought-iron fixtures, ceramic fixtures or tiles, and clay vent tiles.

(P) Retain the original trim and materials of existing arcades, balustrades, and balconies.

(P) Recess openings for windows and doors 6 to 12 inches.

(C) Consider the use of wood doors, either paneled or carved.

#### 4.13.3 Roofs

(C) Consider the use of clay tile for sheathing. All clay tile used for roof covering should be of mission barrel, mission "S," or American Spanish type.

### 4.13.4 Building Materials

Appropriate building materials include plaster or stucco walls.

### 4.14 Mid-Century Modern Style

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#### Characteristics:

- 1920 – 1960.
- Architects sought to develop a post-war style appropriate for the needs of the middle and working classes.
- The main theme of the modern style was the inherent properties of the material itself and the exposition of the structural form. Removing historical references and ornamentation allowed them to expose beauty with what they considered the purity of style.

A desire for single-family homes led to the rise of suburbs. The Modern style and its variations such as the 'Ranch' and the 'Split Level' were extremely popular.

#### 4.13.5 Site Planning

(P) Commercial structures must screen parking areas from public view by using hedges, berms, low walls, fences or landscaping.

#### 4.13.6 Facades and Building Form

(C) Consider the use of subtle colors on buildings and signs. Subtle colors will help reduce the impact of the nonconforming building on the streetscape.

#### 4.13.7 Roofs

(P) Screen all roof mounted equipment from front street view.

#### 4.13.8 Building Materials

(P) Encourage the use of building materials that are similar to the historic building materials.

## 5 Design Guidelines for Additions and Infill Development

This chapter provides design guidelines for the following types of projects:

- 5.1 Additions to Historic Buildings
- 5.2 Commercial Infill Development
- 5.3 Residential Infill Development

This section addresses construction of new buildings and features such as new additions within Historic Districts. Additions should be compatible with the historic building to which they are made, as well as to the character of the district as a whole. Infill development may be commercial or residential in nature; however, infill development in a commercial street-front context (such as Main Street) is required to meet different criteria than infill development in other commercial areas.



*First Pinal County Courthouse/McFarland State Park*



*1916 Florence  
High School*

## 5.1 Additions to Historic Buildings

### 5.1.1 Overall Approach to additions

(R) In keeping with the Secretary of the Interior's Standards, new additions to historic buildings shall be designed to be compatible with the historic building but differentiated to avoid creating a false sense of the building's history.

### 5.1.2 Location

(R) Additions shall not be made to the front of an historic building.

(P) Additions should be located such that they do not alter the apparent massing of the historic building or obscure building corners that define it.

(P) If the addition cannot be located in back of the historic building footprint, the addition should be located such that the historic building remains the dominant design element, such as by recessing the addition behind the historic façade line.

(C) The preferred location of additions is to the back of the building, entirely behind the footprint of the historic building.

### 5.1.3 Height

(P) Additions should not be higher than the historic building to which they are made.

(C) An exception that would allow an addition to be slightly taller than the historic building is if the addition is in back of the historic building and of a height that remains largely hidden behind the historic roofline as viewed by a pedestrian at the street.

### 5.1.4 Massing/Size

(P) An addition should not be of greater apparent bulk as the historic building.

(P) An addition should be broken down into masses

of approximately equal size to those found in the historic building. For instance, if a building has an irregular plan made up of smaller masses, the addition should continue this pattern; if a building is more of a simple, massive box (such as a commercial storefront building) then the addition should look similar.

### 5.1.5 Roofs

(P) Roofs of additions should be compatible in shape to those of the historic building.

(P) Visible roofing materials should generally be consistent with the historic roof; materials should not be chosen such that they contrast with the existing materials.

(C) Consider continuing and extending the existing roof type; design gabled additions to gabled buildings, hipped additions to hipped buildings, and the like.

(C) Roof slopes should not differ radically from existing roof slopes.

### 5.1.6 Doors and Windows

(R) Patterns of door and window openings should be visually compatible with those in the historic building.

(P) Glass used in the windows of additions should maintain the historic character of the overall house by having a transparent appearance (40% minimum VTR). Avoid reflective or highly tinted glass.

(C) Window sizes, proportions, and rhythms consistent with those of the historic building are preferred.

(C) Consider window details and patterns that are simpler than those in the historic building and avoid calling undue attention to the addition.

### 5.1.7 Materials

(R) Employ visible materials that are compatible with

the historic building and with the district as a whole.

(C) Consider exterior wall materials that subtly differ from the historic materials as a way to differentiate the addition.

## **5.2 Commercial Infill Development**

### **5.2.1 Zoning**

(R) All new commercial development shall be located in an existing commercial zoning district.

### **5.2.2 Overall Approach to Commercial Infill**

(R) In keeping with the Secretary of the Interior's Standards, the design of new buildings within historic districts shall be compatible with their historic context in form, scale, and materials, while being differentiated from historic development to avoid creating a false sense of history. Differentiation may be achieved through the use of modern materials, details, textures, subtle variation in building form, or any other method that does not violate other provisions of these guidelines.

### **5.2.3 Setbacks**

(P) Respect the predominant setbacks of other buildings within the block on the street to which commercial development faces. In an area or block where surrounding buildings are oriented with the primary façade toward the street and with little or no setbacks (such as Main Street), new development should replicate this development pattern. In this instance locate the first floor of the building on the front property line or provide a covered arcade between the building face and the front property line.

### **5.2.4 Street Orientation**

(P) Orient the front building wall parallel to the street. Slight modifications may be permitted although entire frontages set on angles of 45 degrees or greater to the street will not be allowed.

(C) Design buildings located at a corner intersection to include architectural features at the ground floor

that emphasize the importance of pedestrian movement, such as a covered arcade, recess in the facade or other elements.

### **5.2.5 Parking Orientation**

(R) Do not locate parking lots between the front property line and the building entry.

(P) Landscape parking areas with plantings inside the lot as well as along the street frontage.

(P) Separate parking areas from buildings by either a raised concrete walkway (recommended width a minimum of 6 feet) or landscaped strip (recommended width a minimum of 3 feet), preferably both. Parking spaces that directly abut the building are discouraged.

(C) Locate parking lots to the rear of the buildings.

(C) Consider the use of special paving accents where the driveway crosses the public sidewalk.

### **5.2.6 Appropriate Materials for Fences and Gates**

(C) Appropriate materials include noncombustible picket and wrought iron.

### **5.2.7 Outdoor Storage and Mechanical Equipment**

(R) Screen all outdoor storage. Screening should be a minimum of 6 feet high. The height should be determined by the height of the material or equipment being stored.

(R) Screen all mechanical or utility equipment. Screening shall be architecturally integrated with the design of the building in terms of materials, color, shape, and size.

(P) Confine exterior storage to portions of the site least visible to public view.

(C) Consider the use of a combination of screening elements including solid masonry, berms, and landscaping.

### **5.2.8 Building Proportion**

(P) Maintain the predominant proportion (relationship of height to width) of adjacent historic facades. If an infill building is proposed which is much wider than the existing characteristic facades on the street, the infill facade should be broken down into a series of appropriately proportioned structural bays.

### **5.2.9 Height**

(P) Limit the height of an infill building. An infill building should not be significantly taller or shorter than the adjacent structures.

### **5.2.10 Openings**

(P) Maintain the predominant difference between upper story openings and storefront, or street level opening windows and doors.

(P) Maintain the characteristic proportion and spacing of openings compared to adjacent buildings.

### **5.2.11 Horizontal Rhythms**

(P) Identify the common horizontal elements found among neighboring structures and design the infill structure using a similar rhythm.

(P) If maintaining horizontal rhythms in an infill building is very difficult or otherwise impossible, use canopies or awnings to establish a shared storefront rhythm.

### **5.2.12 Wall Articulation**

(P) Long unarticulated street wall facades shall be divided into horizontal bays that are a minimum of 30 feet wide. The bays shall be expressed at both the ground level and second story.

(P) Monolithic street wall facades shall be broken by vertical and horizontal articulation, or breaks in the surfaces of the wall itself, the location of window and door openings, or the location of balconies, awnings and canopies.

(P) Avoid large unbroken surfaces on the storefront. This can be achieved in a number of ways including: using smaller panes of glass or small scaled materials such as tile; integration of balconies and awnings in the street wall design; attention to the height and width of entries; choice of colors and textures to reinforce an intimate scale; careful sizing, placement and overall design of signage.

### **5.2.13 Roofs**

(R) The roof shall be designed to screen rooftop equipment.

(P) The roof should be designed in conjunction with its mass and facade, so that the building and its roof form a consistent and integrated composition.

(C) Roofs should reflect the roof shapes of the existing historic buildings.

### **5.2.14 Building Materials**

(P) Building materials shall be compatible with the materials used on adjacent historic structures.

(C) Do not utilize mobile homes, manufactured housing, or modular structures in the Florence Townsite Historic District.

### **5.2.15 Appropriate Wall Materials**

(C) Appropriate wall materials include concrete, plaster, cast iron, adobe brick, new or used face brick, terra cotta, cut or carved stone, rusticated block, baked enamel metal panels, clapboard where appropriate (not on Main Street), ceramic tile and stucco.

### **5.2.16 Appropriate Roof Materials**

(C) Appropriate roof materials include concrete tiles, clay tiles, metal standing seam roofs (tin roofs), and Class "A" composition shingles.

### **5.2.17 Storefronts and Entries**

(P) In an area or block where surrounding buildings are oriented with the primary façade toward the

street and with little or no setbacks (such as Main Street), new development should replicate this development pattern and should incorporate storefronts into the first floor level that are substantially open and transparent in character.

(P) Storefront wall and sticking materials for new buildings and additions may be of any material and finish.

(P) Glazing should be uncolored and have a visual transmittance rating (VTR) of 40% minimum. Glass shall not have a reflective or shaded appearance.

(C) Consider recessing the entry with transparent storefront or display windows on one or both sides.

(C) Consider dividing the lower portion of a storefront into a vision pane above a short bulkhead wall of 1 to 2 feet in height.

(C) Consider dividing storefronts taller than 8 feet into a lower section and transom.

### **5.2.18 Upper Facade**

(R) Commercial uses shall be limited to those permitted in the Town Code.

(P) For multi-story buildings in a Main Street context, the upper stories should be differentiated from the first level storefront through the use of solid walls and “punched” openings.

(P) The design of upper facades should not replicate historical details

(P) Glazing in upper story windows should match that of the storefronts.

(P) Upper-story materials for a new building may be of any materials.

### **5.2.19 Color Palette**

(P) Select colors that visually relate building elements to each other, and also individual historic facades to each other. The colors chosen for any

facade should relate to neighboring historic facades, and to the block as a whole.

(C) Limit the number of colors used on any given facade to three. This includes any “natural” colors and/or earth tones such as unpainted brick or stone. The three colors include base color, major trim color, and minor trim color.

(C) The color of the upper wall surface and the storefront piers is the base color.

(C) When the base color is natural material, the major trim color should relate to the natural material color. When the wall surface is painted, the trim color should complement the base color. Using the same major trim color on the upper facade and on the storefront is recommended to visually tie the facade together. Avoid the use of bright (neon) colors.

(C) If the minor trim is painted a third color, it should strengthen the color scheme already established by the base and major trim colors. In most cases, the two colors are used on trim. The minor trim color should be a darker shade of the major trim color, in some cases, a subtle third color can effectively enhance the character of the entire facade. Extreme care should always be taken when choosing a third color.

(C) On larger, plainer buildings, more subtle base colors should be used.

(C) Avoid more intense hues of colors that are disharmonious with colors found on adjacent buildings.

## **5.3 Residential Infill Development**

### **5.3.1 Overall Approach to Residential Infill**

(R) In keeping with the Secretary of the Interior’s Standards, the design of new buildings within historic districts shall be compatible with their historic context in form, scale, and materials, while being differentiated from historic development to avoid creating a false sense of history. Differentiation may be achieved through the use of modern materials, details, textures, subtle variation in building form, or any other method that does not violate other provisions of these guidelines.

### 5.3.2 Setbacks

(P) Design setbacks to reflect the existing streetscape including the location of other buildings on the block. An appropriate setback can be determined by drawing an imaginary line through the front facades of the buildings on a block. Depending on the zoning, a variance may be required.

(P) Locate the primary building facade of the building parallel to the street. On corner lots, the building may locate the structure parallel to either one of the streets.

### 5.3.3 Facades and Building Form

(P) Height of the building shall not exceed the height of the tallest existing residential structure within the district.

(P) Avoid large, unbroken masses. For larger buildings, break the building mass down into elements no greater than 25 feet in length and 25 feet in height.

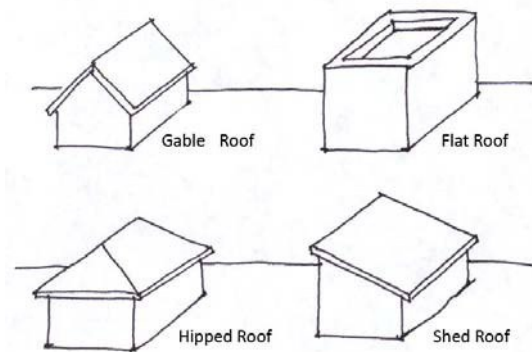
(C) Incorporate front porches and exterior awnings in the building design as additional elements to break down the building scale and mass.

### 5.3.4 Roofs

(R) Screen all roof-mounted mechanical equipment.

(P) Avoid roof designs that are complex.

(C) Consider the use of prevailing roof types including: gable, flat, hipped, and shed.



(C) Where roof surfaces are visible, Employ roof

materials that are among the prevalent historic roof materials in the area: tile, metal standing seam, wood shingle, and dimensional asphalt shingles.

(C) Recognize traditional methods of drainage from roofs including: gutters, down spouts, canals and splash blocks.

### 5.3.5 Building Materials

(R) Building materials shall be compatible with the materials used on adjacent historic structures.

(P) Appropriate wall materials include concrete, stucco, adobe brick, new or used face brick, terra cotta, clapboard and stone of character similar to other in the district.





## 6 Design Guidelines for Signs

Signs are an essential element in the Historic District. They are the initial communication between a shop or business and a customer. As such, they must be attractive, easy to read and complement the architecture of the building. These Guidelines discuss preferred sign practices and show examples of historic signs.

Section 6.0 is divided into the following major sections:

- 6.1 Sign Types
- 6.2 Sign Guidelines
- 6.3 Guidelines for Awning or Canopy Signs
- 6.4 Guidelines for Historic Markers
- 6.5 Guidelines for Monument Signs
- 6.6 Guidelines for Projecting Signs
- 6.7 Guidelines for Suspended Signs
- 6.8 Guidelines for Wall Signs
- 6.9 Guidelines for Window and Door Signs

This chapter provides guidelines for the design and construction of permanent signs within the Florence Townsite Historic District. It does not address the use, design or construction of temporary signs. Additionally, all signs must also comply with the Florence Town Code.

## 6.1 Sign Types

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### 6.1.1 Canopy and Awning Signs

Canopy and awning signs include signs on traditional canvas awnings and signs on the edges of structural canopies.

### 6.1.2 Historic Markers

The Town of Florence has established a Historic Marker Program.

It should be noted that historic markers that are owned by the Town of Florence must remain in their original locations.

These signs serve to identify the individual historic structure.

### 6.1.3 Marquee Signs

Marquee signs are usually defined as any movie-type marquee with changeable copy. Marquee signs are considered permanent signs.

### 6.1.4 Monument Signs

The entire bottom of a monument sign is in contact with or in close proximity to, the ground. Monument signs are almost always separate from buildings and other structures.

### 6.1.5 Permanent Signs

Permanent signs that are either set on their own foundation, sunk into the ground, or permanently fastened to, or painted on, a permanent structure, canopy or awning. A building permit is required for a permanent sign.

### 6.1.6 Pole Signs

Signs that are supported by a pole and otherwise separated from the ground by air. Like monument signs, pole signs are separate from buildings.

With the exception of historic markers, poles signs do not meet these design guidelines.

### 6.1.7 Projecting Signs

Projecting signs are signs that are installed perpendicular to, or at an angle to, a building wall.

### 6.1.8 Roof Signs

Roof signs are signs that are attached to a roof.

### 6.1.9 Sidewalk Signs

A sidewalk sign is not attached to a structure. It rests on the ground and consists of two sign faces. Sidewalk signs, where allowable per Town Code, are temporary signs.

### 6.1.10 Suspended Signs

A suspended sign is a sign that hangs down from a porch, canopy, or other structural element. A suspended sign is often located above a walkway. Suspended signs are permanent signs.

### 6.1.11 Temporary Signs

Temporary signs are signs that are not permanently attached to a structure or permanently sunk into the ground. Temporary signs do not require a building permit but still must be in compliance with Town Code.

### 6.1.12 Wall Signs

Wall sign are signs that are painted on or attached flush to a building. They include signs on parapets, wingwalls and other nonstructural flat surfaces, which make up a building. Murals are also considered wall signs.

### 6.1.13 Window and Door Signs

Window and door signs are signs that are located on the windows or doors of a building. These signs may be either temporary or permanent.

## 6.2 Sign Guidelines

### 6.2.1 General Sign Guidelines

(R) Signs shall not have a negative impact on surrounding historic structures.

(R) Do not use roof signs and freestanding pole signs as described per Town Code. Historic markers erected by the Town of Florence are the only pole signs permitted.

(P) Signs should reflect the historic character of the district.

(P) Signs should reflect the pedestrian scale of the district.

(P) Do not use marquee signs, except for a movie theater.

(P) Use monument signs only on projects where a structure that was historically used as a single-family dwelling is converted to a commercial or institutional use as defined by Town Code.

For information on temporary signs, refer to the Florence Town Code, Sign Regulations.

### 6.2.2 Materials

(R) Small light-emitting diode (LED) signs of 4 square feet or less are allowed behind windows. No other LED signs are allowed. (Does not apply to LED replacement light sources that appear as incandescent or fluorescent sources in conventional sign types.)

(P) Sign materials should reflect the predominant materials historically available in the district; generally painted wood, painted metal, or paint directly on building surfaces.

(P) Avoid the use of backlit box signs and other plastic signs, except on structures constructed after 1945.

(P) Neon signs may be allowed under certain circumstances. Small signs of about 4 square feet or less are allowable behind windows. Building signs of any type may be neon-lit if they are no larger than 1

square foot per lineal foot of façade. Exceptions can be made for larger signs where historical documentation shows that such signs existed historically.

(C) Indirect lighting of signs is preferred.

### 6.2.3 Size

(P) Base sign size should not exceed 1 square foot of sign for each lineal foot of street frontage. For example, if the street frontage of a business is 25 linear feet, that business would be permitted up to 25 square feet of signage.



*Typical building width 25 feet of street frontage.*

### 6.2.4 Message

(P) Keep messages brief. A sign with a brief, succinct message is simpler and easier to read, looks cleaner and is more attractive.

(C) Use widely recognized logos rather than print or text when possible.

### 6.2.5 Typeface

(C) Avoid hard-to-read, overly intricate typefaces. These typefaces can be difficult to read and reduce the ability of the sign to communicate.

(C) Avoid faddish and bizarre typefaces. Such typefaces may look good today, but soon go out of

style. The image conveyed may quickly become that of a dated and unfashionable business.

Ornate text may be difficult to read:

*ABC ABC ABC*

Simple typefaces can be easier to read:

**ABC ABC ABC**

### 6.2.6 Colors

(P) Select colors that provide significant contrast between the background of the sign and the letters or symbols. If the text on a sign is the same brightness as its background, it will be difficult to read.

(C) Select colors that contribute to the legibility and design integrity of the sign and the rest of the building. Light colors and earth tones are encouraged. The most carefully thought out sign may be unattractive and a poor communicator because of poor color selection.

(C) Limit the number of colors on a sign. Too many colors overwhelm the basic function of communication. The colors compete with content for the viewer's attention.

### 6.2.7 Location

(R) Signs shall not have a neagative impact on adjacent historic structures.

(P) Place signs near the entrance to a building to indicate the most direct access to the business.

(P) Locate larger signs on large, blank portions of the building and smaller signs on windows or doors.

(C) Locate signs so that they enhance any existing or historic architectural elements of the building.

### 6.2.8 Design

(R) Design the sign to fit the building facade.

(P) Signs should not be narrow or oddly shaped. They can restrict the legibility of the message.

(C) Consider the proportion of the letter area to the overall area of the sign. If the letters take up too much of the sign, they will be harder to read. A general rule is that letters should not appear to occupy more than 75% of the sign panel area.

Like This

LETTER SIZE

Not This

LETTER SIZE

(C) Some creatively shaped signs may be allowable, especially for hanging signs.

## 6.3 Guidelines for Awning or Canopy Signs

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**6.3.1** (P) Limit signs to the awnings or canopies covering a main or rear entrance on a street or parking lot.

**6.3.2** (R) Limit text to the name of the business only.

**6.3.3** (P) Locate the text on the valance of the awning or the edge of the canopy.

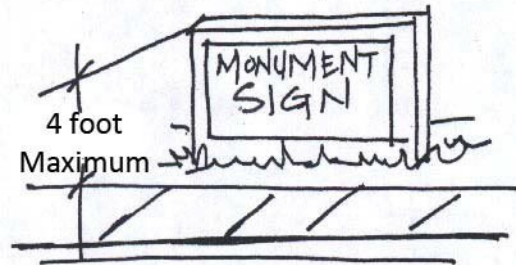
**6.3.4** (C) Recommended letter height is 6 inches or less.

**6.3.5** (C) Select a letter color that is compatible with the colors used in the awning and on the building.

## 6.5 Guidelines for Monument Signs

6.5.1 (P) Monument signs should only be used for buildings that are set back more than 15 feet from the property line.

6.5.2 (P) Monument signs should not be more than 4 feet above the nearest curb elevation.



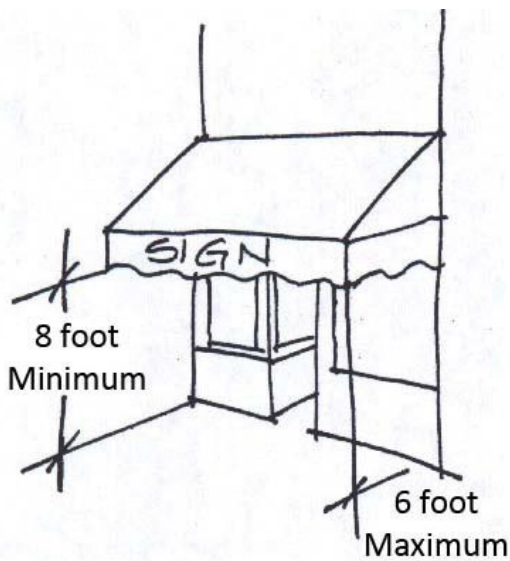
(P) Limit the number of monument signs to one per lot.



Monument Sign

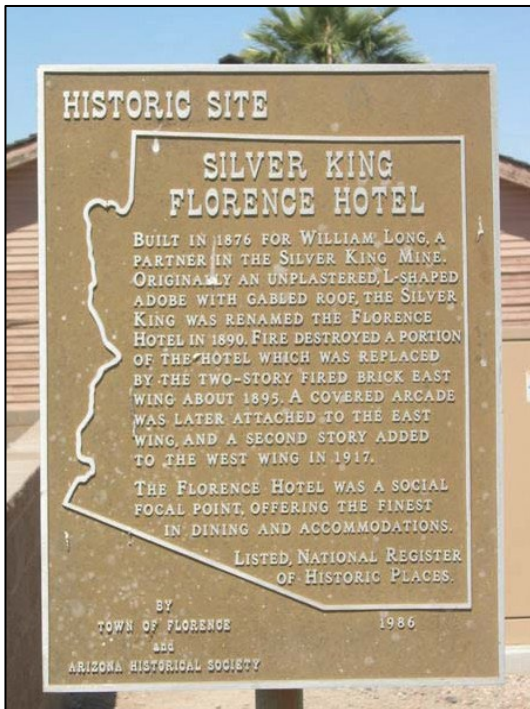


Monument Sign



## 6.4 Guidelines for Historic Markers

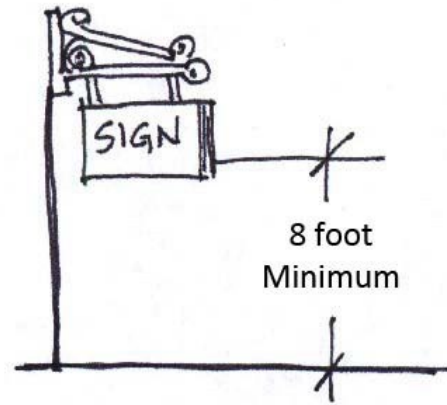
6.4.1 A line of text at the top of the sign should say "Historic Site." Contained within an outline of the State of Arizona should be text that identifies the name of the structure and a brief history.



Historic Marker



Monument Sign



Projecting Sign

## 6.6 Guidelines for Projecting Signs

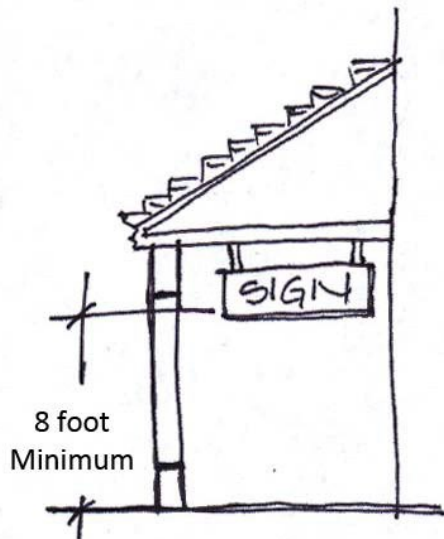
- 6.6.1 (P) Limit the size of projecting signs to 4 square feet in area.
- 6.6.2 (P) Limit the number of projecting signs to 1 per business.
- 6.6.3 (P) Locate signs a minimum of 8 feet above the level of the sidewalk.
- 6.6.4 (P) On a one-story structure, locate projecting signs no higher than the bottom of the building cornice.
- 6.6.5 (C) On a structure that has two or more stories, locate projecting signs no higher than the bottom of the second story window sills.



Projecting Sign

## 6.7 Guidelines for Suspended Signs

- 6.7.1 (P) Limit the size of suspended signs to 4 feet in width.
- 6.7.2 (P) Space suspended signs a minimum of 20 feet apart.
- 6.7.3 (P) Locate signs a minimum of 8 feet above the level of the sidewalk.
- 6.7.4 (P) Locate suspended signs no higher than the bottom of the building cornice.

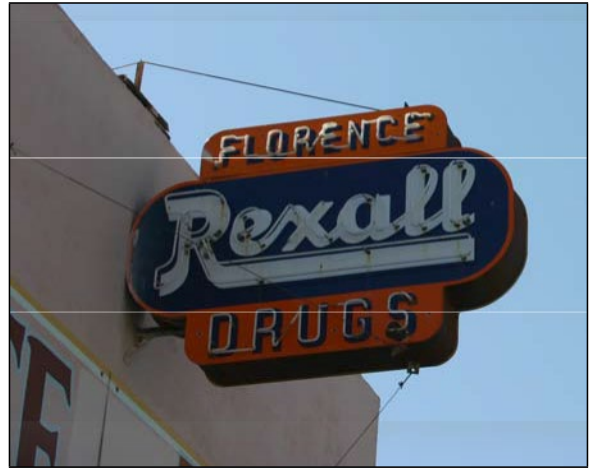


The photographs below represent examples of suspended signs that are appropriate for historic districts.



Projecting Sign

6.8.5  
6.8.6



Suspended Sign



Suspended Sign

6.8.3  
6.8.4



Suspended Sign



Suspended Sign

6.8.7



## 6.8 Guidelines for Wall Signs

- 6.8.1 (P) Lighting shall not be harsh or unnecessarily bright.
- 6.8.2 (P) Select sign colors that are compatible with all other signs on the building.
- 6.8.3 (P) Size of lettering for storefronts with less than 30 feet of frontage should be 12 inches maximum letter height.
- 6.8.4 (P) Size of lettering for storefronts with 30 feet to 60 feet of frontage is should be 18 inches maximum letter height.
- 6.8.5 (P) Size of lettering for storefronts with greater than 60 feet of frontage should be 24 inches maximum letter height.
- 6.8.6 (P) Do not place signs in a position that would block or cover any architectural features of the building such as windows, transoms, or cornice work.
- 6.8.7 (C) The use of direct and indirect lighting is encouraged.
- 6.8.8 (C) Reuse holes in the building facade that have previously been used to hang signs.

The photographs below represent examples of wall signs that are appropriate in historic districts.



Wall Mural



Wall Mural



Wall Sign



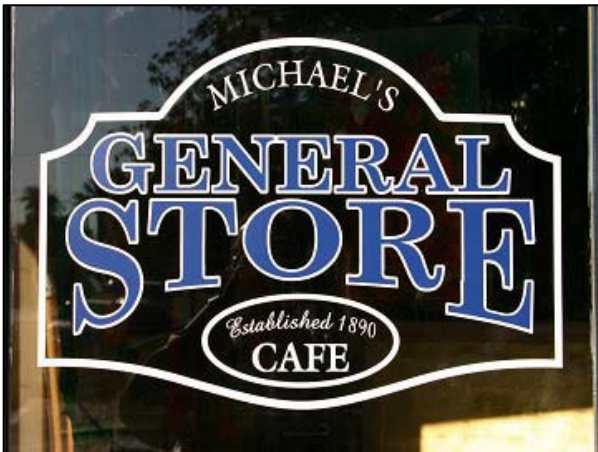
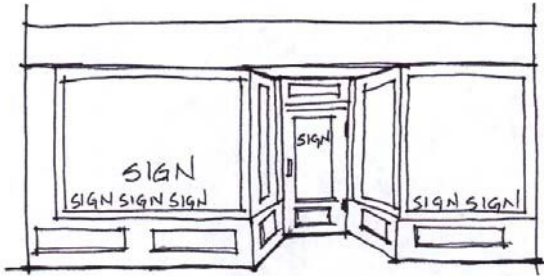
Wall Sign

## 6.9 Guidelines for Window and Door Signs

- 6.9.1 (P) Limit the text or sign copy to the business name, proprietor's name, hours of operation and a brief message identifying the type of product or service offered.
- 6.9.2 (P) Letter size for all information other than the name of the business should be to

2 inches maximum height.

**6.9.3** (C) Consider using individually cut letters.



Window Sign



Door Sign

## 7 Recommended Plants

Plants serve multiple purposes and provide useful functions in the landscape. They improve the aesthetics of an area by providing color, texture, and visual interest. Plants also assist in defining spaces and complement building architecture.

The plants listed in these Guidelines have been chosen based on their attractiveness and ability to survive in conditions of extreme temperature range, minimal rainfall and alkaline soils. These plants also offer a variety of different flower types and colors that bloom at different times of the year. They are also of relatively low maintenance and easy to grow, thereby allowing landscapes to mature and blossom.

Consideration should be given to the location of plants and their mature size. Plants with spines, such as cacti, should be planted such that at mature size they are located a minimum of 3 feet from pedestrian areas.

Guidelines in this section include:

- 7.1 Trees
- 7.2 Shrubs
- 7.3 Color Accents/Groundcovers
- 7.4 Accents
- 7.5 Vines

## 7.1 Trees

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*Acacia constricta*-Whitethorn Acacia  
*Acacia greggii*-Cat Claw Acacia  
*Celtis reticulata*-Western Hackberry  
*Cercidium floridum*-Blue Palo Verde  
*Cercidium microphyllum*-Foothill Palo Verde  
*Chilopsis linearis*-Desert Willow Citrus Species  
*Eucalyptus polyanthemos*-Silver Dollar Gum  
*Olneya tesota*-Ironwood  
*Prosopis glandulosa*-Honey Mesquite  
*Prosopis velutina*-Velvet Mesquite



Citrus



Ironwood



Velvet Mesquite

## 7.2 Shrubs

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*Acacia constricta*-Whitethorn Acacia  
*Acacia greggii*-Cat Claw Acacia  
*Ambrosia deltoidea*-Triangle-Leaf Bursage  
*Atriplex canescens*-Four-Wing Salt Bush  
*Atriplex lentiformis breweri*-Quail Bush  
*Caesilpinia gilliesii*-Desert Bird of Paradise  
*Caesilpinia mexicana*-Mexican Bird of Paradise  
*Caesilpinia pulcherrima*-Red Bird of Paradise  
*Calliandra eriophylla*-Pink Fairy Duster  
*Cassia (Senna) wislizenii*-Desert Cassia  
*Celtis pallida*-Desert Hackberry  
*Ericameria laricifolia*-Turpentine Bush  
*Justicia californica*-Chuparosa

*Larrea tridentata*-Creosote Bush  
*Simmonsia chinensis*-Jojoba



Creosote Bush



Chuparosa



Turpentine Bush

### 7.3 Color Accents/Groundcovers

- Abutilon palmeri*- Indian Mallow
- Baileya multiradiata*-Desert Marigold
- Encelia farinosa*-Brittlebush
- Lantana* species
- Melampodium leucanthum*-Blackfoot Daisy
- Penstemon eatonii*-Firecracker Penstemon
- Penstemon parryi*-Parry Penstemon
- Psilostrophe cooperi*-Paper Flower
- Sphaeralcea ambigua*-Globe Mallow
- Verbena gooddingii*-Goodding's Verbena
- Viguiera deltoidea*-Golden Eye
- Zinnia acerosa*-Desert Zinnia



Penstemon



Desert Zinnia



Desert Marigold



Agave

## 7.4 Accents

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- Agave spp.*-Agave
- Aloe barbadensis*-Medicinal Aloe
- Asclepias linaria*-Pineleaf Milkweed
- Asclepias subulata*-Desert Milkweed
- Dasylyrion longissimum*-Toothless Desert Spoon
- Dasylyrion wheeleri*-Desert Spoon
- Euphorbia rigida*-Gopher Plant
- Ferocactus wislizenii*-Fish-Hook Barrel
- Fouquieria spendens*-Ocotillo
- Echinocereus emgelmanii*-Strawberry Hedgehog
- Hesperaloe parviflora*-Red Yucca
- Hesperaloe funifera*-Giant Heperaloe
- Muhlenbergia rigens*-Deer Grass
- Nolina microcarpa*-Bear Grass
- Opuntia engelmannii*-Engelmann's Prickly Pear
- Opuntia ficus indica*-Indian Fig Prickly Pear
- Yucca baccata*-Banana Yucca
- Yucca elata*-Soap Tree
- Yucca rigida*-Blue Yucca



Barrel Cactus



Bear Grass

## 7.5 Vines

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*Antigonon leptopus*-Queens Wreath

*Campis radicans*-Trumpet Creeper

*Ficus pumila*-Creeping Fig

*Macfadyena unguis*-Cati-Cat Claw Vine

*Rosa banksiae* 'Alba'-Lady Banks Rose

*Vitis arizonica*-Arizona Wild / Canyon Grape



*Trumpet Creeper*



*Cat Claw Vine*



*Lady Banks Rose*





# APPENDIX A: GLOSSARY OF TERMS

## GLOSSARY OF TERMS

### ***Adobe***

Large bricks of sun-dried clay mixed with straw.

### ***Arcade***

An arched roof or covered passage way.

### ***Arch***

A curved structure supporting its weight over an open space such as a door or window.

### ***Awning***

A fixed cover, typically comprised of cloth over a metal armature, that is placed over windows or building openings as protection from the sun and rain.

### ***Balustrade***

A porch railing supported by a row of upright supports.

### ***Bay***

A regularly repeated spatial element in a building defined by beams or ribs and their supports.

### ***Boxed Eave***

An overhang enclosed with a soffit that runs horizontally from the eave edge to the side of the building. Also called a closed eave.

### ***Building Permit***

A permit required for the construction, modification, or renovation of a structure. A Certificate of Appropriateness is required prior to obtaining a building permit.

### ***Canales***

Downspouts used in Sonoran and Transitional structures. Located in a parapet wall above the roof line, these clay tubes generally protrude about two feet from the face of the building.

### ***Canopy***

A fixed, roof-like covering that extends from the building as protection from the sun and rain.

### ***Casement Window***

Window with hinges to the side and a vertical opening either on the side or in the center.

### ***Certificate of Appropriateness (COA)***

A certificate issued by the Historic District Advisory Commission certifying that the proposed changes meet these Historic District Preservation Design Guidelines.

### ***Chase***

A space or groove in a masonry wall or through a floor for pipes or ducts.

### ***Clapboard***

A long thin board graduating in thickness with the thick overlapping the thin edges; also known as weatherboard.

### ***Column***

A vertical support, usually cylindrical, consisting of a base; shaft and capital, either monolithic or built-up of drums the full diameter of the shaft.

### ***Concrete Masonry Unit “CMU”***

A uniform block of cast concrete, often called concrete block. One surface also can be shaped, ornamented, textured or colorized for a decorative effect.

### ***Coping***

A finishing or protective course or cap to an exterior masonry wall.

### ***Corbel***

A short horizontal timber supporting a girder.

### ***Corbeling***

The construction of corbels or a system of corbels.

### ***Cornice***

An ornamental molding around the top of the walls of a room or building.

### ***Course***

A continuous horizontal layer of similarly-sized building material one unit high, usually in a wall. The term is almost always used in conjunction with unit masonry such as brick, cut stone or concrete masonry units (“concrete block”).

### ***Double Hung Window***

A window with a upper and lower sash arranged so that each slides vertically past the other.

### ***Diamond-Pane Window***

A window that has true muntions that divide the glass into individual diamond-shape panes.

### ***Eaves***

The overhang at the lower edge of the roof which usually projects out over the walls.

### ***Elephantine***

Massive or of enormous size.

### ***Facade***

The exterior face of a building which is the architectural front, sometimes distinguished from other faces by elaboration of architectural or ornamental details.

### ***Fenestration***

The arrangement and design of windows in a building.

### ***Flat Roof***

A roof having only enough slope for drainage.

### ***French Door***

A door with a single or multiple glass pane(s) extending its entire length, usually hung in pairs and opening

outward.

### ***Frieze***

A decoration on the upper part of a wall.

### ***Gable***

The triangular top section of a side wall on a building with a pitched roof.

### ***Gable Roof***

A roof with two slopes and a gable at each end.

### ***Glazed Brick***

A brick which has been glazed and fired on one side.

### ***Guideline***

In the context of this document, a guideline is a design directive that must be met in order to be in accordance with the intent of these guidelines.

### ***Header***

Refers to the placement of an individual brick in a wall where the narrow end faces outward.

### ***Hip Roof***

A roof with four uniformly pitched sides.

### ***Historic District***

A geographically defined area possessing a significant concentration or continuity of landmarks, improvements, or landscape features united by historic events or by physical development, and which area has been designated as an historic landmark district; said district may have within its boundaries non-contributing buildings or other fixtures that, while not of such historic and/or architectural significance to be designated as landmarks, nevertheless contribute to the overall visual character of the district.

### ***Historic District, National Register***

A district having National significance as defined by the National Park Service. National Register Historic District designation is primarily honorary, but carries with it the potential for owners to use rehabilitation tax credits for historic preservation. To inquire about the availability of grants and tax incentives for historic purposes, please direct your inquiries to the Town of Florence Grants Coordinator.

### ***In-fill Design/Construction***

A completely new building or plan for a new building placed in a historic district.

### ***Joist***

Any small timber laid horizontally to support a floor or ceiling.

### ***Lintel***

The horizontal member above a door or window which supports the wall above the opening.

### ***Lot***

A platted parcel of land intended to be separately owned, developed, and otherwise used as a unit.

### ***Maintenance***

The act of keeping historic elements in good repair without replacing individual elements or details. Maintenance includes such tasks as painting and cleaning.

### ***Mansard***

A roof with two slopes on each side, the lower slope being much steeper; frequently used to add an upper story.

### ***Masonry***

Wall construction of such material as stone, block and adobe.

### ***Massing***

The physical arrangement of a building that gives the structure its overall dimensions including width, height and depth.

### ***Parapet***

The part of a wall which rises above the edge of a roof.

### ***Pediment***

The triangular facing of a portico door or window.

### ***Pier***

A rectangular pillar that supports an arch.

### ***Pitch***

The slope of a roof expressed in terms of a ratio of height to span.

### ***Planters***

A structure built into a building for the purpose of locating decorative trees, shrubs and flowers.

### ***Porch***

An outside walking area having the floor elevated more than eight inches above grade.

### ***Portico***

A porch leading to the entrance of a building.

### ***Posts***

Square vertical elements, which support roofs and porches.

### ***Primary Building Facade***

The particular facade of a building which faces the street to which the address of the building pertains.

### ***Preservation***

The act of identifying and conserving the original historic form, massing, materials, elements and details of an individual building or an entire grouping of buildings.

### ***Proportion***

The relationship of the dimensions of building masses or architectural element in plan or elevation, usually

expressed as a ratio. For instance, if a building's facade is 45 feet high and 30 feet wide, its proportion is 2:3.

### ***Quoin***

An external solid angle of a wall.

### ***Reconstruction***

The act of building a facsimile of a demolished building or portion of the building that has been extensively damaged or destroyed.

### ***Rafter***

A slipping structural member of the roof that extends from the ridge to the eaves and is used to support the roof deck, shingles, or other roof coverings.

### ***Remodel/Renovation***

The alteration of original historic form, massing, materials, elements and details.

### ***Repair***

The act of correcting or halting damage to a building without altering the historic form, massing, materials, elements or details of the building.

### ***Restoration***

The act of reconstructing a building or particular element to reflect a specific and documented period in time. Restoration may include the use of documentation including photos, drawings and physical building evidence to accurately reproduce historic elements.

### ***Reveal***

The vertical side section of a doorway or window frame.

### ***Rhythm***

The regular or harmonious recurrence of lines, shapes, forms, elements or colors, usually within a proportional system.

### ***Rolled Roofing***

Refers to a class of roofing materials manufactured in rolls and applied by laying them out on a roof in layers and binding and sealing them with an adhesive such as tar.

### ***Sash***

The part of the window frame in which the glass is set.

### ***Scale***

The interrelation of the size of architectural spaces, masses, elements, construction units, with the dimensions of the human figure.

### ***Screen Block***

A decorative concrete masonry used to construct a semi-solid barrier.

### ***Setback***

The minimum horizontal distance between the lot or property line and the nearest front, side, or rear line of the building (as the case may be), including terraces or any covered projection thereof, excluding steps.

Residents of historic districts may be required to observe historic setbacks.

### ***Shake Shingle***

Split wood shingles.

### ***Shed Roof***

A sloping, single planed roof as seen on a lean-to.

### ***Shutters***

Shutters are wood doors attached to the outside of windows that are closed to shut out light and weather. In the post war era, shutters are often decorative wood elements that are permanently attached to the exterior of a home on either side of a window.

### ***Sill***

The exterior horizontal member on which a window frame rests.

### ***Slate***

Thinly laminated rock, split for roofing, paving, etc.

### ***Slump Block***

A concrete masonry unit that is allowed to physically sag or slump, before hardening, during the manufacturing process to create a decorative effect.

### ***Soffit***

The horizontal element that fills the space between the exterior wall and a fascia.

### ***Storefront***

The first floor area of a retail facade, emphasized by display window(s).

### ***Street Frontage***

The total linear dimension of all property lines which coincide with the edge of an adjoining street right-of-way.

### ***String Course***

A thin projecting course of brickwork or stone that runs horizontally around a building, typically to emphasize the junction between floors. It may also be situated just below the eaves.

### ***Stucco***

Stucco is a fine plaster or cement used as a coating for walls or for decoration. It may be used to cover less visually appealing construction materials such as concrete blocks, steel or adobe. Modern stucco is made of sand, water and cement. Sometimes additives such as acrylics and glass fibers are added to improve the structural properties of the stucco as well as its workability.

### ***Window Sills***

The horizontal foot between the building and the bottom frame of a window. Window sills are most often wood or masonry.

### ***Tongue and Groove***

An edge joint of two boards consisting of a continuous raised fillet or tongue on one edge of the other board.

***Transom***

A window above a door or other window built on and commonly hinged to a horizontal crossbar.

***Trellis***

A vertically placed wood lattice or screen used to train climbing plants or provide shade.

***Trim***

Decorative elements, often wood, added to the exterior of a home along the eaves and around the windows and doors.

***Veranda***

A roofed porch sometimes stretching on two sides of a building.

***Vigas***

Roof beams used in the roof system of Sonoran and Early Transitional structures.

***Weeping Mortar***

A decorative technique achieved by applying excessive mortar to the masonry joints and then pressing the brick into place so that the mortar is pushed out between the bricks creating an oozing effect. The technique is also called squeezed mortar.

***Wing***

An enclosed space that extends from, and is attached to, the main body of the building.



# HISTORIC PRESERVATION RESOURCES

## HISTORIC PRESERVATION RESOURCES

### *National Preservation Resources*

National Park Service Technical Preservation Services  
1849 C Street, NW  
Mail Stop 7243  
Washington, D.C. 20240 Telephone: (202) 513-7270 NPS\_TPS@nps.gov  
<https://www.nps.gov/orgs/1739/index.htm>

National Alliance of Preservation Commissions  
P.O. Box 1011  
Virginia Beach, VA 23451  
Telephone: 757-802-4141  
<https://www.napcommissions.org/>

### *Arizona Preservation Resources*

Pinal County Historical Society Museum 715 S. Main Street  
Florence, AZ 85132 Telephone: 520-868-4382

Arizona State Historic Preservation Office Arizona State Parks  
1100 W. Washington St.  
Phoenix, Arizona 85007 Telephone: 602-542-4009 <https://azstateparks.com/shpo>

Arizona Preservation Foundation  
PO Box 13492  
Phoenix, AZ 85002 [info@azpreservation.org](mailto:info@azpreservation.org) <https://www.azpreservation.org/>

### *Organizations*

National Trust for Historic Preservation National Office  
600 14<sup>th</sup> St. NW,  
Suite 500  
Washington, D.C. 20005 Telephone: 1-800-944-6847 [info@savingplaces.org](mailto:info@savingplaces.org)

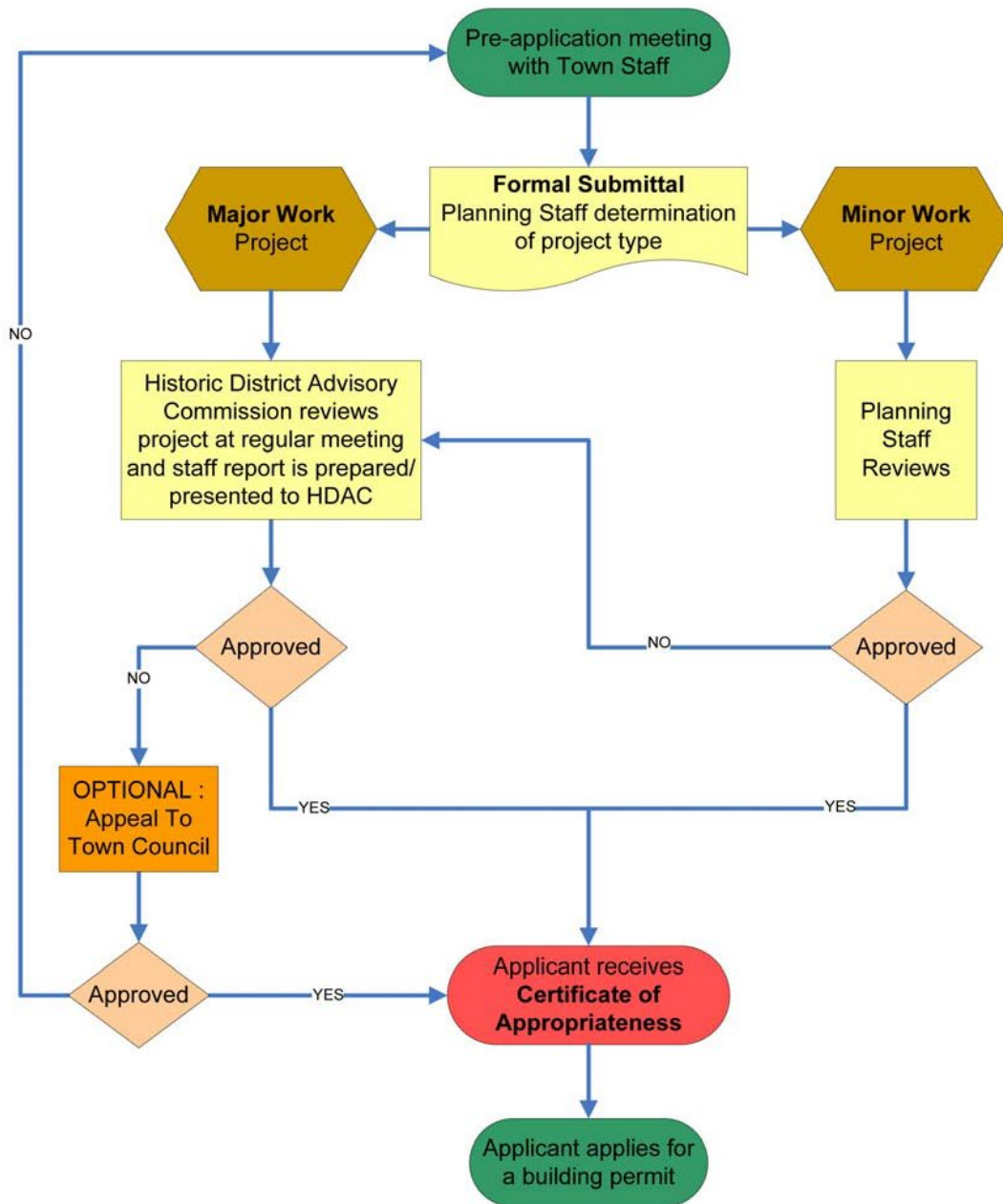
Main Street America  
53 W. Jackson Blvd., Suite 350  
Chicago, IL 60609 Telephone 312.610.5613 [info@mainstreet.org](mailto:info@mainstreet.org)  
<https://mainstreet.org/>

### *Websites*

NPS Preservation Briefs <https://www.nps.gov/orgs/1739/preservation-briefs.htm>  
Preservation Directory [www.preservationdirectory.com](http://www.preservationdirectory.com)

CERTIFICATE OF  
APPROPRIATENESS  
PROCESS FLOW  
CHART

# Certificate of Appropriateness Process Flow Chart



# 11 APPENDIX D: BIBLIOGRAPHY

### 5.3.6 BIBLIOGRAPHY

- Washington, NC – Historic District Design Guidelines
- City of Scottsdale, Arizona, Village Grove 1-6 Preservation Guidelines
- Town of Gilbert, Heritage District Guidelines
- [http://groundsmag.com/mag/grounds\\_maintenance\\_plantings\\_provide\\_pedestrian/](http://groundsmag.com/mag/grounds_maintenance_plantings_provide_pedestrian/)
- Final Report of Florence Townsite Historic District Study, Harris Sobin & Associates
- <http://www.nps.gov/hps/tps/briefs/brief05.htm>
- [http://www.ci.pinoles.ca.us/planning/genplan07/documents/specific\\_plan/sections/Chapter%207\\_Private%20Realm%20Design%20Guidelines.pdf](http://www.ci.pinoles.ca.us/planning/genplan07/documents/specific_plan/sections/Chapter%207_Private%20Realm%20Design%20Guidelines.pdf)
- [www.fine-woodworking-for-your-home.com/modernstyle.html](http://www.fine-woodworking-for-your-home.com/modernstyle.html)

**APPENDIX E:  
HISTORIC DISTRICT ADVISORY  
COMMISSION**

## **Historic District Advisory Commission**

### **Composition**

Upon designation of the First Historic District, the Council shall appoint seven residents of the community to an Advisory Commission. This Commission shall contain at least four property owners from the designated district. Three or fewer places on the Commission may be filled by individuals with qualifications in one of the following areas: historic preservation, architecture, planning, history, archaeology or a related field. Three or fewer places on the Commission may also be filled by elected or appointed representatives of the municipality and its various commissions and authorities. Finally, three or fewer places on the Commission may be filled by at-large residents of the municipality.

### **Duties**

The Historic District Advisory Commission shall review all building and demolition permit applications for the Florence Townsite Historic District for the modification, addition, alteration, movement, demolition or new construction of all existing or proposed structures within the district.

No building or demolition permit application for the Florence Townsite Historic District shall be granted by the municipality until the Historic District Advisory Commission has had the opportunity to review the permit application. However, this review shall occur within 30 days of the date of the building or demolition permit application, or a favorable recommendation shall be deemed to have been given to the application. In considering the application, the Advisory Commission shall consider the purpose of the proposal, the architectural features of the proposal, the architectural character of structures in the immediate vicinity, the views from the site of the proposal, the height of existing structures, the prevailing setbacks, the proportion of the structure and surrounding structures in the immediate vicinity, the rhythm of these structures, the site utilization present in the immediate vicinity and other criteria which the Commission considers relevant.

After reviewing the application for a building or demolition permit, the Advisory Commission may accept, reject or accept with conditions, the proposal. If the Commission accepts the application, the building or demolition permit may be issued if all other municipal requirements have been met.

If the Commission rejects the application, the building or demolition permit shall not be issued. The Commission shall forward to the applicant and to the Town Manager a letter stating that the application has been rejected.

If an application for a building or demolition permit is rejected by the Commission, the applicant may appeal this decision to the Council. If the applicant appeals the Commission's rejection, the following procedure shall be utilized:

The applicant for a building or demolition permit files an appeal with the Town Manager within five days of receiving notice that the HDAC has rejected the application.



This appeal shall be placed by the Town Manager on the agenda of the next regularly scheduled Council meeting.

Prior to this Council meeting, both the applicant for a building or demolition permit and a representative of the Advisory Commission shall prepare statements outlining their positions concerning the issue. These statements shall be supplied to the Council prior to its meeting.

Upon receipt of these statements, the Council shall uphold, modify or reverse the decision of the Historic District Advisory Commission. It shall also direct the Town Manager concerning the issuance of a building or demolition permit.

If the HDAC accepts with conditions an application for either a building or demolition permit within Florence Townsite Historic District, the applicant may either accept these conditions or may appeal them to the Council using the procedure described above. If the applicant accepts the conditions, these conditions shall become a part of the building or demolition permit application.

The duties of the HDAC shall not be limited to the originally designated Florence Townsite Historic District. Instead, if this district is ever enlarged or decreased in size or if additional districts are ever formed, only one HDAC shall be appointed by the Council.

The HDAC may also prepare or have prepared cultural or architectural resource surveys and inventories of the community or parts of it. It may also review and comment on applications for enlarging or decreasing the size of the original Florence Townsite Historic District or on the creation of new historic districts.

Finally, it may apply for, receive and expend funds for which it is eligible which will enhance the objective of preserving the unique historical character of the municipality.

Exemptions to Commission review. The following improvements shall not require review by the HDAC to obtain a building or demolition permit:

Emergency repairs which are needed to preserve the structural integrity of the structure. This exception will, however, only be granted in the case of an actual emergency as certified by the Town Manager.

Emergency demolitions which are required to preserve the health, safety and welfare of the citizens of the municipality. These emergencies shall also be certified by the Town Manager.

Additional requirements. In addition to the requirements for plans and other details which the municipality has for issuing a building or demolition permit, the HDAC may require the following:

A plan, drawn to scale, which shows the location of all existing structures on the property and the location of all proposed changes, a plan showing the location of all existing and proposed parking areas, driveways, easements and/or rights-of-way and other information deemed necessary by the Commission.

Drawings showing one or more elevations of the proposed changes.

A cost and/or benefit analysis of a proposed project or demolition which contains:

- An estimate of the dollar value of the subject property, both real and personal;
- A review of the requirements for making any existing historic structures structurally sound;
- A qualified estimate of the cost of rehabilitating the structures, if any, existing on the subject property; and

- An analysis of the return which would be required on the subject project which would be needed to make rehabilitation of the existing structure economically attractive.

The requirements for this information will be defined by the Commission, in writing, to the applicant for a building or demolition permit at least ten days prior to the meeting at which the application will be reviewed. Failure by the applicant to provide this information will be sufficient bases for denying the application. This information shall become part of the Commission's record of the meeting and may be used to establish conditions for the issuance of a building or demolition permit.



*Fourth of July Parade, 1885*