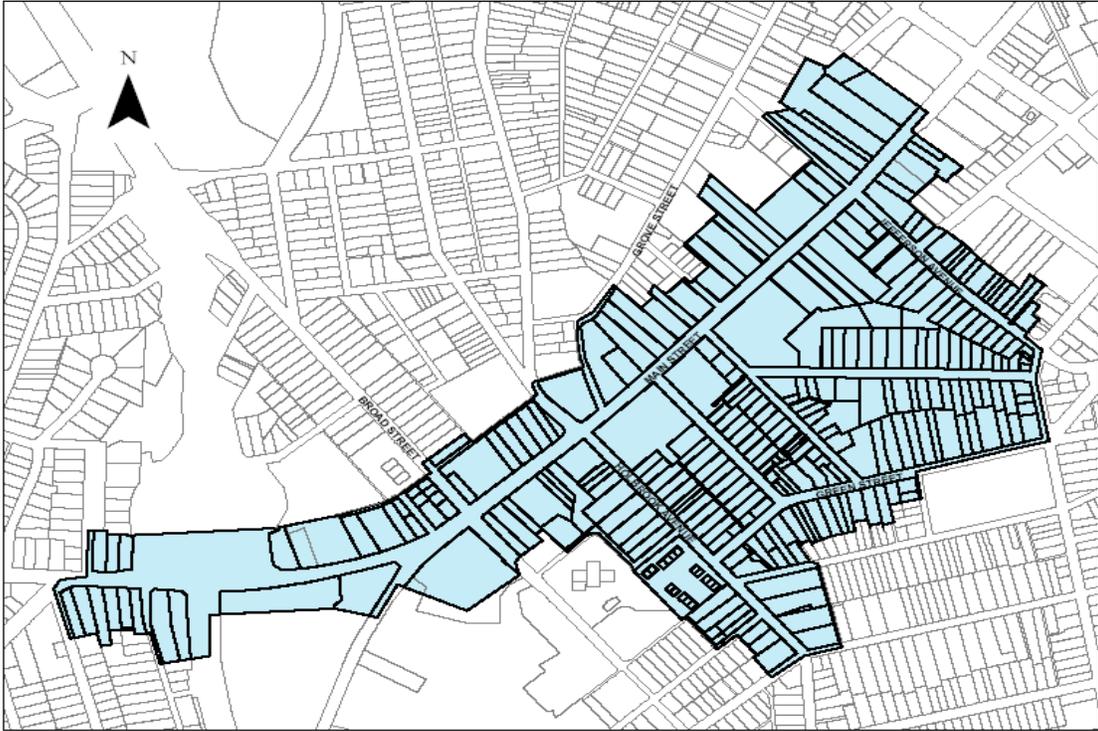


DESIGN GUIDELINES FOR THE HISTORIC
OVERLAY DISTRICT OF DANVILLE, VIRGINIA



Adopted by Danville City Council on October 5, 1999
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DESIGN GUIDELINES FOR HISTORIC OVERLAY DISTRICTS IN THE CITY OF DANVILLE

INTRODUCTION

LEGAL BACKGROUND

State

Authority for the establishment of historic district zoning ordinance in the Commonwealth of Virginia comes for the Title 15.2, Chapter 11 of the Code of Virginia. In 15.2-489, the General Assembly has delegated police power to local governments to enact zoning ordinances and describes the permissible purposes of zoning ordinances, which may be used “to protect against the destruction of or encroachment upon historic areas.” (Va. Code § 15.2-489.5).

The zoning authorized in Section 15.2-503.2 of the Virginia Code is the enabling legislation for historic district zoning and is also known as overlay zoning since the regulation of buildings and structures in historic district apply in addition to existing land use regulations. In a sense, they “supersede” other land use requirements. These underlying regulations can have a significant impact on the historic district.

Activities and initiatives under taken by the City of Danville and the Commission of Architectural Review must conform with Title 15.2, Chapter 11 of the Code of Virginia.

A copy of the State Code is available from the Department of Community Development, 427 Patton Street, Danville, VA 24541.

City of Danville

Recognizing the importance of preserving the City’s significant historic structures, Danville’s City Council, in 1972, designated the first historic district based on the largest concentration of significant Victorian-era homes identified in Russell Wright’s landmark 1971 inventory. A review process for this overlay district is administered by the Commission of Architectural Review (CAR), also established by City Council in 1972.

Purpose

The intent of Article 3.R., Historic Preservation Overlay District, is to maintain, preserve, protect and enhance the architectural excellence, cultural significance, economic vitality, tourist appeal, visual quality and historic importance to f the City. The purpose of this district is to provide for protections against destruction or encroachment upon historic areas, buildings, monuments or other features, or buildings and structures of recognized architectural significance which contribute or will contribute to the cultural, social, economic, political, artistic or architectural heritage of the Danville and the Commonwealth of Virginia.

The HP-O District is designed to preserve designated landmarks and other historic or architectural features, and their surroundings within a reasonable distance, from destruction, damage, defacement and obviously incongruous development or uses of land and to ensure that building, structures, or signs shall be erected reconstructed, altered or restored so as to be architecturally compatible with the historic landmark building or structures within the district. Alterations and Construction

All improvements, structural or otherwise, that are visible from a public way shall not be located, constructed, reconstructed, altered, repaired or demolished unless a Certificate of Appropriateness is issued for the property.

Application for Certificate of Appropriateness

Applications for a Certificate of Appropriateness shall be made to the Department of Community Development. The application shall be accompanied by plans and details explaining the proposed work, the type of materials to be used and the location of the work. Upon receipt of the application, the Planning Division shall review the application for completeness and submit the application to the CAR for review. The CAR shall approve or disapprove the application, with or without conditions. The failure of the CAR to make a decision on an application within sixty (60) days from the date the application was filed, shall constitute approval. Applications must be received two (2) weeks prior to the monthly CAR meeting.

Regular Maintenance and Repair of Exterior Architectural Features

Ordinary maintenance and repair of exterior architectural features located in the historic district shall be permitted without a Certificate of Appropriateness (COA) so long as the existing historic materials are replaced in kind.

Conditions for Demolition

The owner of a historic landmark, site, building or structure, shall be entitled to demolish such landmark, site, building or structure, provided that:

- (a) The owner has applied to the CAR for such right or,
- (b) The owner has for a period of time, for a reasonable price, made a bona fide offer to sell such landmark, site, building or structure. The time schedule for offers to sell shall be as follows:
 - (1) Three (3) months when the offering price is less than \$25,000
 - (2) Four (4) months when the offering price is \$25,000 to \$39,999
 - (3) Five (5) months when the offering price is \$40,000 to \$54,999
 - (4) Six (6) months when the offering price is \$55,000 to \$74,999
 - (5) Seven (7) months when the offering price is \$75,000 to \$89,999
 - (6) Twelve (12) months when the offering price is \$90,000 or more.

The CAR may question whether the offer to sell is at a price reasonably related to its fair market value. The CAR, within ten (10) days of receipt of notification of the intent to sell, may protest the offering price. The CAR may then appoint three (3) disinterested appraisers who shall forthwith make and file with the secretary of the CAR an appraisal of whether or not, in their opinion, the offer to sell the property in question is at a price reasonably related to its fair market value.

Appeals to City Council

Any person or persons jointly or severally aggrieved by any decision of the CAR, or any taxpayer or any other officer, department, board or bureau of the City, may within thirty (30) days after the final decision of the CAR appeal such decision to the City Council by filing both with the CAR and the Clerk of the City Council a request in writing to that effect, setting out the reasons therefore (See Section 41-108 of the Code of the City of Danville, Virginia, 1986, as amended).

ECONOMIC INCENTIVES

LOCAL TAX INCENTIVES

REAL ESTATE TAX ABATEMENT PROGRAM

PROGRAM DESCRIPTION

The Real Estate Tax Abatement Program is a real estate exemption for substantially rehabilitated residential, multi-family, commercial, industrial or multi-use (commercial and residential) structures located within a state and federally designated historic district (i.e. Downtown, Tobacco Warehouse, Old West End, Holbrook-Ross and North Danville). This program is available through the Department of Community Development.

ELIGIBLE STRUCTURES

- Structures must be no less than 50 years old.
- Structures must be substantially rehabilitated, sufficiently to increase the base assessed value by 25%.
- Rehabilitation shall not increase the total overall original square footage of the structure by more than 15%.
- The real estate tax exemption shall be equal to the increase in assessed value resulting from the rehabilitation and shall be for a period of no longer than fifteen (15) years commencing with July 1st of the tax year following completion of the rehabilitation.

PROCEDURES FOR REAL ESTATE ABATEMENT PROGRAM

- Application must be made **PRIOR** to any rehabilitation work and/or filed simultaneously with application for building permit.
- There will be a \$50 non-refundable application fee.
- The City assessor shall determine the assessed base value of the structure. Upon completion of the rehabilitation, the property owner shall notify the City Assessor and request a final inspection by the assessor to determine if the applicant qualifies for the exemption.
- All renovated work to be considered must be completed within two years of the application date to receive the tax abatement credit.
- Application are available through the Department of Community Development:

Community Development Department
Room 207, Municipal Building
P.O. Box 3300
Danville, VA 24543
434-799-5261
FAX 434-797-8919

Historic Rehabilitation Tax Credits

The tax codes of the United States and of the Commonwealth of Virginia provide unique incentives for taxpayers who contribute to the preservation of Virginia's old and historic buildings. By rehabilitating eligible buildings, taxpayers can qualify for substantial income tax credits.

Rehabilitation projects must be completed in either a consecutive 24 month period or in distinct phases. Projects completed in phases may be extended to a 60-month period.

STATE TAX INCENTIVES

Properties do not need to be income producing to qualify for state tax credits.

To qualify for a state tax credit a historic structure must be certified by the Virginia Department of Historic Resources.

For owner-occupied structures, the minimum expenditure threshold is 25% of a property's total assessed value (exclusive of the land value). For income-producing structures, the minimum expenditure threshold is 50% of a property's total assessed value.

FEDERAL TAX INCENTIVES

Properties must be income-producing to qualify for the federal tax credits. Owner-occupied residences, for example, are not depreciable, and rehabilitation of such properties will not qualify.

The federal historic rehabilitation tax credit, a dollar-for-dollar reduction of federal income tax liability, is calculated as a percentage of the eligible rehabilitation expenses. Certified historic rehabilitations will qualify investors for a twenty (20) percent rehabilitation tax credit.

Substantial rehabilitation is defined as exceeding the owner's adjusted base value in the building, or \$5,000, whichever is greater.

DESIGN GUIDELINES & MAINTENANCE RECOMMENDATIONS

The design guidelines for the City of Danville's Historic Overlay District (Old Westend District) are intended to be in keeping with the spirit of the preservation of Historic Structures by providing *recommendations* on maintenance, restoration and rehabilitation. Under certain circumstances, reasonable variations from the intended guidelines may be appropriate. In most instances, it is advisable that you contact a reputable historian for alternative suggestions; as technology changes, other options may become available. These recommendations may also apply to other Historic structures in Danville that are not included in the Old Westend District.

BUILDING EXTERIOR

This section addresses all of the materials used to construct the historic buildings in the Danville Historic Overlay District. A variety of traditional building materials and textures used in the late 19th and early 20th Century included stone, brick, stucco, slate, wood, wood shingles, and various architectural metals. These materials, if properly maintained, can last for many years. If deterioration has been allowed to occur as a result of deferred maintenance, total reconstruction is not always necessary. Many steps can be taken to refurbish the original building materials or replace only the most deteriorated sections. Repair should always be attempted before replacement.

GENERAL GUIDELINES (see "GUIDELINES AND MAINTENANCE" for more detailed guidelines)

1. It is appropriate to:
 - Repair rather than replace deteriorated historical features.
 - Identify, retain and preserve the features that are important in defining the overall historic character of the building.
 - Match existing materials and details.
 - Match the original material and design, by substituting materials that convey the same visual appearance, size, texture and composition or by using surviving materials of the same integrity.
2. It is not appropriate to:
 - Replace an entire feature when repair and limited replacement of the deteriorated or missing parts are appropriate.
 - Replace with a material that does not match the original in size, scale or texture.
 - Introduce a new feature that is incompatible in size, scale, appearance and color.

TYPES/MATERIALS

Masonry

Typical types of masonry found in the Danville Historic District include:

1. Brick
 - Molded brick, which is an early handmade brick that is not as dense as later pressed or extruded brick.
 - Pressed brick, which is denser and smoother than molded brick.
 - Extruded brick, which is the more common method of making brick today and allows for adding textured surfaces to brick.
2. Sandstone, limestone and granite, all used extensively for foundations and ornaments such as quoins and lintels, although a few buildings are made out of it entirely.
3. Stucco, a lime and sand based substance similar to mortar and applied over lath or directly onto masonry.

Wood

Wood on the exterior of a building can be used as clapboard, weatherboard, shingles and other decorative elements such as cornices, brackets, shutters, columns, and trim.

Synthetic Siding

Synthetic siding materials have changed over time, but have included asbestos, asphalt, cement, vinyl, aluminum and artificial stucco and have been used to mimic the appearance of traditional materials like brick, stone, shingle, stucco and wood siding surfaces.

Architectural Metals

Many decorative elements on late 19th and early 20th century buildings appear to be wood but are actually metal. Several types of metal can be found, but often it will take an expert to identify them. Iron or steel is easily identified with a magnet and can be found in everything from fences to roofs. Galvanized steel was used for some metal cornices. Zinc was also used to make metal cornices. Zinc can be recognized by the white stains that indicate that Zinc may have oxidized due to paint peeling. Copper has a green patina that results from the natural aging of the material. It was used on roofs, roof ornamentation, gutters and downspouts.

GUIDELINES AND MAINTENANCE

Masonry

Masonry: Guidelines

1. It is appropriate to:
 - Replace in kind an entire masonry feature that is too deteriorated to repair.
 - Design and install new masonry features such as steps or a door pediment that is compatible with the size, scale, appearance, and color of the historic building when the historic feature is completely missing.
2. It is not appropriate to:
 - Apply paint or other coating to unpainted masonry elements that were historically not coated.
 - Create a false historic appearance because the replaced masonry feature is based on insufficient historical, pictorial and physical documentation.
 - Introduce a new masonry feature that is incompatible in size, scale, material and color.
 - Replace an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated or missing parts are appropriate.

Masonry: Maintenance

1. Retain masonry features such as walls, brackets, railings, cornices, window surrounds, pediments, steps and columns that are important in defining the overall character of the building. The size, texture, color, and pattern of masonry units, as well as mortar joint size and tooling should be respected.
2. Monitor the effects of weather on the condition of mortar and the masonry units and ensure that improper water drainage is not causing deterioration.
3. Prevent water from gathering at the base of a wall by ensuring that the ground slopes away from the wall or by installing drain tiles.

4. Prevent moisture from occurring on the masonry by applying a damp-proof course such as slate or other impervious material, just above the ground level. This work may require the advice of a historical architect. This technique prevents water from coming in direct contact with the brick.
5. Use water-repellent coatings that breathe only as a last resort if water infiltration has not been arrested by repointing and correcting drainage problems. Consult an expert who is qualified in this field of work. If done incorrectly, a water-repellent or non-historic coating can often trap moisture inside the masonry and cause more problems in freeze/thaw cycles.
6. Repair leaking roofs, gutters, and downspouts; secure loose flashing.
7. Repair cracks which may indicate structural settling or deterioration and also may allow moisture penetration.
8. Caulk the joints between masonry and window frames to prevent water penetration.

Masonry: Cleaning

Masonry should be cleaned only when necessary to halt deterioration or remove heavy soiling. Cleaning generally requires knowledgeable cleaning contractors. Investigate the cleaning methods and materials of cleaning contractors and inspect previous work or check their references. The Virginia Department of Historic Resources is available to approve the cleaning contractors and/or their work. Look for damage caused by their cleaning such as chipped or pitted brick, washed-out mortar, rounded edges of brick or a residue or film. Whether owners hire professionals or clean the masonry themselves, the following guidelines should be followed.

1. Clean unpainted masonry with the gentlest means possible. The best method is low-pressure water wash with detergents and natural bristle brushes.
2. Test the cleaner on a small inconspicuous part of the building. Observe the test over a sufficient period of time in order to determine the gentlest cleaning method. Older brick may be too soft to clean and can be damaged by detergents and by the pressure of water. Building owners applying for federal rehabilitation tax credits must conduct test patches before cleaning masonry.
3. Avoid using abrasive cleaning methods such as sandblasting or excessively high-pressure water washes. These methods remove the hard outer shell of a brick and can cause rapid deterioration. Sandblasted masonry buildings cannot receive federal tax credits.
4. Use chemical cleaners cautiously. Avoid cleaning with chemical methods that damage masonry and avoid leaving chemical cleaners on the masonry longer than recommended.
5. Avoid freezing conditions when using water or water-based chemicals.

Masonry: Repair/Repointing

Repair masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plaster work.

1. Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. Cut out old mortar to a depth between ½ and 1 inch. Do not remove mortar with electric saws or hammers that damage the surrounding masonry.
2. Duplicate mortar in strength, composition, color and texture. Mismatch of materials can result in damage up to and including structural loss. Testing by qualified individuals or firms is highly recommended.

Strength: Do not repoint with mortar that is stronger than the original mortar and the brick itself. Brick expands and contracts with freezing and heating conditions. When this change occurs, old mortar moves to relieve the stress. If Portland cement is used, the mortar does not flex as much and the brick can crack, break, or spall. Do not repoint with a synthetic caulking compound.

Composition: Mortar of older brick buildings has a high lime and sand content. Replacement mortar should be composed primarily of lime (one part) and sand (two parts) with some (no more than twenty percent of the lime and cement combined) Portland cement (ASTM C-150 Type 1) for workability. In newer buildings the lime content would be decreased and the Portland cement content increased.

Appearance: Duplicate old mortar joints in width, profile and tooling. Repoint to match original joints and retain the original joint width.

Masonry: Repair/Other

1. Repair damaged masonry features by patching, piecing in, or consolidating to match original instead of replacing an entire masonry feature if possible.
2. Repair stucco by removing loose material and patching with new material similar in composition, color, and texture.
3. Patch stone in small areas with a cementitious material which, like mortar, should be weaker than the masonry being repaired and should be mixed accordingly. This type of work should be done by skilled craftsmen.
4. Use epoxies for the repair of broken stone or carved detail. Application of such materials should be undertaken by skilled craftsmen. The Virginia Department of Historic Resources is an available source for technical assistance.

Masonry: Painting and Waterproofing

1. Generally, leave unpainted masonry unpainted.
2. Remove deteriorated paint to the next sound layer by hand-scraping. Avoid completely removing paint that is well adhered, as breaking that bond could damage the masonry.
3. If masonry needs repainting, follow these steps:
 - Clean with a low-pressure water wash if the building is dirty (garden hose).
 - Allow masonry to dry for at least fourteen days before applying paint.
 - Prime with an appropriate masonry primer.
 - Repaint with an appropriate masonry paint system recommended by a paint manufacturer.

Wood

Wood: Guidelines

1. It is appropriate to:
 - Replace wood elements only when they are rotted beyond repair.
 - Match the original material and design, by substituting materials that convey the same visual appearance, size, texture and composition or by using surviving material.
 - Base the design of reconstructed elements on pictorial or physical evidence from the actual building rather than from similar buildings in the area, unless there are no other sources. Complement the existing details in size, scale, and appearance.
 - Match existing materials and details.
2. It is not appropriate to:
 - Remove or radically change wood features that are important in defining the overall historic character of the building.

Wood: Typical Problems

1. Cracked or warped Boards - Wood may crack or warp as a result of weather, aging, the way it was originally sawn, or stresses placed upon it.
2. Cracked, Peeling, or Blistering Paint – Moisture, incompatibility of paints, or improperly prepared surfaces can cause these problems.
3. Rot - These fungi appear where wood has excessive moisture. Typical problem areas are around gutters, downspouts, plumbing and flashing. Rot also can be present in foundations and unventilated areas.
4. Pest Infestation - Termites and powder-post beetles can cause damage to wood with extremely serious effects, particularly on structural frame members of a building.
5. Partially or Completely Missing Elements - because wood requires a great deal of maintenance, elements have often been removed from a building, thus reducing the historic integrity of the property.

Wood: Maintenance

1. The main objective in wood maintenance is to keep it free from water infiltration and wood-boring pests. Moisture encourages wood-boring insects, hence these two conditions frequently occur together.
 - Repair leaking roofs, gutters, downspouts, and flashing and ensure proper ventilation.
 - Inspect wood surfaces for signs of water damage, rot, and pest infestation.
 - Keep all surfaces primed and painted in order to prevent water infiltration.
 - Use appropriate pest poisons with extreme caution and follow product instructions.
 - Remove vegetation that grows too closely to wood.
 -
 - Maintain proper drainage around the foundation to prevent standing water.
 - Recaulk joints where moisture might penetrate a building: Remove old caulk and dirt. Use a high-quality caulk such as one made with polyurethane. Avoid caulking under individual siding boards or windowsills. This action seals the building too tightly and can lead to moisture problems within the frame walls and to paint failure.
2. Preparing Wood Surfaces for Painting: Proper surface preparation is the most important (and time-consuming) prerequisite to a successful paint job. The objective is for the surface to be thoroughly dry, free from loose dirt or paint, and sufficiently sanded.
 - Remove damaged or deteriorated paint to the next sound layer using the gentlest means possible such as hand sanding and hand scraping. Avoid completely removing paint when it is adhered soundly to the wood.
 - Remove all paint down to the bare wood only in extreme cases where the paint has blistered and peeled or where there is excessive paint build up or moisture.
 - Avoid completely removing paint to achieve a natural finish.
 - Use electric heat guns on decorative wood features and electric heat plates or infrared heat lamps on flat wood surfaces when additional paint removal is required.
 - Use chemical strippers when more effective removal is required. Thoroughly neutralize chemicals after use or new paint will not adhere. Avoid allowing wood to be in contact with chemical stripping agents for long periods of time; it may raise the wood grain or roughen the surface.
 - Avoid using potentially destructive and dangerous paint removal methods such as a propane or butane torch, sandblasting, or waterblasting.
 - Remove dirt with a household detergent and water, and allow it to completely dry before applying paint.
3. Painting Wood: Most older frame buildings have been painted with a lead-based oil paint. Paint choices available today compatible with Historic structures include latex enamel, alkyd-oil and oil based paint. This prevents the migration of moisture through the wood. In addition, use the proper primer, being

sensitive to its compatibility with other intended materials. When installing new wood siding, back prime all woodwork prior to installation. Please see the appendix for warnings regarding Lead based paint.

4. Wood Repair

- Test for rotten wood: To test for rotten wood, jab an ice pick into the wetted wood surface at an angle and pry up a small section. Sound wood will separate in long fibrous splinters while decayed wood will separate in short irregular pieces. Alternatively, insert the ice pick perpendicular to the wood. If it penetrates less than one-eighth inch, the wood is solid; if it penetrates more than one-half inch it may have dry rot.
- Use epoxies to patch, piece or consolidate parts.

Synthetic Cladding & Siding

Synthetic Cladding & Siding: Guidelines

1. It is appropriate to:

- Remove synthetic siding and restore original building material, if possible.

2. It is not appropriate to:

- Apply synthetic siding over the existing original siding or remove old siding and apply new synthetic siding.
- Use synthetic siding. In addition to changing the appearance of a historic building, synthetic siding can actually make maintenance more difficult because it covers up potential problems that can become more serious. And siding, once it dents or fades, needs painting just as frequently as wood.

Synthetic cladding and siding is not historical in character, and with present technology it has not been proven to be compatible with other historical materials. For these reasons, it is not a recommended siding choice. A building's historic character is a combination of its design, age, setting, and materials. The exterior walls of a building, because they are so visible, play a very important role in defining its historic appearance. Wood clapboards, wood shingles, wood board-and-batten, brick, stone, stucco or a combination of the above materials all have distinctive characteristics, and as such are the preferred material of choice for Historic homes.

Synthetic Cladding & Siding: Typical problems when trying to maintain historical and structural integrity.

1. Historical Authenticity - Historic buildings with their original historic materials removed or covered over by synthetic modern materials lose the integrity of their original design.
2. Change in Overall Appearance - Covering an original material with synthetic siding can result in a radical change in the appearance and dimension of the whole structure. This is true when real wood siding is covered over with vinyl or aluminum siding; these synthetic materials do not typically have the same patina, texture, or light-reflective characteristics of wood.
3. Loss of Historic Architectural Details - Many times when synthetic siding is used, original architectural details are removed in order to facilitate the installation of the new material. The result is a change in appearance and style of the building and the destruction of historic materials, particularly brackets and "gingerbread" work around porches and eaves of the historic structure. Also, the original siding material is damaged when the new material is nailed to it.
4. Moisture - Without proper vapor barriers and ventilation, excessive moisture may build up in the cavity between the original wall and the new material.

5. Prevention of Inspection - In many cases, when synthetic siding is applied to buildings in need of maintenance and repair, the result is the covering up of potential problems that may become more serious after they are out of sight.
6. Vulnerability of the Synthetic Material - Aluminum scratches and dents easily and vinyl siding may become very brittle and can shatter in very cold weather.
7. Durability and Cost - Synthetic sidings are normally marketed as being maintenance-free and therefore cheaper than traditional building materials even though initial installation costs of the new siding is often substantially more expensive than quality painting of the original material. In some cases, it has been reported that aluminum siding has chalked and faded as soon as five years after installation and had to be repainted. Once the synthetic siding is repainted, it has to be painted just as frequently as wood.
8. Energy Savings - In many cases, synthetic sidings are being promoted as energy-saving materials, but they are not good insulators by themselves as they are generally very thin.
9. Asbestos Siding - Removing asbestos siding can be a health hazard. Follow recommended procedures from the building inspector's office.

Architectural Metals

Architectural Metals: Guidelines

1. It is appropriate to:
 - Identify, retain, and preserve architectural metal features such as columns, capitals, window hoods, or stairways that are important in defining the overall historic character of the building.
2. It is not appropriate to:
 - Radically change architectural metal features which are important in defining the overall historic character of the building.
 - Remove a major portion of the historic architectural metal from a façade instead of repairing or replacing only the deteriorated metal.
 - Remove an architectural metal feature that is unrepairable and not replace it; or replace it with a new architectural metal feature that does not convey the same visual appearance.
 - Introduce a new architectural metal feature that is incompatible in size, scale, material and color.

Architectural Metals: Typical Problems

1. Corrosion - Often called oxidation, this is the chemical reaction of a metal with oxygen or other materials. The corrosion may be uniform throughout the metal or only at points of stress.
2. Galvanic corrosion is an electrochemical action that can occur between two dissimilar metals that are in contact and become wet
3. Atmospheric corrosion is the most common type of corrosion to which architectural metals are exposed and is the reaction of metal with moisture and other corrosive agents found in the air. Besides moisture and pollutants, salt and temperature changes also can increase the rate of corrosion.
4. Mechanical breakdown is caused by a number of factors:
 - Abrasion is the erosion of metal caused by other materials moving over it continuously.
 - Fatigue occurs when metal fails because of too much stress repeatedly applied to it.
 - Fire can cause metal to become plastic and buckle or even melt at high temperatures.
 - Connection failure occurs when bolts, rivets, pins, and welds fail because of overloads, fatigue, or corrosion.
 - Accumulation of leaf debris is damaging to metal roofs.

Architectural Metals: Maintenance

1. For maintenance purposes, inspect, evaluate, and monitor metal surfaces for signs of corrosion, mechanical breakdown, and connection failure. Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts and by securing or replacing loose or deteriorated flashing. As appropriate for the material, keep surfaces painted or protected with special finishes.
2. In general, metal surfaces should be cleaned gently by hand scraping or wire brushing to remove loose and peeling paint in preparation for repainting. Paint removal down to the bare metal is not necessary, but removal of all corrosion is an essential step before repainting.
 - Cast iron and iron alloys (hard metals) can be cleaned with a low-pressure, dry grit blasting (80-100 pounds per square inch) if more gentle means do not remove old paint properly. Be careful to protect adjacent wood or masonry surfaces from the grit.
 - Softer metals such as copper, lead, and tin should NOT be cleaned with grit, but with chemical methods or thermal methods.
 - Immediately after cleaning, apply a rust-inhibiting primer coat of paint.
 - Avoid removing the patina of metal that provides a protective coating and is a significant finish, such as bronze or copper.
3. Remove all loose and peeling paint and corrosion before repainting.
 - Prime surface with a zinc-based primer or other appropriate rust-inhibiting primer and paint depending on the material.
 - Apply other protective coatings, such as lacquer, to protect unpainted metals like door hardware that are subject to heavy contact.
4. Metals or materials other than the original, such as aluminum, wood or fiberglass, are possible alternative materials that can be used to construct missing elements if it is not technically or financially possible to construct in the original material. This should only be done if the material matches the original in texture, size, and shape.
5. Do not place incompatible metals together (such as copper with cast iron, steel, tin, or aluminum) without a separation material that will prevent corrosion of the less noble materials - in this case, cast iron, steel, tin and aluminum. This separation can be accomplished by using nonporous neoprene gaskets, butyl-rubber caulking or bitumastic coatings to avoid galvanic corrosion. Please see appendix for a galvanic scale to identify incompatible metal combinations.

RELATED ELEMENTS

Cornice

A cornice occurs at the junction between the roof and the wall. Maintenance suggestions include:

1. Keep the cornice well sealed and anchored and maintain the gutter system and flashing.
2. Repair rather than replace the cornice. Avoid removing elements such as brackets or blocks that are part of the original composition without replacing them with new ones of a like design.
3. Match materials, decorative details and profiles of the existing original cornice design when making repairs.
4. Avoid replacing an original cornice with a new one that conveys a different period, style, or theme from that of the building. If the cornice is missing, the replacement should be based on physical or documented evidence and should be compatible with the original building.

Foundation

The foundation forms the base of the building. On many buildings it is indistinguishable from the walls of the buildings while on others it is a different material or texture or is raised well above ground level. Maintenance suggestions include:

1. Keep crawl space vents open so that air flows freely.
2. Retain any decorative vents that are original to the building.
3. Ensure that land is graded so that water flows away from the foundation and feed-aways and splash blocks are used. If necessary install drains around the foundation.
4. Remove any vegetation that may cause structural disturbances at the foundation.
5. Repoint or rebuild deteriorated porch piers, matching materials as closely as possible. Do not fill in between brick piers, either with concrete block or solid masonry.
6. Take steps as outlined in the masonry section of this guideline where masonry has deteriorated.

Color selection and placement

Colors: Recommendations

1. Colors should be selected to complement the style and period of the house.
2. Colors should blend with and complement the overall color schemes existing on the same street.
3. Paint the walls and trim in contrasting colors.
4. Trim, including horizontal and vertical trim boards, porch framing and columns, and window framing should be painted the same color.

Recommended Colors: Styles

1. Federal and Greek Revival: Preferably brick should remain brick color and trim should be white. Frame buildings were generally painted white to emulate white marble of Greek and Roman buildings.
2. Gothic Revival and Italianate: Colors should be pale earth tones, such as light browns, tans, pinks and grays. Trim, however, can be accented with a complementary earth color. More ornate Italianate buildings can be painted with richer earth tones.
3. Second Empire and Queen Anne: Deep, rich colors such as greens, rusts, reds, and browns can be used on the exterior trim and walls of late Victorian houses. Keep in mind that some darker colors may chalk and fade quickly. It is best to treat similar elements with the same color to achieve a unified and not an overly busy and disjointed appearance.
4. Colonial Revival: Softer colors were used on these buildings and trim was usually painted white or ivory.
5. Square Hipped and Frame Vernacular: Generally very simple designs with plain detailing. One color should be used for the trim and a contrasting color for the wall.

ROOFING AND GUTTERS

This section addresses all types of roof forms that were typical for historic buildings in the Danville Historic Overlay District. The roof type defines in silhouette and structure, the perceived overall form of a building. Its qualities – shape, features, materials and details, help contribute to the historic character of a building. A well-maintained roof provides an attractive, weather-tight covering over the house or structure, protecting it from rain, wind, ice, snow, dust and sunlight.

GUIDELINES

1. It is appropriate to (Retain and Preserve):
 - Original shape, line, pitch and overhang.

- Character-defining architectural features such as cupolas, chimneys, dormers and turrets.
- Historic materials whenever possible. If replacement is necessary, use new materials to match the original in composition, size, shape, color, pattern and texture. Consider substitute materials only if original are not technically feasible.
- Concealed or built-in gutters. Replacement with a hanging gutter is a last resort.
- Original finish and appropriate color.
- Intact slate or tile when only the roofing substrate needs replacement.

2. It is not appropriate to:

- Paint or apply coating to roofing materials if such painting or coating was not historically correct. Generally, light-colored asphalt shingles are not appropriate, since their light color is unlike the darker finishes of most traditional historic materials such as slate, weathered wood shingles, or weathered copper.
- Strip the roof of sound material such as slate, clay, tile, wood and architectural metal.
- Use a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.
- Introduce a new roof feature that is incompatible in size, scale, material and color.
- Radically change a character-defining roof shape or damage or destroy a character-defining roofing material as a result of incompatible design or improper installation techniques.

TYPES/MATERIALS

The most typical roof shapes found in the Danville Historic Overlay District are gable or hipped:

1. Gable – a triangular form, the most stable in geometry, impressive strength with a minimum of engineering. Examples include cross-gable and multi-gable.
2. Hip - refined appearance resulting from bending gables inward to produce four (4) sides with similar pitches; the edges where these sides meet are called hips.
 - a) Pyramidal – square base with all four (4) eaves the same length (Characteristic of four (4) square houses)
 - b) Four slopes with ridge
 - c) Cross gable with flares (kicked) eaves – lifting the plane near the edges for a brimlike effect

Seen somewhat less-frequently:

1. Flat (usually shed) - a roof in a single plane, pitched at a low angle to shed water. Especially common on porches, rear additions, and row houses.
2. Gambrel - roofline that begins with a gable roof pitch until its upper third or so where it flattens out (seen frequently in Shingle Style and Colonial Revival houses beginning in the 1890's).
3. Mansard – a double-pitched hip roof; the lower face of which may appear straight or curved, concave, convex or compound; with the upper faces hipped, nearly flat, and more or less invisible from the ground. Based on designs of the 17th century architect Francois Mansard, this roof was popularized in the mid 19th century redesign of Paris; a style known elsewhere as Second Empire.
4. Conical – popular for towers

Metal Panels

Metal roofing in America is principally a 19th Century phenomenon. Before then the only metals commonly used were lead and copper. Lead, as well as copper, covered roof surfaces where wood, tile, or slate shingles were inappropriate because of the roof's pitch or shape. Since labor is a large portion of the cost of a metal roof, choose the best material you can afford.

Metal: Maintenance

1. Take caution when mixing metals. Mixing copper and iron will create “galvanic action”. When using two different types of metals, insert a separation material between the dissimilar materials.
2. Galvanized or terne-coated steel may last indefinitely if kept painted.
3. Copper, lead, ‘self-healing’ alloys, and factory-finished metals don’t need maintenance, but other traditional metal roofs may last indefinitely if they are kept painted.
4. Painting should not be put off until rust spots appear.
5. Unfortunately it is virtually impossible to replace a damaged metal shingle because of the way they interlock. The best repair is a soldered patch.

Slate

Slate was popular for roofing until at least the late 1920’s (the Depression Era). Although it is not as readily available as other roofing materials, slate, being a naturally durable stone, is one of the most permanent roofing materials available. The longevity of a slate roof will differ depending on the type of slate, but the average roof will last over one hundred (100) years. The advantages that slate has are that it needs no ongoing maintenance, painting, preservative coating, waterproofing, fireproofing or cleaning. Slate also resists seasonal weather changes better than any other roofing material. Complete failure of a slate roof is almost always due to poor installation methods, or damage. Slate has a very high salvage value, it can be reused, being in no way damaged or used up on its first roof.

Slate: Maintenance

1. Replace missing slate immediately. Most leaks in slate roofs are due to flashing, or missing slate.
2. Repair a slate roof as needed. If the majority of the slates are delaminating or crumbling, it won’t be possible to repair the roof.
3. Although slate is expensive, replacing slates as they break is relatively simple and inexpensive. A slate roof is one of the most valuable assets an old building can have.
4. When alterations or additions are made to the house, make the new sections of the roof match the old in color and texture.
5. Replace slate with the same quality and color.
6. Slate roofs should be repaired rather than replaced whenever possible.

Ceramic tile

European settlers used clay tile for roofing as early as the mid-17th century. Tiles range from moderately priced to very expensive and are among the heaviest of roofing. Having one of the longest life expectancies, it will last over one hundred (100) years, but like slate it is very brittle. Caution should be taken to avoid breaking and cracking. Although brittle, ceramic tiles are replaced fairly easily. The most common causes of tile failure are the deterioration due to frost damage, the breakdown of the fastening system, or extended damage due to some other source. A regular inspection is necessary to prolong the life expectancy of a tile roof.

Terracotta or concrete

Often a substitute for clay tile, concrete tiles are heavy, but are far less expensive than clay. Concrete tile is composed of a dense mixture of Portland cement blended with aggregates, including sand. Although it tends to lack the color of natural clay, concrete is a popular roofing material because it reproduces the general appearance of clay. Qualities include longevity and historic appearance.

Asphalt /Composition/Fiberglass

Asphalt roofs are readily available and easy to install. They are not as fire resistant, however, as other roof types and most lack the close resemblance to historical products such as slate, tile, clay or wood. For these reasons, they usually are not the first choice for historic structures because of their lack of historical appropriateness for many applications. As asphalt shingles age, they tend to lose their textured surface coating and begin to curl and buckle. The life of a good-quality asphalt shingle roof is twenty (20) to thirty (30) years, much less than the typical tile, slate, metal or wood roof. When used, shingles in architectural (dimensional) patterns are preferred over standard shingles because of their resemblance to wood shakes or slate.

Cement-asbestos

Cement-Asbestos shingles are made from asbestos fibers embedded in Portland cement. They make an attractive durable roof and have been available for the past fifty (50) years. Cement-asbestos roofs absorb a fair amount of water during a rain and will stay damp some time. This will cause a build up of moss and other organic growth. These accumulations should be removed by hand, scraping to prevent excessive buildup which can cause damming or water backup on the roof. The life expectancy of cement-asbestos roofs averages twenty-five (25) to forty (40) years. Unfortunately, the asbestos used in the manufacture of these shingles can present problems with government regulations and public acceptance. A likely modern substitute for these shingles is fiberglass.

Wood shingles

Although appropriate for many historic structures, wood shingles are hard to find. The initial expense involved in laying wood shingles is greater than with asphalt roofing. If treated with fire resistive chemicals, white-cedar shingles are recommended for their durability. Once wood shingles have weathered to their natural silver-gray color, they lend an air of colonial charm and authenticity to the house. Types of wood shingles available today include Western Red Cedar, Eastern White Pine and White Oak. Cypress and a number of other historically used woods may still be available. Qualities include aesthetics and historic appearance.

CARE AND MAINTENANCE

Roofing and Gutters

Roofing and Gutters: Maintenance

Many roof problems can be directly linked to the gutters. Seasonal weather conditions can clog gutters and trap enough moisture to rot the sheathing or the structural members of the roof. The pressure from ice can dislodge or crack roofing material including slates, shingles or tiles. General maintenance techniques include:

1. Repair leaks promptly to limit related damage to roof and building.
2. Provide temporary protection to leaking roof before repairs.
3. Clean gutters and downspouts regularly. If the roof structure appears sound, the area to be examined is the support system of the roof.
4. Eliminate vegetation from roof, gutters or downspouts.
5. Replace deteriorated flashing with first-quality flashing of the same material as existing.
6. Inspect roof sheathing for signs of insects or moisture (dry or wet rot).
7. Provide adequate ventilation of an attic to prevent condensation.
8. Anchor roof materials adequately to prevent wind and moisture damage.
9. Install snow guards if necessary, to prevent winter ice dams at gutters.
10. Install a cricket where a chimney or other interruption of the roof slope is causing water infiltration.

11. Avoid repair of metal roofs with synthetic materials that are incompatible, especially chemically, i.e. aluminum-based patch on ferrous metal roof or bituminous material on copper.
12. Contact a reputable professional who would be familiar with the inherent characteristics of a historic roof if problems arise with the roof.
13. Repair the roof by reinforcing the historic materials which comprise the roof features.

Roofing and Gutters: Replacement and other Treatments

1. Locate roof ventilators, satellite dishes, antennas, solar collectors, etc. on non-character-defining roofs or on rear slopes where they will not be visible from the street. It is not appropriate to locate them on front of street elevations.
2. Install low-profile ridge vents that do not diminish the original roof design or destroy historic materials and details.
3. Take care in introducing new roof features such as skylights, vents, and dormers, especially if they would diminish the original design of the roof or damage historic materials or features.
4. Take care installing new gutters and downspouts, so that no architectural features are lost. Coat such replacements with paint or a baked-enamel finish in a color appropriate to the house, unless the replacement materials were not historically correct.

Roofing and Gutters: Credible Substitute Materials

Because of cost and availability, substitute roofing is often tolerated, even embraced by preservationists. They can offer more options and can be quite convincing in their simulation of a more traditional roof. Using substitute material should be weighed heavily, however. **Substituting roofs with a high degree of visibility and patterning may seriously alter the architectural character of a building.**

Slate

Slatelike asbestos-cement shingle is sixty-three (63) percent the weight of real slate, and costs from about one-half to one-tenth as much as slate. Another alternative is a concrete or ceramic "slate". It can cost considerable less than slate, although much heavier.

Terra-cotta tile

Glazed concrete tile can be substituted for Terra-cotta tile. Concrete tiles are heavier, but far less expensive. Another alternative is a metal barrel-tile shingle. A galvanized shingle can be substituted, but must be painted for durability and the resemblance of clay.

Wood shingles

The accurate duplication of a wooden shingle roof will help ensure the preservation of the building's architectural integrity. For these reasons, care and consideration should be taken when considering substitute materials. Wood shingles have been difficult to imitate. Most of the products that attempt to look like wood, lack credibility. Suggestions include fiberglass shingles designed to imitate wood or ceramic tiles.

Tin

Lead-coated copper, terne-coated steel and aluminum/zinc-coated steel can successfully replace tin.

RELATED ELEMENTS

The following features are common among those which interrupt the roofline:

1. Chimneys
2. Dormers (hipped & eyelid)
3. Cupolas/Towers/Belvederes
4. Gutters:
 - A. Hanging, molded and half-round,
 - B. Concealed or hidden gutters – built is slightly above the roof’s drip edge and cornice
5. Scuppers & Downspouts – collect and carry water away from the roof and gutters

WINDOWS AND DOORS

This section addresses all door and window units in the Danville Historic Overlay District.

GUIDELINES

1. It is appropriate to:
 - Repair entrances and doors by reinforcing the historic materials.
 - Repair the original structure before entire replacement. Most windows and doors can be repaired or reinforced. If replacement is necessary, replace entrance doors and windows so that they are compatible with the historic character of the building.
 - Replace in-kind an entire entrance or window that is too deteriorated to repair.
 - Replace only the deteriorated element to match the original in size, scale, proportion, appearance and detail.
 - Use shutters only on windows that show evidence of their presence in the past.
 - Retain and preserve openings and details of windows and doors, such as trim, sash, glass, lintels, sills, thresholds, shutters, and hardware.
 - Select storm windows that are stained in a natural wood color or painted to match the building or the trim.

2. It is not appropriate to:
 - Replace a unit so that it will require an alteration of the original door or window opening.
 - Change the number, location, size or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the window openings.
 - Use inappropriate materials or finish that will radically change the sash, depth of reveal, mutton configuration or the appearance of the frame.
 - Fill in existing windows or door openings if it will diminish the historic character of the building.
 - Introduce a new design that is incompatible with the historic character of the building.
 - Change the window opening to fit new stock sashes.
 - Remove an entrance because the building has been redesigned to accommodate a new use.
 - Strip entrances and windows of historic materials such as wood, cast iron, terra cotta tiles, and brick.
 - Use vinyl windows or other synthetic materials because they lack the resemblance of historical wood windows.
 - Use metal doors that mimic the design of wood doors.

DOORS

Entrances are often the primary focal point of a historic building and because of this, doors can be extremely important in defining the overall character of a historic building. Doors in the Historic District consist mostly of entrance, cellar, garage or storm doors. Standard thickness ranges from 1 3/8”, 1 3/4” and 2 1/4”. Wooden

doors constructed in the 19th and 20th Century consisted mostly of Southern Yellow Pine, Ponderosa White Pine, Douglas Fir, Honduras Mahogany and White Oak. Some common glass doors used during the turn of the Century consists of the following:

1. Sheet glass - most noted for its natural waves, bubbles and defects caused by the manufacturing process.
2. Polished plate glass - used on expensive projects and commercial work. Glass has the defects cut out and the surface is ground down and polished to a true plane.
3. Figured rolled glass – most recognized by its obscure finish
4. Beveled glass – noted for its beveled edges
5. Stained glass – noted for its color
6. Wire glass – has a layer of wire embedded in the glass for safety and security

Doors: Common problems

1. Broken or worn hardware
2. Air filtration (poor weather stripping)
3. Door binding
4. Paint blistering or crazing
5. Wood rot

Doors: Maintenance

1. Periodically lubricate hinges and lock mechanisms.
2. Check door bottom rail and door frame sill for deterioration, wear, or cracks. Repairing a problem which is detected early can save money.
3. Check for paint finish wear along the bottom edge of the door rail. All surfaces and edges should be painted or sealed.
4. Rub paraffin wax on the affected surfaces if the door drags upon opening or closing.
5. Replace worn or broken weather-stripping with new materials which do not take away from the appearance of the door.
6. Protect wood from moisture and ultraviolet light by paint or protective sealers.

WINDOWS

Historic windows were characterized by the small panes, wide muntins, and the way in which decorative trim was used on both the exterior and interior of the window. In most historic buildings, windows comprised a considerable amount of the historic fabric and hence were nearly always an important part of the historic character of a building.

Windows can vary by different designs of sill, panes, sashes, lintels, decorative caps and shutters. All of the windows may be the same in one house or there may be a variety of types which give emphasis to certain parts of the building.

Windows: Types

Types of historic windows include:

1. Single hung,
2. Double hung,
3. Casement,
4. Awning,
5. Bay and

6. Sliding Windows.

The three (3) major components of the window consist of the sash, frame and balance system.

Windows: Historical Importance

The importance of the window to a historic building can be evaluated by the following:

1. Are they original,
2. Do they reflect the original design intent for the building,
3. Do they reflect period or regional styles or building practices,
4. Do they reflect changes to the building resulting from major periods or styles and
5. Are they examples of exceptional craftsmanship or design.

Special consideration should be given to those windows that meet these criteria.

Windows: Common problems

1. Broken or worn hardware
2. Air filtration
3. Sash binding
4. Paint blistering or crazing
5. Wood rot
6. Glazing becoming hard and brittle and falling out of sash
7. Failure of balance system

Windows: Maintenance

1. Check the glazing putty for cracks and loose or missing sections which allow water to penetrate the wood.
2. Check wood periodically, especially the sill for rot.
3. Paint regularly to protect the wood. Areas of paint blistering, cracking, flaking, and peeling usually identify points of water penetration, moisture saturation, and potential deterioration.
4. Strip to the wood, prime and repaint. Most historic windows have accumulated several layers of paint over the years.
5. Lubricate with paraffin wax if a sash is hard to raise or lower. Avoid using oil or grease.
6. Inspect sash cords for frays and excessive wear.
7. Inspect the window to see if water is entering around the edges of the frame, and if so, the joints or seams should be caulked to eliminate this.
8. Examine the sill to ensure that it slopes downward away from the building and allows the water to drain off.

ADDITIONS

This section addresses all additions to existing historic buildings in the Danville Historic Overlay District. New additions can radically alter the overall historic appearance and intent of a Historic home. For these reasons, additions should be carefully considered before any major changes are made. New additions should be clearly differentiated from the original structure in order not to appear as part of the historic resource. Constructing a new addition in which the new section is indistinguishable from the historic section violates the standards for rehabilitation, which maintains that the historic character of a property be retained and preserved and that the alteration of features and spaces that characterize a property be avoided.

GUIDELINES

1. It is appropriate to:

- Construct a new addition so that there is the least possible loss of historic materials and so that character-defining features of the original building are not obscured, damaged or destroyed.
- Locate new additions on an inconspicuous side or rear elevation so that the work does not radically change the character of the historic building.
- Design new structures in a way that makes it clear what is new and what is historic.
- Select a traditional historic material, such as brick, stone, stucco or wood siding, that is compatible with the historic materials of the original building. Using a different material may alter the overall appearance of the building and make it incompatible with the original structure.
- Limit the size and scale of additions so that they do not visually overpower historic buildings. For example, it is not appropriate to construct an addition taller than the historic building.
- Design additions so that they could be removed in the future without damaging the historic building.
- Match the size, scale, massing and proportions of the new addition with the existing historic building to ensure that the historic form is not expanded or changed to an unacceptable degree.

2. It is not appropriate to:

- Construct additional stories so that the historic appearance of the building is radically changed.

PORCHES

This section addresses the basic foundation of a porch in the Danville Historic Overlay District. A porch is an exterior structure forming a covered approach to a building. In the 19th and early 20th Century, entrances and porches were energy-saving devices and an integral component of the building's design. The most common porches consisted of a stoop, veranda, portico, two-tier veranda, two-tier portico and piazza. Most porches were constructed of wood using either Southern Yellow Pine, Douglas Fir, Cedar, Redwood or Heart Pine, although some decorative balusters, rails and columns were constructed of iron. Common components of most historic porches include the foundation, rough carpentry, floor framing, flooring, lattice or underpinning, columns, balustrade, beam, ceiling, cornice, roof, gutters and steps.

GUIDELINES

1. It is appropriate to:

- Replace in kind an entire porch or section of porch that is too deteriorated to repair. Replacement should match the original in appearance, shape, texture, detail and dimension.
- Replace only the deteriorated elements to match the original in size, scale, proportion, appearance, texture and detail if replacement of a porch element or detail is necessary.
- Reproduce porches and steps that are appropriate to the building and its development.

2. It is not appropriate to:

- Enclose front porches or balconies.
- Replace wooden porch floors or steps with concrete or brick.
- Add new porches or entrances to primary elevations where none existed previously.
- Strip porches of original material or architectural features.
- Add elements or details to a porch or an entrance in an attempt to create a false historic appearance.

- Use a substitute material for the replacement parts that does not convey the visual appearance of the surviving parts of the entrance and porch or that is physically or chemically incompatible.

It should be noted that when replacing items such as handrails, balusters, columns, ceiling or flooring boards, every effort should be made to maintain and duplicate the original profiles of these items.

Porches: General Problems

Common problems associated with porches include:

1. Settling of the foundation,
2. Wood rot and
3. The replacement of the original construction with non-conforming components over a period of years.

Porches: Maintenance

Allowing a historic porch to degrade can be extremely costly. Regular routine maintenance can keep a porch's cost to a minimum and help preserve the overall appearance of the porch. A few general routine maintenance procedures include:

1. Paint regularly.
2. Ventilate the hollow construction of the columns to keep them dry.
3. Avoid sitting wood columns directly on the floor. Instead, use an aluminum plinth block.
4. Check periodically for termites, wood rot or settling of foundation. Any of these three items, if caught early, can reduce repair costs and maintenance problems.
5. Repair entrances and porches by reinforcing the historic materials

ACCESSORY STRUCTURES

This section addresses all accessory structures, including all outbuildings, garages, storage sheds, carriage houses and other such buildings that are separate from the main building in the Danville Historic Overlay District. As with any other part of a Historic building, care and caution should be taken to preserve the Historical features, materials and structures. Through their siting and relationship to the houses, streets, and alleys, the accessory buildings contribute to the historic character of the district as well.

GUIDELINES

1. It is appropriate to:
 - Retain and preserve all historic accessory structures.
 - Retain and preserve all architectural features that are character-defining elements of all accessory buildings, including foundations, step, roof form, windows, doors, architectural trim and lattices.
 - Retain and preserve historic materials such as siding, masonry, roofing materials, and wooden trim. If replacement is necessary, use new materials that match the historic materials in composition, dimension, shape, color, pattern and texture. Consider substitute material only if the original materials are unavailable or not technically feasible.
 - Replace only the deteriorated item to match the original in size, scale, proportion, appearance, texture and detail.
 - Replace a historic building that is completely missing with either a reconstruction based on accurate documentation or a new design compatible with the historic character of the main building or historic outbuildings in the district.

- Keep the proportion and the height of the new garages and outbuildings compatible with the proportion and the height of historic garages and outbuildings in the district.
- Locate new accessory structures in rear yards in a traditional relationship to the main building.
- Use traditional roof forms, materials, and details compatible with the main building or historic outbuilding in the district when constructing new garages, outbuildings and decks.

2. It is not appropriate to:

- Locate an accessory structure in front of the main building unless such a location is historically accurate for a specific use.
- Locate a prefabricated metal storage building in the historic district since they were not used during that time period.

NOTE: For guidelines on the exterior of accessory structures, see the BUILDING EXTERIOR section.

SITE ELEMENTS

This section addresses all landscaping, fences, walls, driveways and parking in the Danville Historic Overlay District. The landscape surrounding a building in the Historic District, and contained within an individual parcel of land, is considered the building site. The site, including its associated features, contributes to the overall character of the historic property. As a result, the relationship between the buildings and landscape features within the site's boundaries should be considered in the overall planning for rehabilitation project work.

It is the goal of these guidelines to identify, retain, and preserve features of the site that are important in defining its overall historic character. Site features may include circulation systems such as walks, paths, roads or parking; vegetation such as trees, shrubs, fields, or herbaceous plant material; landforms such as terracing, berms, or grading; furnishings such as lights, fences, or benches; decorative elements such as sculpture, statuary, or monuments; and subsurface archaeological features which are important to defining the history of the site.

TYPES

Fences and walls

Fences and walls are important constructed features of the landscape and help define the context of the site for a historic building. Within a historic district the repetition of fences or walls also provides a strong sense of continuity to the streetscape.

Fences and Walls: Guidelines

1. It is appropriate to:

- Retain and preserve the original fences and walls.
- Retain and preserve the original fence and wall material whenever possible. If replacement is necessary, use new materials that match the historic materials in composition, size, shape, color, pattern, and texture. Consider substitute materials only if the original materials are not technically feasible or unavailable.
- Replace only the deteriorated element to match the original in size, scale, proportion, appearance, texture and detail if replacement of a fence or a wall element is necessary.

- Base the design on accurate documentation of a historic fence or wall, or create a new design compatible with the historic character of the building and the district if a new fence or wall is to be constructed.
- Keep new picket fences substantially open in character, and paint them white or a color compatible with the color of the building.
- Screen *existing* chain link fences whenever possible with vegetation, such as climbing vines, ivy, or shrubbery.
- New fences must comply with the height requirements of the Zoning Code.
- Use wooden privacy fences to screen parking areas, mechanical equipment, or other intrusive site features on historic properties.
- Use utility fences in the rear yard under certain circumstances.
- The decorative or finished side of a new fence should face the public way.

2. It is not appropriate to:

- Use contemporary fence or wall materials, such as vinyl and chain link fencing, that were not historically available and are inconsistent with the character of the district. In some instances, contemporary fencing may be appropriate in the rear yard.
- Use utilitarian fences in front yards. Restrict utilitarian fences to rear yards, and screen them from view.
- Add elements or details to a fence or a wall in an attempt to create a false historical appearance.

Fences and Walls: Types and Material

In the historic district, wooden picket fences, in a variety of patterns, are the most typical fence types. However, there are a number of cast-iron fences, low stone or brick walls, and hedges as well. Occasional granite pillars and posts, at one time the supports for wrought iron gates and fences, remain as markers of earlier entrances and property lines. Most fences and walls closely follow the property line. Preservation and repair of existing fences and walls is preferable to their replacement or removal.

Whereas low retaining walls, low hedges, and open fences such as wrought iron are appropriate for front yards, privacy fences and taller walls in rear side yards and backyards can provide desirable visual screening of parking areas or mechanical equipment from the street. Traditional materials such as wood or brick are recommended for privacy walls and fences.

Within the rear yard, chain link companion animal enclosures up to 12' x12' in area and of a non-permanent construction may be permitted.

Fences and Walls: Care and Maintenance

1. Inspect fences and walls regularly for signs of deterioration or moisture damage.
2. Keep all joinery adequately sealed to avoid moisture damage.
3. Maintain a sound paint film on all elements that were traditionally painted.
4. Follow the guidelines for maintenance of masonry, wood, or architectural metals where applicable in the BUILDING EXTERIOR section.
5. Remove any vegetation that is uprooting posts or causing other structural damage.
6. Maintain hedges by trimming them and eliminating vegetation that threatens their health.

Driveways and Offstreet Parking

Because the historic district is predominantly residential, large offstreet parking areas are not typical. The introduction of additional offstreet parking must be weighed carefully and should only be considered if the parking area can be located unobtrusively in the rear or rear side yard, can be visually screened from the street and adjoining properties, will not abut the house, and will not destroy the residential character of the site by eliminating significant landscape features or a substantial portion of the rear yard.

New driveways should be compatible with existing driveways in spacing, width, configuration, and paving material. They should be introduced in locations that do not compromise historic site features, including landscaping, walkways, and retaining walls.

Driveways and Offstreet Parking: Guidelines

1. It is appropriate to:

- Construct new driveways to conform to the spacing, the width, the configuration, and the materials of existing driveways and alleys whenever possible.
- Locate new driveways so that a minimum of alteration to historic site features, such as landscaping, walkways, and retaining walls, is necessary. Avoid damage to historic curbs and sidewalks.
- Locate new driveways so that they extend to the rear of the property, allowing the vehicle to be in line or behind the existing façade. Preference is given for those driveways that extend to the rear of the lot so that parking can be possible behind the main façade.
- Locate new parking areas as unobtrusively as possible in rear yards whenever possible.
- Use paving materials that are compatible with traditional paving materials for driveways in the district, such as paver bricks for new parking areas.
- Create perimeter-planting strips around new parking areas. Subdivide large parking areas with interior planting strips to break up the expanse of paving.
- Screen all new parking areas from adjoining properties with fencing or shrubbery.
- Incorporate existing mature trees into new parking areas whenever possible, and introduce new trees to maintain the tree canopy.
- Design lighting levels for safety. Use unobtrusive, directional lighting fixtures to avoid spilling light onto adjacent properties. For nonresidential parking areas, use lighting fixtures that turn off automatically after business hours, if possible.

2. It is not appropriate to:

- Locate offstreet parking in front yards.
- Create large offstreet parking areas encompassing so much of the rear yard that the residential character of the site is lost.
- Abut new driveways or parking areas directly to the principal structure.

Driveways and Offstreet Parking: Materials

Because the historic district predates the large-scale introduction of automobiles in the 1920's, some lots do not include driveways, whereas others share a driveway with an adjoining lot. Most driveways are graveled, although some are bricked or paved with concrete or asphalt. Granite curbstones define most streets and curbcuts in the Danville Historic Overlay District. The preservation of the configuration and materials of historic driveways and alleys is critical in preserving the overall character of the historic district.

Landscaping

Because the historic district is primarily residential in scale and character, it is important to preserve both the proportion of green area to building mass and the formal or informal character of the landscaping. Large, mature trees line many streets.

Significant elements of the landscape, such as grassy lawns, mature trees, hedges, foundation plantings, fences, walls, ground cover, trellises, patios, terraces, fountains, and gardens, all contribute to the character of the specific site and the historic district.

Landscaping: Recommended

1. It is appropriate to:

- Retain and maintain landscaping that contributes to the character of the historic district.
- Retain and maintain specific landscape features that are character-defining elements of the historic district, including large trees, hedges, foundation plantings, grassy lawns, ground cover, trellises, patios, terraces, fountains and gardens.
- Retain and preserve historic ground-cover materials, such as brick or granite pavers. If replacement is necessary, use new materials that match the original materials, or materials traditionally found in the historic district. Gravel is not appropriate as a ground cover.
- Keep additional landscaping features consistent with similar elements in the historic district.
- Keep new landscape features consistent with the location of similar elements in the district.
- Incorporate existing large trees and other significant landscape elements into plans for additions and new construction.
- Remove a diseased, mature tree only on a written certification of its condition by an arborist, a landscape architect, a cooperative agent, or a city-designated agent.
- Replace a large tree or a hedge with a new tree or hedge of the same species or of a similar appearance if it is diseased or damaged by storm damage.
- Take care in installing contemporary site features, such as swimming pools or deck so they will not compromise the historic character of the site or be visible from the street.

2. It is not appropriate to:

- Alter the residential character of the historic district by significantly reducing the proportion of green area to built area on an individual lot through additions, new construction, or surface paving.
- Introduce raised beds in front yards or side yards if they would be visible from the street.
- Introduce gazebos or playground equipment in front yards or front side yards.

STOREFRONTS

This section addresses all storefronts in the Danville Historic Overlay District. Although there are few historic storefronts located in the Old Westend Historic District, their existence plays a crucial role in portraying the historical characteristics of a building. Storefronts play a major role in a store's advertising and merchandising strategy and can portray an overall image of the historic district itself.

The most general features contributing to a storefronts façade consist of the storefront with an entrance and display windows, the upper façade usually with regularly spaced windows, and the cornice that caps the building. In order to maintain the historical integrity of a storefront, treatments and maintenance procedures must be selected that are sensitive to the architectural integrity. It is essential to identify and evaluate the existing storefronts construction materials, architectural features, and the relationship of those features to the upper store.

GUIDELINES

1. It is appropriate to:

- Identify, retain and preserve storefronts and their decorative features.
- Protect and maintain masonry, wood and architectural metals which comprise storefronts through appropriate treatments such as cleaning, rust removal, limited paint removal and reapplication of protective coating systems.
- Repair storefronts by reinforcing the historic materials.
- Replace in-kind an entire storefront that is too deteriorated to repair. If using the same materials is not technically or readily available, then compatible substitute materials may be considered.
- Design a storefront so that it fits inside the original opening and does not extend beyond it.
- Design a storefront so that there is more glass and less wall at the storefront level, balanced by more wall and less glass on the upper façade.
- Leave exposed masonry unpainted unless it is necessary to protect the surface.

2. It is not appropriate to:

- Remove or radically change storefronts and their features that are important in defining the overall historic character of the building.
- Remove historic material from the storefront to create a recessed arcade.
- Change the location of the storefront's main entrance.
- Strip storefronts of historic material such as wood, cast iron, terra cotta, Carrara glass and brick.
- Use substitute materials for the replacement parts that do not convey the same visual appearance as the surviving parts of the storefront.
- Create a false historic appearance.
- Introduce a new design that is incompatible in size, scale, appearance and color.
- Use window-mounted air conditioning units on the front of the building.

NOTE: For storefront maintenance, see BUILDING EXTERIOR section

SIGNS

This section addresses all wall, ground and awning signs in the Danville Historic Overlay District. Signs are important for any business and contribute to the overall image of a Historic District as well. Appropriate signage in the historic district can enhance its historic character and likewise, inappropriate signage can detract from those historically significant elements. Consideration must be taken with respect to size, dimensions, subject matter, materials, color, letter style, legibility and placement of the sign.

GUIDELINES

1. It is appropriate to:

- Remove inappropriate, non-traditional signage in the process of rehabilitation.
- Match the sign with a size and style that is compatible with the Historic building. The sign should not cover any historically significant features.
- Retain advertising on historic walls (if of historical interest).
- Use historically correct material for the posts such as wrought iron.

2. It is not appropriate to:

- Install large signs directly on facades or porch roofs.
- Install neon, plastic or aluminum signs.
- Install signs that detract because of size, color, lighting, or placement. These signs detract from the buildings historical features.
- Install signs that would obscure the display area, openings or building details.

NOTE: All signs must follow the requirements as set forth in the Code of the City of Danville, Virginia, 1986, as amended.

TYPES

Wall Signs

Flat wall-mounted signs are signs that lie flush against the buildings main exterior wall. They are generally the least obtrusive type of sign for nonresidential buildings.

Wall Signs: Guidelines

1. It is appropriate to:

- Install signs that are small and simple to avoid upstaging the doorway.
- Keep tenant identification by floor or suite number on an inside wall near the entry door.
- Install signs for nonresidential buildings with multiple commercial tenants that have all tenants listed on one sign.
- Use painted rather than raised lettering. These signs are usually more appropriate and cost effective.
- Install horizontal projecting wall signs with a minimum clearance of 7'-6" to the steps or porch floor to allow pedestrian passage.

Ground Signs

Ground signs are signs that are supported by uprights or braces in or upon the ground surface.

Ground Signs: Guidelines

1. It is appropriate to:

- Install low freestanding signs in the front yard, either parallel or perpendicular to the building. These signs are the least obtrusive of the freestanding signs.
- Install freestanding signs appropriately such as on well-landscaped grounds. They should be mounted fairly low to the ground to avoid blocking the pedestrian's view.
- Use a low brick or stonewall with raised metal letters for masonry buildings.
- Use low freestanding signs that comply with applicable zoning regulations.

2. It is not appropriate to:

- Use portable signs.
- Use raised, freestanding signs. These signs are more conspicuous, often obscuring views of adjacent buildings.

Awning Signs

Awning signs are signs that have been painted or sewn onto the fabric of an awning. Awning signs, either along the “kick” or the body of the canvas, can enhance the building and storefronts of which they are a part and contribute to the overall image of a Historic District. They can help highlight features of a building and cover an unattractively remodeled transom area above a storefront.

Guidelines

1. It is appropriate to:

- Coordinate colors as part of an overall color scheme for the building. Solid colors, wide stripes, and narrow strips can be considered appropriate.
- Use signs that are compatible with both the architecture of the building and the awning itself.
- Locate awnings carefully within a storefront, porch, door, or window opening so as not to obscure elements or damage materials. For instance, awnings should be curved to fit an arched opening.

2. It is not appropriate to:

- Use overly bright awning colors or complex patterns that are not carefully coordinated with the building and storefront.

Hanging Signs

Hanging signs are signs that lie perpendicular to a buildings exterior. As alternative locations, hanging signs may be attached either perpendicular to the face of the building or to a porch column. Attractive mounting hardware usually enhances the appearance of hanging signs. Flat and hanging signs on buildings should be small - generally no larger than 1.5 percent of the building facade area.

Materials, Color and Lighting

Materials, Color and Lighting: Guidelines

1. It is appropriate to:

- Choose durable materials such as marine grade exterior plywood and pressure treated posts, metal or wrought iron.
- Paint all wood, not only for protection but also for compatibility with the district.
- Relate the colors of the sign to those of the building. Wooden posts should match the color of the porch columns or cornerboards on frame buildings. The number of different colors should be limited.
- Keep lighting, if used at all, essentially residential in character.
- Use landscape lighting to illuminate freestanding signs, but if spot or flood lights are used, the light source should be concealed.
- Use general illumination from porch lights.
- Use illumination that is subtle and not in competition with adjacent signs.
- Use wrought iron in black, dark green, maroon or other similar colors.

2. It is not appropriate to:

- Use internally lighted signs.

APPENDIX

Remodeling or Renovating a Home with Lead-Based Paint

If not conducted properly, certain types of renovations can release lead from paint and dust into the air.

Many houses and apartments built before 1978 have paint that contains lead (called lead-based paint). Lead from paint, ships, and dust can pose serious health hazards if not taken care of properly.

- Federal law requires that contractors provide lead information to residents before renovating a pre-1978 housing:
 - Pre-Renovation Education Program (PRE)
 - RENOVATORS have to give you a pamphlet titled “Protect Your Family from Lead in Your Home”, before starting work.
 - More information on the Pre-Renovation Education Program.
- Take precautions before your contractor or you begin remodeling or renovations that disturb painted surfaces (such as scraping off paint or tearing out walls):
 - Have the area tested for lead-based paint.
 - Do not use a belt-sander, propane torch, heat gun, dry scraper, or dry sandpaper to remove lead-based paint. These actions create large amounts of lead dust and fumes.
 - Lead dust can remain in your home long after the work is done.
 - Temporarily move your family (especially children and pregnant women) out of the apartment or house until the work is done and the area is properly cleaned. If you can’t move your family, at least completely seal off the work area.
 - Follow other safety measures to reduce lead hazards. You can find out about other safety measures in the EPA brochure titled “[Reducing Lead Hazards When Remodeling Your Home](#)” (PDF) (26pp, 933 KB, [About PDF](#))”. This brochure explains what to do before, during, and after renovations.
 - If you have already completed renovations or remodeling that could have released lead-based paint or dust, get your young children tested and follow the steps outlined to protect your family.

GALVANIC SCALE
ELECTROPOSITIVE/ANODIC/LESS NOBLE/CORRODED END
Zinc
Aluminum
Galvanized Steel
Cadmium
Mild Steel, Wrought Iron
Cast Iron
Stainless Steel, Types 304 and 316 (active)*
Lead-Tin Solder
Lead-Tin Solder
Brass, Bronze
Copper
Stainless Steel, Types 304 and 316 (passive)
ELECTRONEGATIVE/CATHODIC/MORE NOBLE/PROTECTED END
*Active Stainless Steel is stainless steel that hasn't been chemically cleaned.

Metals that are more electropositive (anodic) will corrode more easily and metals that are more electronegative (cathodic) are more corrosion resistant. When two dissimilar metals are in contact in the presence of an electrolyte, the electropositive metal will corrode. The farther the two metals are from each other on the galvanic scale, the speed and effect of the reaction will increase. When selecting different metals, owner must select items which are adjacent to each other on the chart above.