JEROME DESIGN GUIDELINES

Town of Jerome, Arizona

Prepared by William Blodgett, Zoning Administrator

for the Town of Jerome

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Cover art credit to; Anne Bassett, “Jerome Park”

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How to use this document

The following guidelines are intended to be used when considering or reviewing any projects which will be submitted for review by the Design Review Board. Each application must be considering a wide range of criteria, depending on the project type. Jerome is a Federally recognized Historic Landmark, and a Certified Local Government (CLG) which makes the Town responsible for reviewing projects with the goal of preserving the character of the Town that gives Jerome its Landmark status. The Design Review Board acts as the Towns Historic Preservation Commission, providing the protection framework required by our status. The Zoning Administrator acts additional as the Historic Preservation Officer and is responsible for protecting and maintaining the towns status and cultural resources and has to balance these requirements with the Towns responsibility to its residents.

This document is intended to be a guide for interested residents, Design Review, and for potential builders and home buyers. To this end, the document summarizes a number of things, and highlights sections of Federal and Town code. Do not trust this document as your only source of information, as some sections were abridged to conserve space. Instead use this a starting point, and then look up the relevant sections in the Town Code, Zoning Ordinance, or other official sources referenced.

Some sections will have key points, or codes that affect considerations that are relevant, highlighted in colored text boxes within the text. One example is the four treatments under the Secretary of the Interiors Standards, where I have the key points for each treatment numbered in a blue text box at the end of each section. This is intended to help pick out key points within the text to make the review process, and looking up specific information faster, and less frustrating.

There are sections that expand on Architectural styles, their history and use. These sections are a brief "primer" on the subjects, intended to provide enough of a background to be able to understand the specifics of a historic structure and make good decisions without having to become an expert in the subject.

Elsewhere you will find sections that are focused on more visual components, and for these subjects graphics such as photographs and collages are provided for use as a quick reference. An example of this is in the section discussing Signs. A full-page collection of a number of Commercial signs is provided to observe and compare the various aesthetic qualities adjacent to one another.

Lastly, this is a living document. That means that over time this document is intended to be updated, as both aesthetic considerations, Federal Law, and Town code change throughout the life of the Town. Areas within this text should always be updated, and discussed so as to keep this a useable resource for the Town and the people who live here.

- William Blodgett, Zoning Administrator/HPO, 2023

INTRODUCTION

The Town of Jerome was listed as a National Historic District in 1967. Fifty-four years later, Jerome is recognized and appreciated as a unique example of living history in Arizona. The purpose of these Guidelines is to support the preservation of the existing historic resources including structures, streets, sidewalks, retaining walls and other physical features. In addition to preservation of historic fabric, these guidelines apply to new construction within the Town limits, to ensure that new projects are compatible with the existing structures and patterns of development.

I. HISTORIC CONTEXT

Jerome's Location on the east slope of Cleopatra Hill is one of its unique features; another is its fabulous past as the Billion Dollar Mining Camp, the source of this wealth, rich deposits of copper ore. In 1967 the town became a National Historic Landmark designating Jerome as a site worthy of official preservation.

Jerome, dubbed "The Most Unique City in America," had its modest beginnings in 1876 when the first mineral claims were filed. It grew from a community of tents and shacks to a modern incorporated city of 15,000. At its peak in the 1920's, Jerome was the fifth largest city in Arizona and home to more than 2,500 working miners. Jerome was a beautifully situated company-owned town – with a company hospital, theaters, opera house and restaurants; it was the shopping center for the Verde Valley.

In June of 1876 Morris Ruffner filed claims on the mineralized outcrop of rocks. He names the mines: "The Wade Hampton" (a hero in the Civil War) and "The Eureka." Both were rich with ore, but there was no transportation available for hundreds of miles. Ruffner convinced brothers George and Angus McKinnon to take two-thirds interest in the mines for a grubstake, thus dating modern efforts that started the tow's growth. In 1883, the mining claims on the side of the hills known as Cleopatra and Woodchute Mountain were incorporated as United Verde Copper Company (UVCC).

When Eugene Murray Jerome decided to invest in the mining claims, it was with the stipulation that the town be named after him. But the financier never came to Jerome; he directed operations from New York City. Mr. Jerome was a cousin of Jennie Jerome, a famous society belle of international circles and the mother of Sir Winston Churchill.

On February 14, 1888, William Andrews Clark, a copper king, industrial giant, and Montana senator, purchased the United Verde Copper Company property in Jerome. Clark avoided mergers and partnerships; his huge fortune allowed him this luxury. As the mine profits soared, he began to buy all outstanding shares until he controlled ninety-five percent of the United Verde Copper stock. Only James McDonald, UVCC President, refused to sell his stock and he remained the sole outside stockholder. It is said that McDonald's foresight made him more than three million dollars. After his death in 1929, the McDonald heirs sold their 12,500 shares to Clark's sons.

Clark was able to solve Jerome's transportation problem – he built a twenty-six mile narrow gauge railroad over the mountains to connect with the new Santa Fe line at Jerome Junction (now Chino Valley). Clark's knowledge of mining and his willingness to reinvest the profits made the United Verde Copper Company one of the largest privately owned copper, gold and silver mines in the world.

In 1894 a destructive fire started underground in the area below the Jerome smelter. Clark spent heavily to extinguish the fire, but to no avail. The combination of the United smelter's sulphur-laden smoke and the underground fires contributed to numerous health problems and killed every trace of vegetation in the area. The underground fire in the main ore body caused the ground to give way as the structural timbers burned. Clark's only option to access this rich vein of ore was to open pit the area. However, it was later decided to mine below the fire area after the fire had been contained, by the use of concrete bulkheads. There are 88 miles of tunnel under the town of Jerome.

Five miles down the hill along the Verde River, Clark purchased a number of ranches to build his new reduction plant and a model town. William Clark always stated that, "my workers deserve comfortable housing, fair wages, good health benefits and wholesome activities." Clark's model town had brick homes, wide paved streets, a beautiful park, tennis courts and a baseball field. He opened Peck's Lake for fishing and boating, built a large dance pavilion and a nine-hole golf course. A Clark home was built in the area. After Clark's death in 1925, his heirs followed their father's wishes and built a clubhouse with lounges, card rooms, a billiard room, bowling alley, library and a swimming pool. Clark had allowed only three saloons and no red light district within his town limits. He also built a new brick plant near the town site turning out thousands of bricks each day to construct his new smelter and town. Work was started on the new location in 1912 and completed in May of 1915. Clark gave his name to both projects – Clarkdale Smelter and the Town of Clarkdale.

While Clark's primary residences were in Butte, Montana and New York City, he oversaw the operations of the UVCC and was a frequent visitor to the area. At the age of eighty-seven, William A. Clark passed away due to complications of pneumonia. His two sons, Charles and William Jr., effected a smooth transition, and good times continued until the Great Depression. In the early years of the depression, the UVCC shut down because of low copper prices, but also due to the untimely deaths of Charles, William Jr. and a grandson, Tertius, heir apparent to the Clark fortune. One of the two remaining heirs was William Clark's daughter who sold the UVCC in 1935 to the Phelps Dodge Corporation for $20,800,000 – ending Clark's reign as Copper King of the Verde Valley.

The second copper giant was "Rawhide" James Douglas who came to Jerome in 1912 to look over the Little Daisy Mine, owned by the United Verde Extension Company (UVX). "Rawhide's" father was Dr. James Douglas who worked for Phelps Dodge (PD) and had looked over the UVX mine in 1881 and 1885. Dr. Douglas said he liked the color of the copper but not the distance to the market. He advised PD not to invest. Phelps Dodge then turned their focus to Bisbee and the Copper Queen Mine. When young Jimmie moved to Arizona in 1890, he was a farmer, but he soon found could not live on farming skills. He made use of his father's influence to gain employment with PD. Young Douglas was a hard worker and moved up the ladder to managerial positions. He later became superintendent of PD's Prescott properties, and while in the area became very familiar with the Jerome district. By 1912 he had found his place in mining, banking and real estate speculation and he had become very wealthy.

In 1900 J. J. Fisher staked out a claim known as the Little Daisy. The location was a short distance east of the UVCC on Bitter Creek. This was the same Bitter Creek and Gulch that Clark had filled with slag to level the area so he could build his first smelter. After 10 years, the Little Daisy began to droop. "Rawhide" James Douglas took a close look at the geologic structure and resolved that the Verde fault that runs under Jerome had cracked and slipped a half mile down Cleopatra Hill. A famous geologist, Atwater, wrote in a private consultation report that he believed that the odds were good that a large

portion of Clark's rich ore body in the UVCC was under approximately 600 feet of lava and limestone in the Little Daisy territory. Douglas tried to interest Phelps Dodge in a partnership option. Again they turned down a stake in the Jerome area – because of some imaginary title defect as well as the possibility they feared apex litigation with Clark. Douglas was urged by friends to undertake the option himself, but he did not have the financial status of Clark, so he had to look for investors. Douglas took on a financial partner, George E. Tener, a steel industrialist from Pittsburgh. They sent letters to all of their wealthy, capitalist acquaintances and to expert mining men. The money was easily raised and about two thousand feet East of the Little Daisy shaft they started the Edith Shaft, named for Tener's wife in early 1913. For two years Douglas' group of hard rock miners kept bringing out small deposits of ore. Douglas kept assuring his investors that a large body of copper ore would be found. On December 20, 1914, at the 1,200 foot level, Douglas hit the mother lode, five feet of 45% ore. This body of ore was so valuable that no further money was ever borrowed. In January 1916 at the 1,400 level, 200 feet of 16% ore was discovered. These two large finds of ore established the UVX as one of the world's great copper mines. When Clark developed the world famous United Verde Copper Company, he was under the misconception that he did not need any mineral claims surrounding the UVCC. This oversight of Clark's allowed the UVX to develop within feet of his own property. As a result, Clark never did like the second mine, and it led to decades of bad feelings and competition between the UVCC and the UVX. This being said, Douglas found it necessary to build his own smelter, and he chose an area a few miles east of Clark's smelter along the Verde River.

Like Clark, he also found it necessary to provide homes, schools, and other amenities for his employees. He named this town Verde. However, Douglas could not build his town on a grand scale as Clark did; he had stockholders who were more interested in dividends than in making improvements or tending to the employees' welfare. Douglas built a fine home in Jerome near the Little Daisy, now known to the locals as the Doulas Mansion (Jerome State Historic Park).

When WWI broke out Douglas volunteered his services. He was given charge of all the Red Cross warehouses in France. Douglas loved all things that were French, and he became a good friend of the Premier Georges Clemenceau. When Douglas returned from the war, he was informed by the post office of the necessity to change the town's name of Verde (as there were already numerous properties with that name). In 1920, in honor of his friend, Douglas renamed his town Clemenceau, which consisted of a small business district and approximately 80 homes. The area that was once Clemenceau is now a part of Cottonwood. The old Clemenceau School houses the Clemenceau Heritage Museum and the administrative offices of Cottonwood Elementary Schools.

In Jerome, Douglas built the Daisy Hotel for single minters including a small clinic within the facility. Douglas built a hospital, but he did not open it as such when he saw that the ore was starting to play out. He gave the building to the Jerome schools. He also built several beautiful homes on the hill next to the Daisy Hotel; these are now privately owned. Douglas had started building homes on each side of 89A and on Hampshire Street (East Avenue) but again stopped when the ore was not profitable to mine. Although Douglas built the Douglas mansion as his home in Jerome; he seldom lived there. The mansion was used by many of his mining friends and stockholders when they visited Jerome. In 1929 the stock market crashed, followed by the Great Depression of the 1930's. By 1932 the copper prices had dropped to 5 cents and the mines were virtually closed. Douglas closed his mine for the final time in 1938. President Roosevelt's New Deal angered Douglas, and he returned to Canada, regained his Canadian citizenship and lived in Montreal until his death in 1949 at the age of 80.

In 1962 the Douglas family gave the mansion and surrounding grounds to the State Parks of Arizona to be used as a museum dedicated to the history of Jerome, the Douglas family and the mine. It is now known as the Jerome State Historic Park.

The town of Jerome has survived near death time and time again. In the late 1800's the town was burned down three times in an 18-month period. It was declared by a New York Newspaper to be the wickedest town in the west.

On January 30,1953, headlines in a Phoenix newspaper read "END COMES TO FAMED JEROME MINING CAMP – PD DRAGS LAST ORE FROM HOLES" Jerome, one of Arizona's great mining camps, will die as a mining town in about two months. The last car of ore trundled down the tracks at 5:30 pm May 13, 1953. Jerome was turned over to the ghosts. Jerome soon became known as the largest ghost city in the United States. The city dwindled to a small town as businesses were closed and the hospital moved to Cottonwood. Schools were closed and students were bused to the Clarkdale facilities.

When the mines closed in 1953, not everyone felt that they wanted to leave Jerome. Approximately 75-100 residents felt Jerome was still home, and a good place to live. In 1960 the census was 243 and in 1970 it had climbed to 290. The census of 2004 lists Jerome with 470 residents. Many homes and business buildings were torn down or moved from Jerome in the late 50's and early 60's. The Jerome Historical Society was formed in 1953 and was instrumental in saving many of the buildings on Main Street. The blizzard of 1967 destroyed many of the unoccupied residences of the town, but in the last forty years, homes have been purchased and restored. Numerous new homes were built on the vacant lots, and the population of today continues to remain right around 450 residents.

ll. DEVELOPMENT OF GUIDELINES

A structure is in place for Design Review of new buildings in Jerome. Section 106 of the Jerome Zoning Ordinance provides for a Design Review Board. Section 304 defines the purpose, projects that require review and procedures for Design Review. With criteria for basic concerns to be considered. These Guidelines have been developed to further define the purpose of Design Review for preservation treatments of historic buildings and the compatible and visually related design of new buildings. The general plan expands on the preservation goals to include:

A) Protection of historic assets.

B) Maintain historic context.

C) Provide structure to protect additional assets.

D) Optimize stewardship of Town of Jerome policy.

E) Provide municipal processes in support of historic preservation goals.

F) Involve the public.

G) Partner with property owners.

H) Coordinate with the Federal Government, the staff, the County and bordering communities.

lll. MASTER PLAN PRESERVATION GOALS

The Jerome 2018 General Plan outlines the Town preservation strategy. The document is part of the thread of continuity that citizens have kept intact since the closing of the mine in 1953 and the establishment of the National Historic Landmark District in 1967. Pages 7 – 16 of the General Plan describe the historic preservation goals in a broad context.

lV. DISTRICT QUALITIES AND DESIGN ELEMENTS IN JEROME

When the mine closed in 1953, the evolution of Historic architectural styles came to an end. The last major building constructed (not including the new Fire Station) in Jerome in 1939 was the United Verde Hospital. Along with the hospital, the elementary school, dated 1924, in the Eclectic Neo Classical, Mission style, and the Mingus Union High School (JHS) dated 1920, in the Eclectic, Mission/Italianate style, are the primary public buildings in Town. The Commercial District displays a variety of neo-classical, Italianate and second empire elements, with large expanses of glass storefronts, some with balconies on the upper floors and the addition of cast iron storefronts (Mesker Ironworks for example) make for an eclectic mix of commercial facades. Society Hill District is primarily Victorian style historic homes. The Hogbacks and then Gulch Districts are residential and a mix of craftsman, bungalow, and Western ranch style homes with simple gable end hip roofs.

The most common framing technique employed in Jerome's historic buildings is the plank system. This is comprised of vertical 1" x 12" members nailed face-to-face, with toe-nailing top and bottom to flush plates or blocking in the plane of the floor or ceiling. The planks are then covered with beaver board and wood strips to cover the joists. This may have been chosen because of the greater flexibility than braced stud construction, or the builders may have had a greater supply of 1" x 12" lumber than 2" x 4" boards, or lastly because it was simpler, and less expensive. In many cases these structures bear a floor to roof load, which is not desirable because of the deflection felt in the system under various loads.

Many of these older plank framed buildings have been remodeled or have had additions made to them. This work was generally accomplished using the "Balloon" framing technique or a variation thereof called "Platform framing". This system is efficient and provides good load bearing capacity. Within the range of wood-framed structures, the range goes from Board and batten minors shack, to artfully executed Victorian style homes with ornamental features. The most frequently encountered siding in use throughout Jerome is clapboard, or lap-siding, installed horizontally. Another common system in use is Stucco on wire lath which generally requires less maintenance than wood siding. Lastly there are examples of masonry veneer, brick or stone, applied to frame a structure.

The area referred to as "Company Hill" was where persons of "status" were housed, such as mine managers, officials and high value professionals. These homes can be best identified as Victorian with elements of folk and Queen Anne architectural styles. These styles are detailed in a later section.

Because of the greater cost involved in building a stone or brick structure, masonry construction was primarily used for commercial buildings. Masonry bearing walls supported a wood frame floor and roof system, with arched openings used in the older stone structures, and stud lintels in the brick storefronts, many of which had flat roofs with parapet walls. The façade of stucco-brick parapets allows for a “territorial” expression either in stepped or rounded shapes. The strongest positive statement of character for the Main Street in Jerome is provided by the decorative brickwork of the various buildings which line it.

Steel framed buildings were generally built as garages or warehouses, or for other functions requiring an incombustible structure. In many cases the walls and roofs were also corrugated sheet metal (such as standing seam). Since metal structures have the characteristics of modularity, standardization of parts, and factory production, these buildings usually express minimal architectural ornamentation as they were primarily functional buildings.

Historic Properties Any proposed work on existing historic properties will be reviewed by the Design Review Board with the goal of preservation of original historic fabric and elements whenever possible. See Section 304 of the Jerome Zoning Ordinance for projects requiring review by the Board and the Zoning Administrator. The guiding principles for preservation projects are the determination of historic significance and integrity. Historic Significance refers to the specific value of the resource. 1) Is it associated with important events and or persons in the history of Jerome, 2) Is it a unique or high-quality example of an architectural style, expert craftmanship or innovative design for its construction period, 3) It was built by an important person in the history of the area. Integrity refers to the quality of the resource. Examples of high integrity include any original elements such as original brick, cast iron store fronts, original flooring, and other interior fixtures. Also, the original floor plan layout, door hardware, original windows, and other features. (A valid comparison is an intact historic vehicle, if the serial numbers on the engine match the body and transmission, and it has mostly original parts, it has greater value). Significance and integrity should be the basis of design for any work on historic properties. Preservation treatments should be considered in the following order of preference:

1) Restoration: Returning the historic resource to its original configuration, based on historic documentation including photographs.

2) Rehabilitation: Remaining historic materials should be preserved and restored Where possible and new construction should be compatible with the historic.

3) Renovation: This treatment should only be considered when the resource does not have a high degree of significance and/or integrity. Alterations to these resources may be undertaken as long as changes do not affect the scaled proportion of the structure and its relationship to adjoining structures and the neighborhood.

The Four treatments under the Secretary of the Interior's Standards:

The following four sections focus each on one of the four treatment standards, Preservation, Rehabilitation, Restoration and Reconstruction. Each treatment is broken down into it's own section to provide guidelines for each treatment that are recommended for the course of a successful project.

The first treatment is Preservation, which is defined in the Secretary of the Interior's (SOI) standards as; *"Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project. However, new exterior additions are not within the scope of this treatment. The Standards for Preservation require retention of the greatest amount of historic fabric along with the building's historic form."*

The second treatment is Rehabilitation, defined by the SOI standards as; *"Rehabilitation is defined as 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 Rehabilitation Standards acknowledge the need to alter or add to a historic building to meet continuing or new uses while retaining the building's historic character."*

The third treatment is Restoration, defined by SOI standards as; *"Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project. The Restoration Standards allow for the depiction of a building at a particular time in its history by preserving materials, features, finishes, and spaces from its period of significance and removing those from other periods."*

The fourth, and final treatment is Reconstruction, defined by SOI standards as; *"Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location. The Reconstruction Standards establish a limited framework for recreating a vanished or non-surviving building with new materials, primarily for interpretive purposes."*

How to choose an appropriate treatment for a Historic Building:

The Guidelines are intended to promote responsible preservation practices that help protect the nation's irreplaceable cultural resources. For example, they cannot, in and of themselves, be used to make essential decisions about which features of the historic building should be saved and which can be changed. But, once a treatment is selected, the Standards and Guidelines provide a consistent philosophical approach to the work.

Choosing the most appropriate treatment for a building requires careful decision making about a building's historical significance, as well as taking into account a number of other considerations:

Level of Significance. National Historic Landmarks, designated for their "exceptional significance in American history," and other properties important for their interpretive value may be candidates for Preservation or Restoration. Rehabilitation, however, is the most commonly used treatment for the majority of historic buildings Reconstruction has the most limited application because so few resources

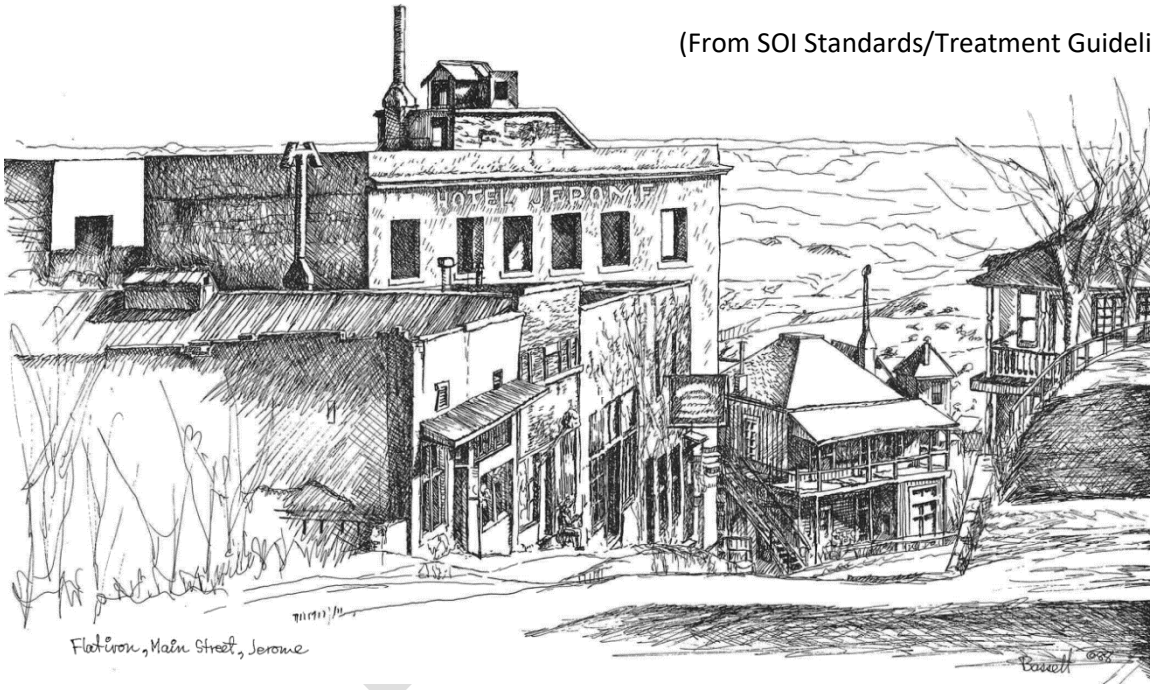
that are no longer extant can be documented to the degree necessary to accurately recreate the property in a manner that conveys its appearance at a particular point in history.

Physical condition. Preservation may be appropriate if distinctive materials, features, and spaces are essentially intact and convey the building's historical significance. If the building requires more extensive repair and replacement, or if alterations or a new addition are necessary for a new use, then Rehabilitation is probably the most appropriate treatment.

Proposed use. Many historic buildings can be adapted for a new use or updated for a continuing use without seriously impacting their historic character. However, it may be very difficult or impossible to convert some special-use properties for new uses without major alterations, resulting in loss of historic character and even integrity.

Code and other regulations. Regardless of the treatment, regulatory requirements must be addressed. But without a sensitive design approach such work may damage a building's historic materials and negatively impact its character. Therefore, because the ultimate use of the building determines what requirements will have to be met, some potential uses of a historic building may not be appropriate if the necessary modifications would not preserve the building's historic character. This includes adaptations to address natural hazards as well as sustainability.

(From SOI Standards/Treatment Guidelines 2017)



Secretary of the Interior's Standards for Preservation and Preserving Historic Buildings:

Preservation is the appropriate treatment when the objective of the project is to retain the building as it currently exists. This means that not only the original historic materials and features will be preserved, but also later changes and additions to the original building. The expressed goal of the Standards for Preservation and Guidelines for Preserving Historic Buildings is retention of the building's existing form, features, and materials. This may be as simple as maintaining existing materials and features or may involve more extensive repair. Protection, maintenance, and repair are emphasized while replacement is minimized.

Identify, Retain, and Preserve Historic Materials and Features

The guidance for the treatment Preservation begins with recommendations to identify the form and detailing of those architectural materials and features that are important in defining the building's historic character and which must be retained to preserve that character. Therefore, guidance on identifying, retaining, and preserving character-defining features is always given first.

Stabilize Deteriorated Historic Materials and Features as a Preliminary Measure

Deteriorated portions of a historic building may need to be protected through preliminary stabilization measures until additional work can be undertaken. Stabilizing may begin with temporary structural reinforcement and progress to weatherization or correcting unsafe conditions. Although it may not be necessary in every preservation project, stabilization is nonetheless an integral part of the treatment Preservation; it is equally applicable to the other treatments if circumstances warrant.

Protect and Maintain Historic Materials and Features

After identifying those materials and features that are important and must be retained in the process of Preservation work, then protecting and maintaining them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. Protection includes the maintenance of historic materials and features as well as ensuring that the property is protected before and during preservation work.

Repair (Stabilize, Consolidate, and Conserve) Historic Materials and Features

Next, when the physical condition of character-defining materials and features warrants additional work, repairing by stabilizing, consolidating, and conserving is recommended. The intent of Preservation is to retain existing materials and features while introducing as little new material as possible. Consequently, guidance for repairing a historic material, such as masonry, begins with the least degree of intervention possible, such as strengthening materials through consolidation, when necessary, or repointing with mortar of an appropriate strength. Repairing masonry, as well as wood and metal

features, may include patching, splicing, or other treatments using recognized preservation methods. All work should be physically and visually compatible.

Limited Replacement in Kind of Extensively Deteriorated Portions of Historic Features

The greatest level of intervention in this treatment is the limited replacement in kind of extensively deteriorated or missing components of features when there are surviving prototypes or when the original features can be substantiated by documentary and physical evidence. The replacement material must match the old, both physically and visually (e.g., wood with wood). Thus, with the exception of hidden structural reinforcement, such as steel rods, substitute materials are not appropriate in the treatment Preservation. If prominent features are missing, such as an interior staircase or an exterior cornice, then a Rehabilitation or Restoration treatment may be more appropriate.

Code-Required Work: Accessibility and Life Safety

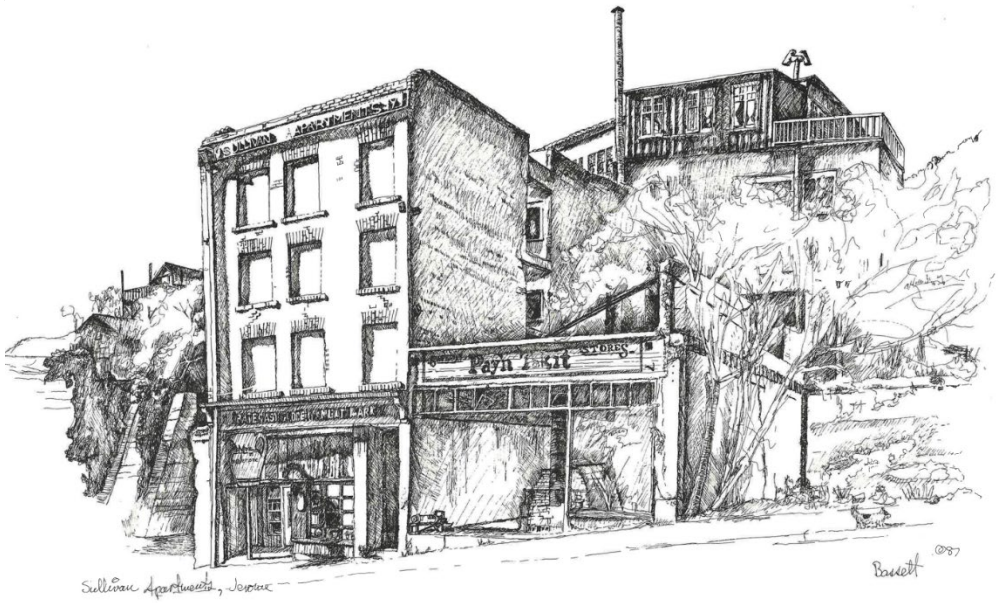
These sections of the Preservation guidance address work that must be done to meet accessibility and life-safety requirements. This work may be an important aspect of preservation projects, and it, too, must be assessed for its potential negative impact on the building's character. For this reason, particular care must be taken not to obscure, damage, or destroy character-defining materials or features in the process of undertaking work to meet code requirements.

Resilience to Natural Hazards

Resilience to natural hazards should be addressed as part of a Preservation project. A historic building may have existing characteristics or features that help to address or minimize the impacts of natural hazards. These should always be used to best advantage when planning new adaptive treatments so as to have the least impact on the historic character of the building, its site, and setting.

Standards for Preservation

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic 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. Work needed to stabilize, consolidate and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right 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. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color and texture.
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.



Secretary of the Interior's Standards for Rehabilitation & guidelines for rehabilitating historic buildings:

In Rehabilitation, historic building materials and character-defining features are protected and maintained as they are in the treatment Preservation. However, greater latitude is given in the Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings to replace extensively deteriorated, damaged, or missing features using either the same material or compatible substitute materials. Of the four treatments, only Rehabilitation allows alterations and the construction of a new addition, if necessary for a continuing or new use for the historic building.

Identify, Retain, and Preserve Historic Materials and Features

The guidance for the treatment Rehabilitation begins with recommendations to identify the form and detailing of those architectural materials and features that are important in defining the building's historic character and which must be retained to preserve that character. Therefore, guidance on identifying, retaining, and preserving character-defining features is always given first.

Protect and Maintain Historic Materials and Features

After identifying those materials and features that are important and must be retained in the process of Rehabilitation work, then protecting and maintaining them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. Protection includes the maintenance of historic materials and features as well as ensuring that the property is protected before and during rehabilitation work. A historic building undergoing rehabilitation will often require more extensive work. Thus, an overall evaluation of its physical condition should always begin at this level.

Repair Historic Materials and Features

Next, when the physical condition of character-defining materials and features warrants additional work, repairing is recommended. Rehabilitation guidance for the repair of historic materials, such as masonry, again begins with the least degree of intervention possible. In rehabilitation, repairing also includes the limited replacement in kind or with a compatible substitute material of extensively deteriorated or missing components of features when there are surviving prototypes features that can be substantiated by documentary and physical evidence. Although using the same kind of material is always the preferred option, a substitute material may be an acceptable alternative if the form, design, and scale, as well as the substitute material itself, can effectively replicate the appearance of the remaining features.

Replace Deteriorated Historic Materials and Features

Following repair in the hierarchy, Rehabilitation guidance is provided for replacing an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair. If the missing feature is character defining or if it is critical to the survival of the building (e.g., a roof), it should be replaced to match the historic feature based on physical or historic documentation of its form and detailing. As with repair, the preferred option is always replacement of the entire feature in kind (i.e., with the same material, such as wood for wood). However, when this is not feasible, a compatible substitute material that can reproduce the overall appearance of the historic material may be considered. It should be noted that, while the National Park Service guidelines recommend the replacement of an entire character-defining feature that is extensively deteriorated, the guidelines never recommend removal and replacement with new material of a feature that could reasonably be repaired and, thus, preserved.

Design for the Replacement of Missing Historic Features

When an entire interior or exterior feature is missing, such as a porch, it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historic appearance. If the feature is not critical to the survival of the building, allowing the building to remain without the feature is one option. But if the missing feature is important to the historic character of the building, its replacement is always recommended in the Rehabilitation guidelines as the first, or preferred, course of action. If adequate documentary and physical evidence exists, the feature may be accurately reproduced. A second option in a rehabilitation treatment for replacing a missing feature, particularly when the available information about the feature is inadequate to permit an accurate reconstruction, is to design a new feature that is compatible with the overall historic character of the building. The new design should always take into account the size, scale, and material of the building itself and should be clearly differentiated from the authentic historic features. For properties that have changed over time, and where those changes have acquired significance, reestablishing missing historic features generally should not be undertaken if the missing features did not coexist with the features currently on the building. Juxtaposing historic features that did not exist concurrently will result in a false sense of the building's history.

Alterations

Some exterior and interior alterations to a historic building are generally needed as part of a Rehabilitation project to ensure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include changes to the site or setting, such as the selective removal of buildings or other features of the building site or setting that are intrusive, not character defining, or outside the building's period of significance.

Code-Required Work:

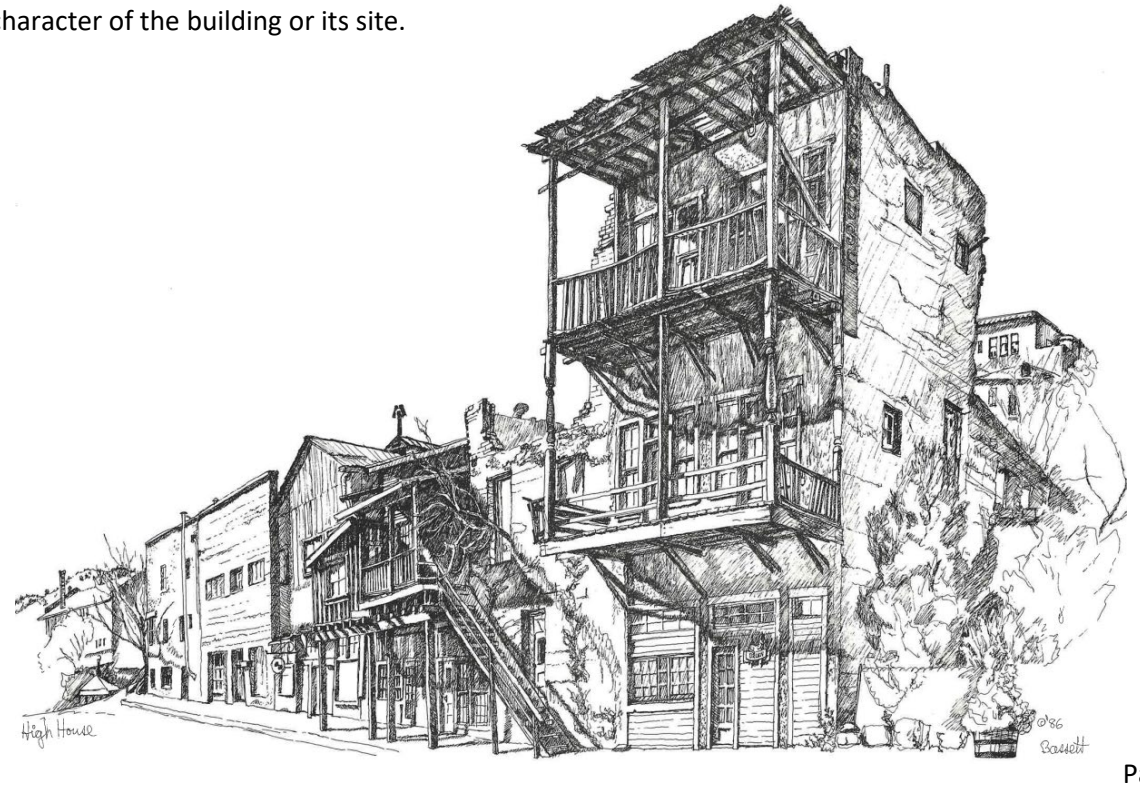
Accessibility and Life Safety Sensitive solutions to meeting code requirements in a Rehabilitation project are an important part of protecting the historic character of the building. Work that must be done to meet accessibility and life-safety requirements must also be assessed for its potential impact on the historic building, its site, and setting.

Resilience to Natural Hazards

Resilience to natural hazards should be addressed as part of a Rehabilitation project. A historic building may have existing characteristics or features that help to address or minimize the impacts of natural hazards. These should always be used to best advantage when considering new adaptive treatments so as to have the least impact on the historic character of the building, its site, and setting.

New Exterior Additions and Related New Construction

Rehabilitation is the only treatment that allows expanding a historic building by enlarging it with an addition. However, the Rehabilitation guidelines emphasize that new additions should be considered only after it is determined that meeting specific new needs cannot be achieved by altering non-character-defining interior spaces. If the use cannot be accommodated in this way, then an attached exterior addition may be considered. New additions should be designed and constructed so that the character-defining features of the historic building, its site, and setting are not negatively impacted. Generally, a new addition should be subordinate to the historic building. A new addition should be compatible, but differentiated enough so that it is not confused as historic or original to the building. The same guidance applies to new construction so that it does not negatively impact the historic character of the building or its site.



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 in their own right 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.

Secretary of the Interior's Standards for Restoration and restoring historic buildings:

Restoration is the treatment that should be followed when the expressed goal of the project is to make the building appear as it did at a particular—and at its most significant—time in its history. The guidance provided by the Standards for Restoration and Guidelines for Restoring Historic Buildings is to first identify the materials and features from the restoration period. After these materials and features have been identified, they should be maintained, protected, repaired, and replaced, when necessary. Unlike the other treatments in which most, if not all, of the historic elements are retained, restoration will likely include the removal of features from other periods. Missing features from the restoration period should be replaced, based on physical or historic documentation, with either the same or compatible substitute materials. Only those designs that can be documented as having been built should be recreated in a restoration project.

Identify, Retain, and Preserve Materials and Features from the Restoration Period

The guidance for the treatment Restoration begins with recommendations to identify the form and detailing of those architectural materials and features that are significant to the restoration period as established by historic research and documentation. Therefore, guidance on identifying, retaining, and preserving features from the restoration period is always given first.

Protect and Maintain Materials and Features from the Restoration Period

After identifying those materials and features from the restoration period that must be retained in the process of Restoration work, then protecting and maintaining them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. Protection includes the maintenance of materials and features from the restoration period as well as ensuring that the property is protected before and during restoration work. An overall evaluation of the physical condition of the features from the restoration period should always begin at this level.

Repair (Stabilize, Consolidate, and Conserve) Materials and Features from the Restoration Period

Next, when the physical condition of restoration-period features requires additional work, repairing by stabilizing, consolidating, and conserving is recommended. Restoration guidance focuses on the preservation of those materials and features that are significant to the period. In Restoration, repair may include the limited replacement in kind or with a compatible substitute material of extensively deteriorated or missing components of existing restoration-period features when there are surviving prototypes to use as a model.

Replace Extensively Deteriorated Features from the Restoration Period

In Restoration, replacing an entire feature from the restoration period, such as a porch, that is too deteriorated to repair may be appropriate. Together with documentary evidence, the form and detailing of the historic feature should be used as a model for the replacement. Using the same kind of material is preferred; however, compatible substitute material may be considered. New work may be unobtrusively dated to guide future research and treatment.

Remove Existing Features from Other Historic Periods

Most buildings change over time, but in Restoration the goal is to depict the building as it appeared at the most significant time in its history. Thus, it may involve removing or altering existing historic features that do not represent the restoration period. Materials, features, spaces, and finishes that characterize other historical periods should be documented to guide future research and treatment prior to their alteration or removal.

Recreate Missing Features from the Restoration Period

Most Restoration projects involve recreating features that were significant to the building during the restoration period, such as a porch, but are now missing. Missing features to be replaced should be substantiated by documentary and physical evidence to ensure the restoration is accurate. Using the same materials to depict lost features is always the preferred approach; however, using compatible substitute material is an acceptable alternative in Restoration because the goal of this treatment is to replicate the appearance of the historic building at a particular time. If documentary and physical evidence are not available to provide an accurate recreation of missing features, the treatment Rehabilitation might be a better overall approach to project work.

Code-Required Work:

Accessibility and Life Safety Sensitive solutions to meeting code requirements in a Restoration project are an important part of protecting the historic character of the building. Work that must be done to meet accessibility and life-safety requirements must also be assessed for its potential impact on the historic building as it is restored.

Resilience to Natural Hazards

Resilience to natural hazards should be addressed as part of a Restoration project. A historic building may have existing characteristics or features that help to address or minimize the impacts of natural hazards. These should always be used to best advantage when planning new adaptive treatments that have the least impact on the historic character of the building, its site, and setting.

Standards for Restoration

1. A property will be used as it was historically or be given a new use that interprets the property and its restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.
4. Materials, features, spaces and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period 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.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. 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.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

Secretary of the Interior's Standards for Reconstruction and Reconstructing Historic Buildings:

Reconstruction is different from the other treatments in that it is undertaken when there are often no visible historic materials extant or only a foundation remains. Whereas the treatment Restoration provides guidance on restoring historic building features, the Standards for Reconstruction and Guidelines for Reconstructing Historic Buildings should be followed when it is necessary to recreate a non-surviving building using new material. But, like restoration, reconstruction also involves recreating a historic building which appears as it did at a particular—and at its most significant—time in its history. Because of the potential for historical error in the absence of sound physical evidence, this treatment can be justified only rarely and, thus, is the least frequently undertaken of the four treatments. Reconstructing a historic building should only be considered when there is accurate documentation on which to base it. When only the appearance of the exterior of the building can be documented, it may be appropriate to reconstruct the exterior while designing a very simple, plain interior that does not attempt to appear historic or historically accurate. Signage and interpretative aids should make it clear to visitors that only the exterior of the building is a true reconstruction. Extant historic surface and subsurface materials should also be preserved. Finally, the reconstructed building must be clearly identified as a contemporary recreation.

Research and Document Historical Significance

The guidance for the treatment Reconstruction begins with researching and documenting the building's historical significance to determine whether its recreation is essential to the public understanding of the property. In some instances, reconstruction may not be necessary if there is a historic building still existing on the site or in a setting that can explain the history of the property. Justifying a reconstruction requires detailed physical and documentary evidence to minimize or eliminate conjecture and to ensure that the reconstruction is as accurate as possible. Only one period of significance is generally identified; a building—as it evolved—is rarely recreated. If research does not provide adequate documentation for an accurate reconstruction, other interpretive methods should be considered, such as an explanatory marker.

Investigate Archeological Resources

Investigating archeological resources is the next area of guidance in the treatment Reconstruction. The purpose of archeological research is to identify any remaining features of the building, site, and setting that are essential to an accurate recreation and must be reconstructed. Archeological resources that are not essential to the reconstruction should be left in place. The archeological findings, together with archival documentation, should be used to replicate the design, materials, and plan of the historic building.

Identify, Protect, and Preserve Extant Historic Features

Closely aligned with archeological research, recommendations are given for identifying, protecting, and preserving extant features of the historic building. It is never appropriate to base a Reconstruction upon conjectural designs or on features from other buildings. Any remaining historic materials and features should be retained and incorporated into the reconstruction when feasible. Both the historic and new materials should be documented to assist in interpretation.

Reconstruct Non-Surviving Building and Site

After the research and documentation phases, guidance is given for Reconstruction work itself. Exterior and interior features are addressed in general, always emphasizing the need for an accurate depiction (i.e., careful duplication of the appearance of historic materials and features for interpretative purposes). While the use of traditional materials and finishes is always preferred, in some instances substitute materials may be used if they are able to convey the same appearance. Where non-visible features of the building are concerned, such as interior structural systems, contemporary materials and technology may be used. Recreating the features of the building site or setting based on archeological findings should also be an integral part of project work.

Accessibility and Life Safety, Natural Hazards, and Sustainability

Whereas preservation, rehabilitation, and restoration treatments usually necessitate retrofitting to meet code requirements and to address other issues (including natural hazards and sustainability), in this treatment it is assumed that the Reconstructed building will be essentially new construction. Thus, code-required work, treatments to reduce the potential impact of natural hazards, and ensuring that the reconstructed building is as sustainable as possible should be considered during the design phase—when appropriate to the particular Reconstruction project—so as not to negatively impact or detract from the reconstructed appearance of the building, its site, and setting. The fact that the non-surviving building was located in a floodplain or another area especially vulnerable to the impact of natural hazards is crucial to consider when determining whether the building should be reconstructed. The topic of sustainability is addressed in detail in The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings. Although specifically developed for the treatment Rehabilitation, the Guidelines can be used to help guide the other treatments.

Standards for Reconstruction

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color and texture.
5. A reconstruction will be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

The SOI Standards for the Treatment of Historic Properties

The previous four sections boil down the four treatments for the sake of this document. When considering one of these treatments be sure to look at ***"The Secretary of the Interiors Standards for the treatment of Historic Properties"*** which goes into much greater depth, outlining recommended and not recommended practices for all four treatments and provide outlines for the materials. A section outlining best practices for materials would lengthen this document greatly, so is left out of this document. The "Standards" is available in print from the U.S. department of the Interior, or online for free as a pdf here: https://www.nps.gov/orgs/1739/upload/treatment-guidelines-2017-part1-preservation-rehabilitation.pdf

Design elements and Architectural features common to Jerome

Following are descriptions of the primary types of architecture existing in Jerome. The most prolific is "Vernacular", which basically means "plain and simple." These buildings were built by people who possessed basic construction skills, using simple geometry. These buildings generally do not have overly ornate doors or windows, and their "lines" are made up of squares and rectangles, being again, functional not ornate.

The next two most prevalent types of architecture are the "Eclectic" and "Folk Victorian" styles. These types of architecture, although still reasonably simple, may have more ornate windows and doors, and may have a combination of accessory decorative treatments to their porches and decks.

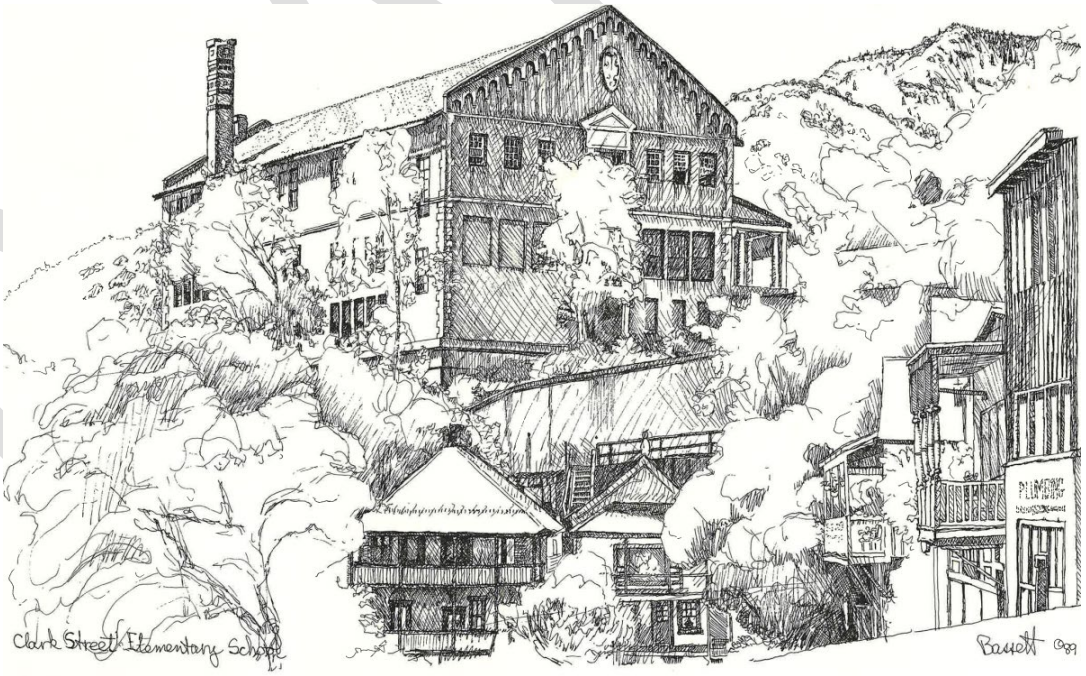
Lastly are the varying renditions of "Victorian" architecture. These buildings are the most ornate, and required specially skilled craftspeople to create the doors and windows and wrap-around porches. These buildings have more oval and rounded treatments to their roofs and porches, and have a much more creative treatment to the roof and exterior siding in both materials and colors.

The Eclectic Style

Eclecticism came into practice during the late 19th century, as architects sought after a style that would allow them to retain previous historic precedent but create unseen designs as well. From a complete catalogue of past styles, the ability to mix and combine styles allowed for more expressive freedom and provided an endless source of inspiration. While other design professionals (referred to as "revivalists") aimed to meticulously imitate past styles, Eclecticism differed, as the main driving force was creation, not nostalgia and there was a desire for the designs to be original.

The end of the 19th century saw a profound shift in American architecture. Architects educated at the Ecole des Beaux-Arts in Paris, such as Richard Morris Hunt and Charles Follen McKim were responsible for bringing the Beaux-Arts approach back from Europe, which was said to be the cornerstone of eclectic Architecture in America. At a time of increasing commercial prosperity and commercial pride, many eclectic buildings were commissioned in large cities around the country. The style thrived, as it introduced historical features, previously only seen in the aristocratic architecture of European countries such as Great Britain and France, contributing to a richer sense of culture and history within America. In the case of Hunt and many other eclectic Architects, his 'typically eclectic viewpoint' enabled him to make stylistic choices based on whatever suited the particular project or the client. This flexibility to adapt, and to blend freely between styles gave eclectic designers more appeal to clients.

The creation of multistory buildings and other large public spaces such as churches, courthouses, City halls, public libraries and movie theatres, meant that eclectic design was no longer only for members of high-society, but was also accessible to the general public. While some of these buildings have since been demolished, projects that remain from this era are still valued as some of the most important structures in America.



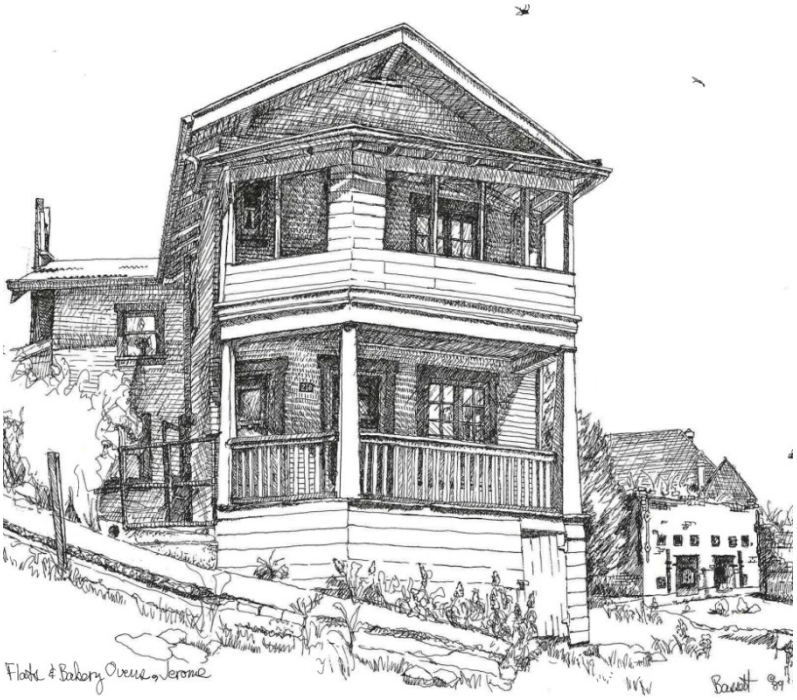
The Vernacular Style

Vernacular architecture is a category of architecture based on local needs and local construction materials and reflects local traditions. At least originally, vernacular architecture did not use formally

schooled architects, but relied on the design skills and tradition of local builders and craftsmen. Since the late 19th century many professional architects have worked in versions of tis style.

This style tends to evolve over time to reflect the environmental, cultural, technological, economic and historic context in which it exists. While often difficult to reconcile with regulatory and popular demands, this kind of architecture still plays a role in architecture and design, especially in local traditions.

Vernacular architecture can be contrasted against polite architecture, which is characterized by stylistic elements of design intentionally incorporated for aesthetic purposes which go beyond a building's functional requirements.



Folk Victorian

The Folk Victorian style is one of the most often found styles of architecture on historic homes in America. Folk Victorians can be found in almost every state, and many if not most historic towns and cities. Next to the "craftsman bungalow", this is the style most often associated with what most people consider a "historic home" and with access to Railroads, these transportation networks played a major part of bringing this style of home to every town they passed through in the form of "kits" which could be purchased, delivered and assembled.

From 1870 to 1910 the Folk Victorian ruled the day. Unlike the high-style Victorian homes such as the Queen Anne and Second Empire, the Folk Victorian was something the masses could afford. Simply put, the Folk Victorian is really just a dressed up folk or folk-vernacular home. A folk house is essentially a home built to provide basic shelter with little regard for changing fashion or style. A Folk Victorian was a folk house dressed up with some of the trimmings that were becoming readily available through the burgeoning railroad system.

Folk Victorians popped up like wildfire across the country as the growing railroads brought the heavy machinery into towns where they could then produce inexpensive Victorian detailing. Local builders could simply graft pieces of the newly available trim onto the existing folk houses in the area. The drive to have the most unique and ornate house in the neighborhood sometimes led to pockets of overly decorated structures.

The embellishments used are most often inspired by the Queen Anne and Italianate styles, with occasional appearances by Gothic Revival details. The ground-floor front porch is quintessential to the design, and it's often the most heavily decorated part of the house. This was the era when the classic American front porch really took root.

The most common porch posts are turned spindles (balusters) or posts with simple chamfered (beveled) edges as well as posts embellished with carvings and added details. These supports are enhanced with friezes above, balustrades between the posts, and intricately cut spandrels in the upper corners.

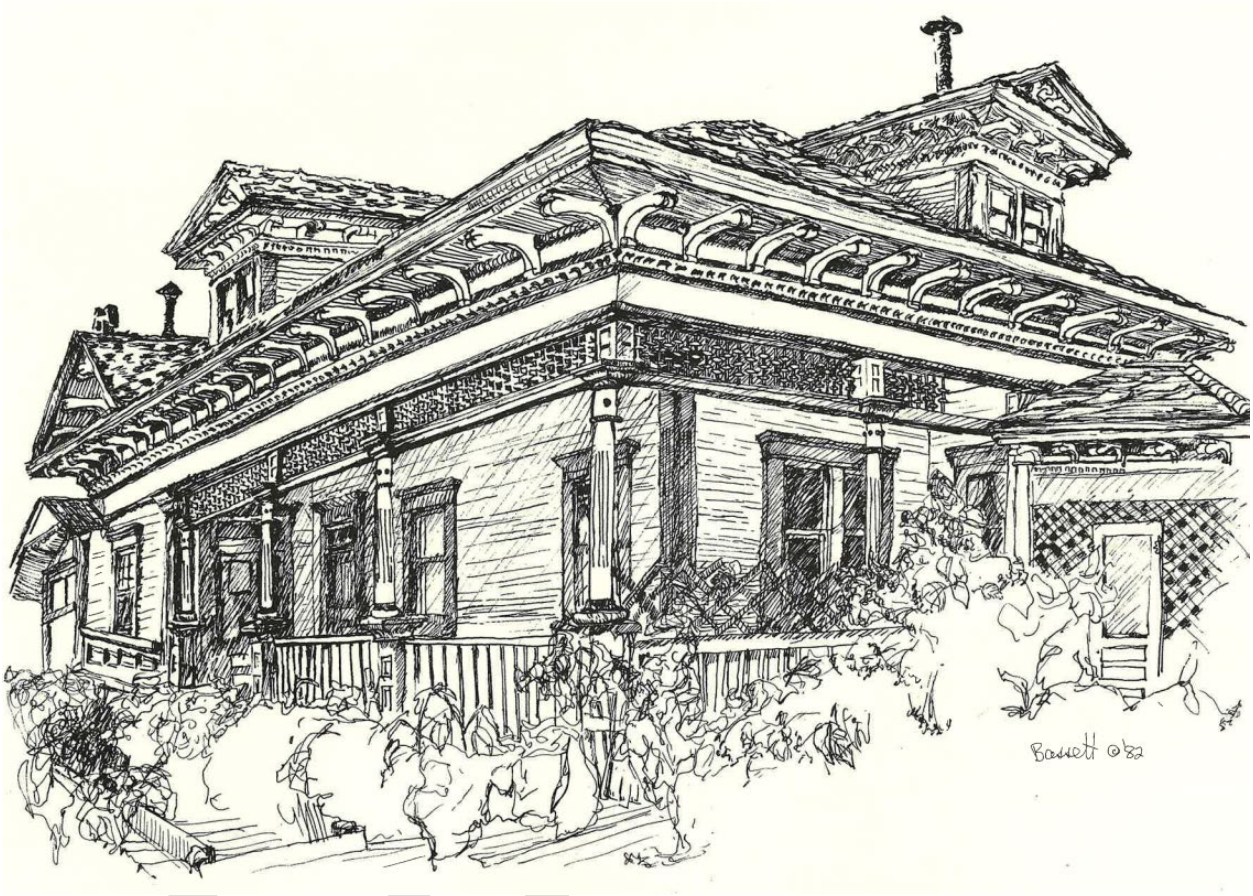
The cornice lines, overhanging eaves, and gable-ends are trimmed with bands of decorative millwork. Window and door moldings, when used at all, are usually limited to one simple header pediment. This streamlined approach to molding is another aspect that sets folk Victorian architecture apart from its British counterpart, which features elaborate molding.

The exterior of a folk Victorian home is usually clad in clapboard or board-and-batten style cladding, although scalloped shingles or shakes are also popular. In their prime, folk Victorian homes often boasted the exuberant polychrome color schemes typical of any Victorian-era home. Today, many have been re-painted in polychrome schemes using more subdued Victorian colors such as dark green, butter yellow, and gray.

Some include floor plan differences such as second-story balconies or bay windows, but it's the variety of details that really sets each house apart. Folk Victorians were built based on designs in the plan books or pattern books architectural companies and lumber mills at the time produced to help homeowners and builders gather ideas. Each book offered anywhere from a handful of plans to more than one hundred.

As thorough as they were, they didn't always classify millwork in terms of styles, such as Queen Anne or Gothic Revival. This made it harder for those choosing parts to get a look consistent with a high-style Victorian appearance. When builders and homeowners added millwork to existing folk houses, they had a wide range of trim, molding, and other detailing options to draw from. While some followed the plan books' suggestions precisely, others mixed and matched from several books or worked from their own ideas. In the hands of highly skilled craftspeople, the results were often strikingly unique. Neighborly competition for the most elaborate house further drove creativity.

Mills also sold complete packages of porch parts, but the millwork included wasn't always true to one particular style. Do-it-yourselfers and less skilled professional builders who relied on these packages often ended up with an eclectic Victorian look. More than just decorative buildings, folk Victorian homes are symbols of adaptability and self-expression born of growing industrial development. Learning to recognize the creative combination of simple structures and ornate detailing in these homes will give you a little more insight into a flourishing period in America's past.



Key features of Victorian Architecture

Vibrant Colors- Prior to the 19th century most buildings were of one uniform color. Post 1885 onward, bright colors such as burnt sienna and mustard yellow came into fashion.

Multi-story- Many Victorian buildings were built to be impressive, if not downright imposing and as such generally had two or more floors. In Jerome this is very common, although due to the nature of our geography (the slope) more floors (three, or even Four) are common.

Asymmetrical shape- Some elements of Victorian architecture utilize asymmetrical shapes, if not on the entire building possibly on elements such as entryways, corners (wings, bays, etc….) and the like.

Wood or Stone exterior- Most Victorian structures used wood siding, which is true with most of the buildings in Jerome. Ship-lap siding and scalloped shingles are two examples of this. Larger buildings in the commercial district, or in public buildings (such as schools, and hospitals) have stone exteriors in the Italianate, Romanesque or Second Empire style of Architecture.

Decorative Trim- The "Gingerbread" trim as it is sometimes referred to, these structures had ornate decorative elements in a wide range of styles. Here in Jerome most of these features fall into the "Folk" or "eclectic" varieties of Victorian design.

Imposing Rooflines- Many Victorian homes have a steep roofline with gables. The Second-Empire style of roof is described as a flat-topped mansard style, the best example of which is the Powder Box Church on Douglas Ave. The commercial district buildings in the Italianate and Romanesque styles exhibit a flat roof with surrounding parapets of generally only a few feet in height.

Porches- Wrap-around porches are a common element of Victorian domestic architecture, specifically they are a major element of the Queen-Anne style. In Jerome Porches are all the more common due to our topography, and the generally magnificent views of Sedona afforded by that topography. It is not uncommon for a structure to have as many porches as it has levels.

General Design Guidelines

General Project Guidelines

Whenever possible, design projects are to comply with the Secretary of the Interior's Standards for the project of it's type.

Identify, retain and preserve the architectural features that establish the historic or architectural character of the building, and to protect and maintain these architectural features when possible.

Repair, matching as closely as possible, the design and materials of the original feature. When repair is not possible, the replacement should use matching or compatible materials and duplicate the original design.

Re-create missing historical features of a building. For example, if a historic window has been replaced by a contemporary design, the historic window should be re-created.

Design alterations or additions in such a manner that it does not radically change, obscure, or destroy the historic character of the building.

Work done to ensure code compliance should be completed in a manner that does not radically change, obscure, or destroy the historic character of the building.

Site Planning

Many of Jerome's Historic buildings are existing, non-conforming buildings for one or more Zoning requirements. The Town of Jerome's Zoning Ordinance covers Nonconforming Situations in Section 501. The section entitled "Purpose" states that;

"While permitting the use and maintenance of nonconforming structures, this section is intended to limit the number and extent of nonconforming uses and structures by prohibiting their being moved, altered, enlarged or restored after destruction in a manner which would increase the discrepancy between conditions existing at the time of adoption of the ordinance, and the standards prescribed in this ordinance, except as provided for by A.R.S. 9-462.02."

Nonconforming situations are discussed in greater detail further on. Other complications to site planning are the generally non-Euclidean geometry that was used to lay the Town out originally, combined with steep mountain slopes. Suitability for building is the first aspect to planning any project, and some key things to remember include lot-size, lot slope and does it have nonconforming status?

Lighting

All exterior site lighting shall be directed so as not to disturb adjacent uses. The town of Jerome Zoning Ordinance (502.K) requires; *"All lighting for off-street parking or loading areas or for the external illumination of buildings or signs shall be directed away from and shielded from any adjacent residential district and shall not detract from driver visibility on adjacent streets."*

At the beginning of the Summer of 2024 the Town of Jerome officially became a Dark Sky community. Ordinance no. 490 adopted 6/11/2024 adds the definitions and regulations as taken from Darksky.org which is intended to help reduce light pollution and protect the historic and natural beauty of the night skies in Jerome. Specifics on this are located further on in this document.

Fences & Walls

The Town of Jerome Zoning Ordinance (502.J.2) requires; **"***In any residential or commercial zone, no wall or fence over three (3) feet high shall be constructed or maintained nearer to the street line than the front and side walls of the building erected, nor be more than six (6) feet in height on any side or rear-lot-line. Provided however that open wire fences exceeding the above heights may be built around schools and other public or quasi-public institutions when necessary for the safety or restraint of the occupants thereof."* And continues in the next section (502.J.3) *"No fence or wall shall contain barbed wire, electrical current or charge of electricity, broken glass, or similar hazardous materials or devices, provided, however, that fences enclosing storage areas in Industrial districts may use barbed wire so long as such wire is located not less than six (6) feet above grade."*

Many varieties of fencing were used in Jerome during it's active life as a Mining Town, from old bed springs to reclaimed industrial metal. Today these types of fencing are mostly historic, and for the sake of historic preservation we allow these to be repaired, and maintained in the same way a nonconforming situation works.

Utilities & Mechanical Equipment

Mechanical, lighting, and plumbing systems improved significantly with the onset of the Industrial Revolution. The 19th-century interest in hygiene, personal comfort, and reducing the spread of disease resulted in the development of central heating, piped water, piped gas, and networks of underground cast-iron sewers in urban areas. The mass production of cast-iron radiators made central heating affordable to many. By the turn of the 20th century, it was common for heating, lighting, and plumbing to be an integral part of most buildings. The increasing availability of electricity as the 20th century progressed had a tremendous effect on the development of mechanical systems and opened up a new age of technology. Electric lighting brightened the interiors of all types of buildings, as well as building exteriors, their sites, and settings. Electricity not only improved heating systems, but in the 1920s it also brought central air conditioning to movie theaters and auditoriums, where it was first installed. By the

middle of the 20th century, forced-air systems provided both heat and cooling in many buildings. In the late 20th century, as HVAC systems increased in efficiency, they decreased in size, with smaller components, such as split ductless systems with wall-mounted air handlers, cassette ceiling-mounted diffusers, or high-velocity mini duct systems. These systems can be especially useful for retrofitting historic buildings because they are small and unobtrusive. Heat pumps, another late-20th century invention, can help to supplement existing HVAC systems. Replacing hydraulic elevators, which were invented in the mid-19th century, with electric elevators in the early decades of the 20th century resulted in a boom in the construction of taller high-rise buildings and skyscrapers. Escalators, also invented in the mid 19th century, became more and more common as the 20th century advanced. By the latter part of the century, moving walkways helped facilitate travelers' passage from one place to another in transportation centers, such as airports. The visible decorative features that remain of historic mechanical systems (such as grilles, lighting fixtures, elevator doors, and escalators) themselves may contribute to the overall historic character of the building and should be retained when feasible. Reusing an existing, functioning system and upgrading it as needed, should always be considered when feasible. However, because a mechanical system needs to work efficiently, most historic or older systems will likely need to be replaced to meet modern requirements. (From SOI Standards, 2017)

Facades & Building Form

Storefronts The storefront is often the most prominent feature of a historic commercial building, playing a crucial role in a store's advertising and merchandising strategy. The earliest storefronts in America,

dating from the late 18th and early 19th centuries, had small, residential-style windows with limited display space. A few featured oriel windows or glass vitrine cases (sometimes added later) that projected out from the façade. Early storefront systems were frequently wood. In the 19th century, storefront display windows progressively increased in size as plate glass became available in larger units. This reflected the fact that cast-iron columns and lintels were thinner, allowing larger sheets of glazing that became available at about the same time. In some regions, storefronts and the entire building façade were constructed entirely of cast iron, later followed by galvanized metal, copper, bronze, and aluminum. Historic storefront systems have many different configurations: they may have multiple entrance doors (including one to access an upstairs apartment if one exists); they may be symmetrical or asymmetrical; and entrances may be flush or recessed from the shop's windows. Transoms, sometimes with prism glass, are often a component of storefronts. In the 19th century, awnings added another feature to the storefront. Permanent metal canopies attached to the façade or supported by free-standing posts or columns, as well as retractable canvas awnings, provided shelter for customers and merchandise alike. As the 20th century progressed, new storefront designs were introduced, some with deeply recessed entrances with expanded display cases or "floating display islands." In the 1920s, 1930s, and later, structural pigmented glass such as Carrara Glass, Vitrolite, and Sani Onyx; aluminum and stainless steel; porcelain enamel; glass block; neon signs; and other new materials were introduced in Art Deco-style and *Art Moderne* storefronts. Modular storefront systems were introduced after World War II. Storefronts are typically altered more than any other building feature to reflect the latest architectural styles and appear up-to-date to attract customers. Older storefronts were often remodeled with a new design and materials by installing pigmented structural glass, for instance, and other 20th-century materials. These altered store-fronts may have acquired significance in their own right and, in this case, should be retained. (From SOI Standards, 2017)

Windows

Technology and prevailing architectural styles shaped the history of windows in America. The earliest windows were essentially medieval in their form. Small panes of glass, usually diamond-shaped and held together with lead, were set in a hinged casement sash of wood or iron. By the beginning of the 18th century, the glass had increased in size and had become rectangular, with putty holding it in place. Wood muntins replaced lead cames between the panes, and two sashes were placed in a frame where the lower one could slide vertically. Such simple windows remained common in utilitarian buildings well into the 20th century. With the introduction of iron pulleys, the sash could be hung from cords connected to counter-weights, which resulted in single-hung windows, or double hung when both sashes were counterbalanced. Sash increased in depth as it evolved, providing additional strength that allowed narrower muntins. As the production of glass (blown initially as a disk and later as a cylinder) improved, larger pieces of glass became more affordable, resulting in fewer panes of glass in a window. A sash that would have had twelve panes of glass in the 18th century often had only two by the mid 19th century. After about 1850, with the advent of mass-produced millwork, standard profiles and sizes of windows were established with a wide variety of designs and glazing configurations that could be

purchased from catalogues. The Chicago window, which featured a large fixed pane of glass in the center with a narrow, double-hung, operable sash window on either side of it, was introduced in the last decades of the 19th century as a feature of the Chicago School-style of architecture. The picture window, popular in ranch-style houses in the mid 20th century, evolved from this.

Steel was employed beginning at the end of the 19th century to build fire-resistant windows in tight urban environments. These hollow-core windows were frequently galvanized. Windows with solid, rolled steel sections were first produced in the first decade of the 20th century in many forms, ranging from casements (especially popular in domestic construction) to large, multi-pane units that provided whole walls of natural light in industrial and warehouse buildings. Operable vents in these large windows pivoted on simple pins. Their relatively small panes and the fact that they were puttied in from the interior made the inevitable breakage easy and inexpensive to repair. Rolled steel was also used for double-hung windows, which were common in high-rise buildings in the 1920s and beyond. Aluminum windows were developed in the 1930s and, by the 1970s, rivaled wood in popularity, particularly in commercial and institutional buildings. They were produced in a variety of styles and functionality, including casement, hopper, awning, and double-hung sash. Metal-clad (initially copper) wood windows appeared early in the 20th century but were not common until the later part of the century, when enameled aluminum cladding replaced copper. Although used primarily as replacements in older buildings, vinyl windows were developed in the latter part of the 20th century and marketed as inexpensive and thermally efficient. Modern windows are also made of fiberglass and polymer-based composites.

Storm windows were used historically and are still used to help regulate interior temperatures. Limited commercial use of thermal-pane or insulated glass in windows began in the 1930s, but it was not readily available until about 1950. Tempered glass also came into use about this time. Since then, work has continued to improve its efficiency and to reduce the effect of ultra-violet rays with tinted and low-e (low emissivity) glass. Impact-resistant glass is not new, but its use in windows continues to expand to meet modern hurricane code requirements as well as protection and security requirements. (From SOI Standards, 2017)

Doors

Entrances and porches are often the focus of historic American buildings. With their functional and decorative features (such as doors, steps, balustrades, columns, pilasters, and entablatures), they can be extremely important in defining the historic character of a building. In many cases, porches were also energy-saving features and remain so today, shading southern and western elevations. Usually, entrances and porches were integral components of a historic building's design; for example, porches on Greek Revival houses, with pediments and Doric or Ionic columns, echoed the architectural elements and features of the building itself. Center, single-bay porches or arcaded porches are evident in Italianate-style buildings of the 1860s. Doors of Renaissance Revival-style buildings frequently featured entablatures or pediments. Porches characterized by lathe-turned porch posts, railings, and balusters were especially prominent and decorative features of Eastlake, Queen Anne, and Stick-style houses. Deep porches on bungalows and Craftsman-style houses of the early 20th century feature tapered posts, exposed posts and beams, rafter tails, and low-pitched roofs with wide overhangs.

Roofing

The roof—with its form; features such as cresting, dormers, cupolas, and chimneys; and the size, color, and patterning of the roofing material—is an important design element of many historic buildings. In addition, a weathertight roof is essential to the long-term preservation of the entire structure. Historic roofing reflects availability of materials, levels of construction technology, climate, and cost. Throughout all periods of American history, with only minor exception, wood has been used for roofing; despite the early use of many other materials, wood shingles remained the most common roofing material throughout much of the 19th century. Initially the species of wood used would have been specific to a region, but the quality and design of a building were usually the prime determinants in the way wood was used, ranging from wide, lapped boards to small, uniform, geometrically-shaped shingles.

Clay tile was used at least in a limited way in the first settlements on the East coast and it was manufactured in America by the mid 17th century. The Spanish influence in the use of clay roofing tiles is apparent in buildings in the south, southwest, and western parts of the country. Slate was also an early roofing material, but it was imported until the end of the 18th century when the first slate quarry opened. Both slate and tile roofs provided fire protection, especially important in urban areas. The use of slate expanded quickly in the second half of the 19th century with the development of the railroads, and it remained a preferred roofing material until the middle of the 20th century. Lead and copper were the first metals used for roofing, later joined by zinc and iron in the beginning of the 19th century. Lead was used in the mid 19th century for flashing and sometimes for the roofs of bay windows, domed, or steeply-pitched sections of a larger roof, and steeples. Copper has continued in use for roofing, gutters, downspouts, and flashing. Painted iron was initially used in large sheets, but it was replaced with smaller sheets of iron plated with tin or terne—a lead-tin mix— which were a more successful roofing material. As plated iron and, later, steel became widely available, their light weight, fire resistance, and low cost made them the ideal alternative to wood shingles. Galvanized metal—base steel coated with an alloy of zinc—gained widespread popularity in the 20th century. Galvanizing not only protects metal from rusting, but it also adds strength; corrugated sheet metal, when galvanized, became the preferred metal roofing material because it reduced the need for sheathing. Galvanized steel also could be stamped into sheets simulating shingles and clay tiles. In the late 19th century, concrete roofing tiles began to be produced as a substitute for clay tiles. At about the same time, composition roofing (built-up or roll roofing) was developed. This is a layered assembly of felt sheets and coal tar or asphalt, topped with gravel that is suitable for waterproofing flat and low-sloped roofs. Shortly after the start of the 20th century, asbestos fiber cement and asphalt shingles came into use as less-expensive alternatives to slate. Later in the 20th century, sheets of modified bitumen and synthetic rubber provided more options for a flat roof. By the end of the 20th century, liquid and vinyl membranes were also installed on flat roofs, and synthetic recycled materials were used increasingly for both new and replacement roofs. (From SOI Standards, 2017)

Signs

Jerome can boast a number of preserved historic signs throughout it's commercial district. Some of these were painted directly on the buildings and have been maintained, restored or preserved and exist today as part of our historical character rather than as commercial advertising. Modern commercial signage however has regulations placed on them by the Town Zoning Ordinance that generally limit the

size and number of signs and encourage the business owners to design signage that will fit in with the existing historic nature and character of the Town.

Generally speaking, signs in the commercial zone are dictated by the Zoning Ordinance, the main provisions of which are outlined here in brief in the orange boxes. Following the regulatory outline are a series of photographs that show existing signage in the Commercial district, and how these regulations have guided business owners in their development.

Weather-resistant, or weather-proof signs are strongly recommended, as the climate and high UV index has a noticeable impact on signage. Without proper materials and sealing/coating many signs begin to deteriorate within months of installation.

Signage located in Residential zones has additional regulations that can be found in section 509 of the Jerome Zoning Ordinance.

Signs in Commercial Zones

- For MOST situations no more than two (2) signs are permitted for any one business, except for those that have frontage and an address from two (2) or more streets.
- The area of a single wall, projecting, free-standing or canopy sign shall not exceed sixteen (16) square feet.
- No sign shall extend above the roof of the building to which it is attached.
- The bottom of any projecting sign shall be no lower than eight (8) feet above the ground directly below it.
- No part of any projecting or free-standing sign may project over any roadway.

Some General Regulations about Signage

- Free-standing signs shall not exceed four (4) feet in height.
- Lighting shall be directed at the sign from an external incandescent light source and shall be installed so as to avoid any glare or reflection into any adjacent property, or onto a street or alley so as to create a traffic hazard. These restrictions shall apply to internally lighted signs, which may be allowed if constructed of metal or wood. No internally lit signs that are constructed of acrylic or plastic are allowed. No sign that flashes or blinks shall be permitted outside. No visible bulbs, neon tubing, or luminous paints shall be permitted as part of any sign.
- Any existing nonconforming sign may be continued in use; if such a sign is damaged, it may be restored or repaired. If a new sign is constructed, it must conform to the provisions in section 509 of the Jerome Town Code.

A list of Prohibited sign types

- Abandoned signs
- Billboards
- Digital or Electronic signs
- Flying Banners
- Flashing or Blinking signs
- Gas-generated signs
- Inflatable or balloon signs
- Moving & Rotating signs
- Off-premise signs
- Signs on Trees, rocks, etc.
- Signs emitting sound
- Signs in the clear vision triangle.
- Signs in the right-of-way
- Signs painted on fences
- Sign walkers
- Signs with visible bulbs, neon tubing, or luminous paints.

The following page contains examples of signage found in the Commercial district. The signs shows are all projecting, hanging signs that are installed directly to the wall on the front façade of the buildings. Notice the use of copper, and aged/oxidized copper colors commonly used in the signs.


ROUND THE WORLD
WITH
NELLIE BLY


2009
CADUCEUS CELLARS
&
MERKIN VINEYARDS


TOWN OF JEROME
1876
COPPER MINING CAMP
POLICE


BOLSHEVITA


1898
CONNOR HOTEL


PASSION
Cellars
WINE TASTING
17 STEPS UP


THE MINERS PICK
ROCK SHOP
MINERALS FOSSILS
CRYSTALS COPPER


HOUSE OF JOY


THE BORDELLO OF JEROME
UNIQUE
FOOD & BOOZE


THE
FLATIRON
ESPRESSO
BREAKFAST & LUNCH


PUSCIFER

It is the Historic Preservation Officer's obligation to educate and assist an applicant with the design of any sign(s) that they wish to present to the Design Review Board. The objective is to assist the applicant in achieving their advertising goal while maintaining the town's historic character. For the review process consider;

1- Verify that all standards described in section 509 of the Town of Jerome Zoning Ordinance are met.
2- The signs must reflect and maintain the historic character of the signs already in use, in shape, color and design, and may only use indirect, shielded incandescent lighting.
3- If the sign(s) in question meet all zoning requirements and have visual compatibility with the surrounding neighborhood, the a Zoning Administrator analysis supporting the request should be included in the application packet submitted to the board.

Color and Exterior Treatments

Exterior building colors have changed over time, due to both technological improvements and ever changing design aesthetics. In the earliest days of Jerome's existence building color was dictated mainly by availability. Exposed wood was always an option, and always present but the harsh climate encourages property owners to coat lumber with paint as a preservative if nothing else. During the early part of the 20th century, Jerome was described as an "Easter-basket of pastels" though many of the Town's buildings used paint from local mining companies (through a private individual who painted buildings using paint purchased from Phelps-Dodge) and were either "Phelps-Dodge Green" or "Phelps-Dodge Grey." As these were lead based paints, much of the original paint of this type has since been painted over, or mitigated for the lead it contains, but still throughout town a "Forest green" reminiscent of the "Phelps-Dodge Green" can still be observed.

Exterior Lighting Regulations

At the beginning of the Summer of 2024 the Town of Jerome officially became a Dark Sky community. Ordinance no. 490 adopted 6/11/2024 adds the definitions and regulations as taken from Darksky.org which is intended to help reduce light pollution and protect the historic and natural beauty of the night skies in Jerome.

Jerome, a historic Town, will have a number of nonconforming situations, where historic lighting, appropriate to the character of a historic building and the Town is not in compliance with the lighting ordinance. Provisions for this are included, allowing for the continuation of use until either needing repairs or replacement due to wear and time. Property owners can come into compliance prior to this on their own volition.

The Ordinance (Ordinance #490) goes into great detail and should be referenced in addition to this section. This break-down is intended for preliminary planning and decision making.

DEFINITIONS

1. *Abandonment* means the discontinuation of use for a period of six months.
2. *Adaptive Controls* means hardware and/or electronics, used in conjunction with outdoor light fixtures, intended to dynamically alter or adjust the operation of those fixtures. Examples of adaptive controls include, but are not limited to, motion/occupancy sensors, dusk-to-dawn ('astronomical') timers and photocells.
3. *Class 1 Lighting* means all outdoor lighting used for but not limited to outdoor sales or eating areas, assembly or repair areas, advertising and other signs, recreational facilities, and other similar applications where color rendition is important.
4. *Class 2 Lighting* means all outdoor lighting used for but not limited to illumination for walkways, roadways, equipment yards, and parking lots where general illumination of the grounds is the primary concern.
5. *Class 3 Lighting* means any outdoor lighting used for decorative effects, including but limited to architectural illumination, flag monument lighting, and illumination of trees, bushes, etc.
6. *Correlated Color Temperature (CCT)* means the temperature of a source of blackbody radiation whose spectrum best approximates the spectrum of a particular light source, expressed in units of Kelvins. Lamps with a CCT greater than 4000K are considered "cool" sources.
7. *Direct Illumination* means illumination resulting from light emitted directly from a lamp, luminaire, or reflector, not light diffused through translucent signs, or reflected from other surfaces such as the ground, building faces or luminaire optics.

8. *Footcandle (abbreviated 'fc')* means a unit of illuminance or illumination, equivalent to the illumination produces by a source with luminous intensity of one candela at a distance of one foot and equal to one lumen incident per square foot (approximately 10.764 lux).
9. *Fully Shielded Fixture* means that fixtures are shielded in such a manner that light rays emitted by the fixture, either directly from the lamp or indirectly from the fixture, are projected below a horizontal plane running through the lowest point on the fixture where light is emitted.
10. *Initial Lumens* means the lumens rating of a lamp at the time of manufacture, not accounting for losses due to normal lamp aging, or the lumens rating for a brand new light bulb. Initial lumens are measured by manufacturers specifications and usually provided along with product packaging.
11. *Installed* means attached, or fixed in place, whether or not connected to a power source.
12. *Lighting Zone* means an overlay zoning system, establishing legal limits for lighting for particular parcels, areas, or districts in a community.
13. *Light Trespass* is spill light falling over property lines that illuminates adjacent grounds or buildings in an objectionable manner.
14. *Lumen* is the unit used to measure the actual amount of visible light, which is produced by a lamp as defined by the manufacturer.
15. *Luminaire* means the complete lighting assembly, less the support assembly.
16. *Lux (abbreviated 'lx')* means a unit of illuminance or illumination equal to one lumen per incident square meter (approximately 0.093 fc).
17. *Multi-class Lighting* means any outdoor lighting used for more than one purpose, when the purpose fall under the definitions for two or more lighting lasses as defined for Class 1, 2 and 3 Lighting above.
18. *Motion Sensing Lighting* means a fixture designed, and properly adjusted, to illuminate an area around a residence or other building by means of switching on a lamp when motion is detected inside an area or perimeter, and switching the lamp off when the detected motion ceases.
19. *Neon Lighting* means lighting using luminous gas filled tubes often formed into text, symbols, or decorative elements. Neon lighting includes tubes with typical diameters of 10 to 20 millimeters filled with neon, argon, xenon, or other gasses and producing various colors of light. Not included are replaceable T-8 (1-inch diameter) and T-12 (1.5-inch diameter) or PL ("compact") fluorescent tubes.
20. *Net Acreage* means the remaining ground area of a parcel after deleting all portions for proposed and existing public right-of-way and undeveloped area.
21. *Opaque* means only that the material must not transmit light from the internal illuminating source: the color of such opaque backgrounds is not restricted.

22. *Outdoor Light Fixtures* means all outdoor illuminating devices, reflective surfaces, lamps, and other devices, either permanently installed or portable, which are used for illumination or advertisement. Such devices shall include, but are not limited to, search, spot, and floodlights for:
    a. Buildings and structures
    b. Recreational areas
    c. Parking lot lighting
    d. Landscape and architectural lighting
    e. Billboards and other signs (advertising or other)
    f. Street lighting
    g. Product display area lighting
    h. Building overhangs and open canopies

23. *Person* includes a corporation, company, partnership, firm association, or society as well as a natural person.
24. *Planning and Zoning Director* means the Director of Planning and Zoning for the Town of Jerome or his or her designated representative.
25. *Temporary Lighting* means lighting which does not conform to the provisions of this Code and which will not be used for more than one thirty (30) day period within a calendar year. Temporary lighting is intended for uses which by their nature are of limited duration; e.g. holiday decorations, civic events, or construction projects.
26. *Total Outdoor Light Output* means the maximum total amount of light measured in lumens, from all outdoor light fixtures on a property. For lamp types that vary their output as they age (such as high pressure sodium and metal halide), the initial output, as defined by the manufacturer, is the value to be considered.
27. *Translucent* means light is transmitted from the internal illumination source.
28. *Unshielded* means a fixture that allows light to be emitted above the horizonal directly from the lamp or indirectly from the fixture or a reflector.
29. *Watt* is the unit used to measure the electrical power consumption (not the light output) of a lamp.

Application

The general provisions primary goal is to reduce the amount of “fugitive light” or light-pollution, which spills off-site from the source, which is mitigated by shielding the light sources. In most communities this is a “horizontal problem” but in Jerome on a slope light pollution from even a shielded light source that is directed downwards can potentially “spill” over onto a neighboring property down-slope from the source. This is a problem that is mitigated by considering the TYPE of bulb at the source. Low-intensity bulbs and bulbs that provided a specific wave-length of light can reduce this impact. In general a shielded light source is preferred and encouraged.

Ordinance #490 has regulations based on Zoning, use and Time of year (holiday lighting, etc..) in addition to best practices and requirements for driveway, pedestrian and emergency lighting and should be read as a whole. For ease of reference, prohibited lighting types are listed on the next page.

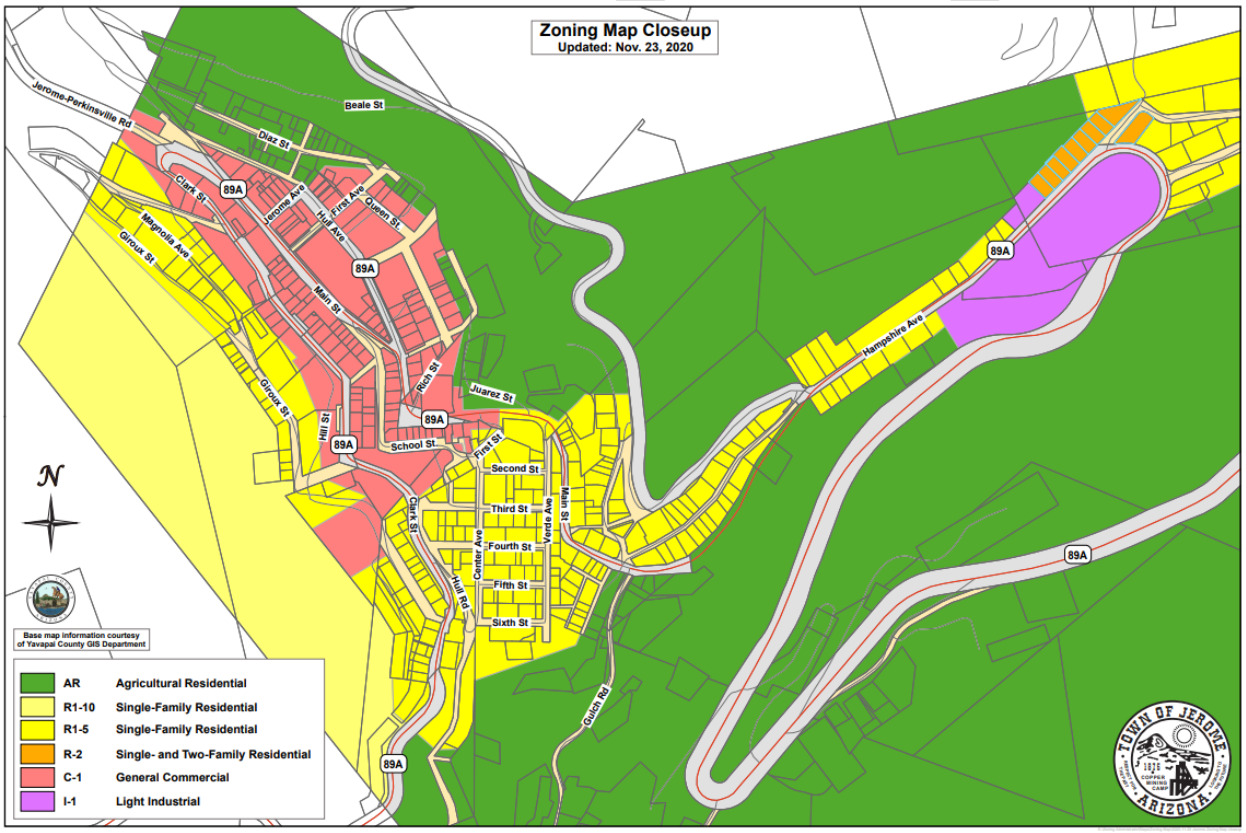
Prohibited Lighting Types and Fixtures

a. Outdoor floodlighting by floodlight projection above the horizontal plane is prohibited.
b. Mercury vapor light bulbs and fixtures.
c. Lamps emitting a Correlated Color Temperature (CCT) in excess of 4,000 Kelvin
d. Searchlights, laser source lights, strobe or flashing lights, illusion lights or any similar high intensity light shall not be permitted, except in emergencies by police and fire personnel.
e. Unshielded lights.
f. Permanent exposed string lighting for mixed-use and nonresidential uses is prohibited, except as allowed in subsection immediately below
g. Ambience lighting for outdoor dining/bar areas, interior courtyards, and/or event venues, may be allowed subject to compliance with all other provisions of this Code and with approval by the Planning and Zoning Director on a case-by-case basis. In reviewing proposals for such lighting, the Planning and Zoning Director shall consider lighting types, locations, and time of use. Permanent outdoor string lighting shall not flash, blink, fade, or strobe and shall be included in the total partially shielded lumen count for the property. Such lighting, if allowed by the Planning and Zoning Director, shall be extinguished immediately after outdoor hours of operation.

Planning Process in Jerome

Starting a project in the Town of Jerome can seem like a daunting task with a multitude of challenges, but the process itself is relatively simple and strait-forward.

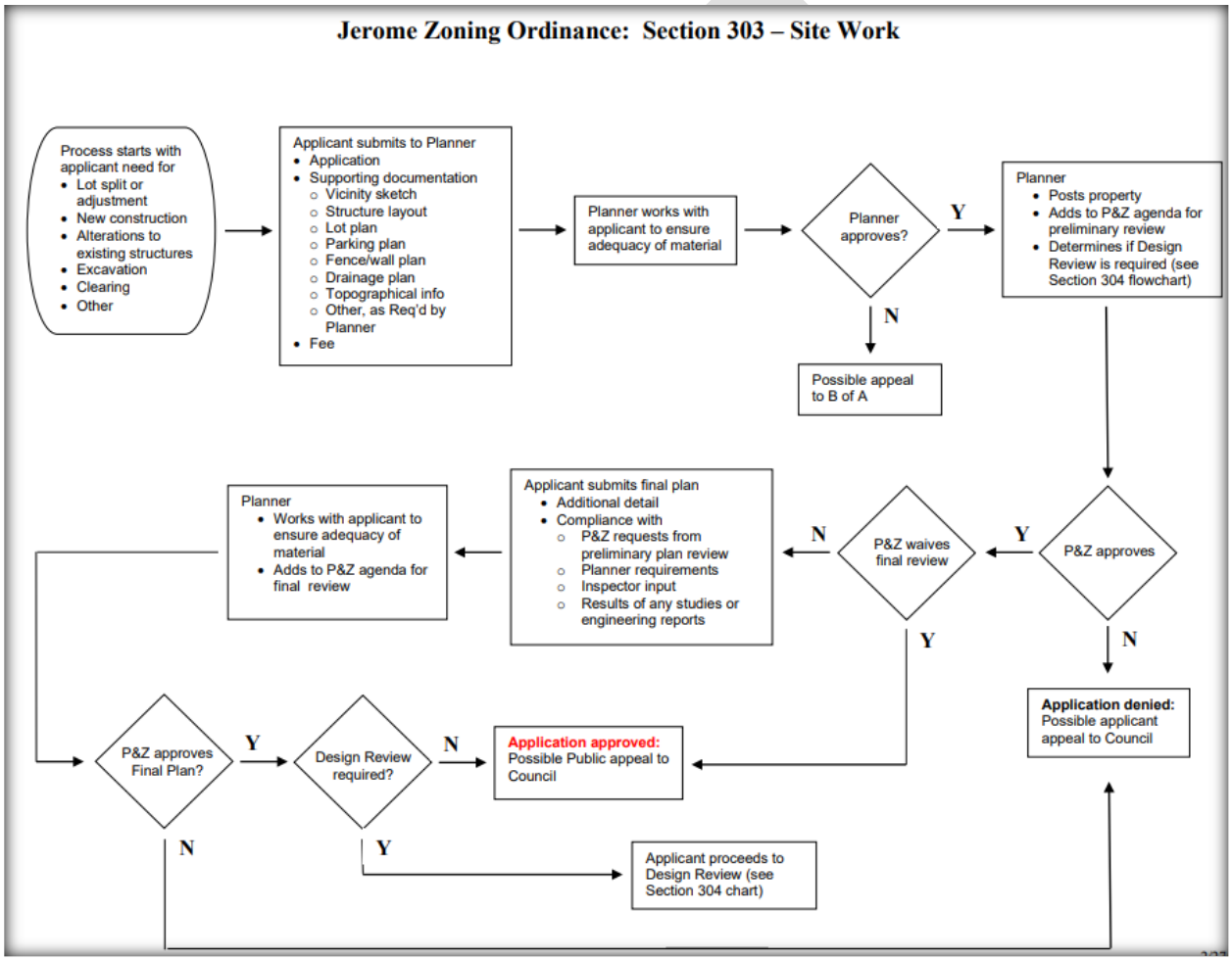
Any and all projects start with the “General Land use application” and continue with any relevant checklist or additional job-specific application. For example, an application for a demolition would include; A General Land use application, Demolition Permit application, and Demolition permit Checklist. Most specific applications come with a checklist to assist the applicants in knowing what might be required for the project review. The Zoning Administrator for the Town is there to assist with these tasks and can answer any related questions. The basic requirements for a Site Plan review (preliminary or final) can be found in Section 301.1 of the TOJ Zoning Ordinance.



Planning & Zoning Commission and Site Plan Review

The Planning & Zoning Commission exists to conduct preliminary, and final site plan reviews, which types of projects include; Additions and alterations to residential, commercial, or industrial structures, Decks, Grading, excavation, clearing and grubbing, lot splits and lot line adjustments, modifications to nonconforming structures, new structures, sheds and accessory structures and finally any projects not specifically exempted or requiring only Zoning Administrator review.

Exempted projects include; repair, replacement of existing structures providing that the same materials are used. Projects that require at least review by the Zoning Administrator include; Parking Areas, Patios, and replacement of exterior stairs with fire-resistant materials (provided there is less than a 10% change in the original footprint).



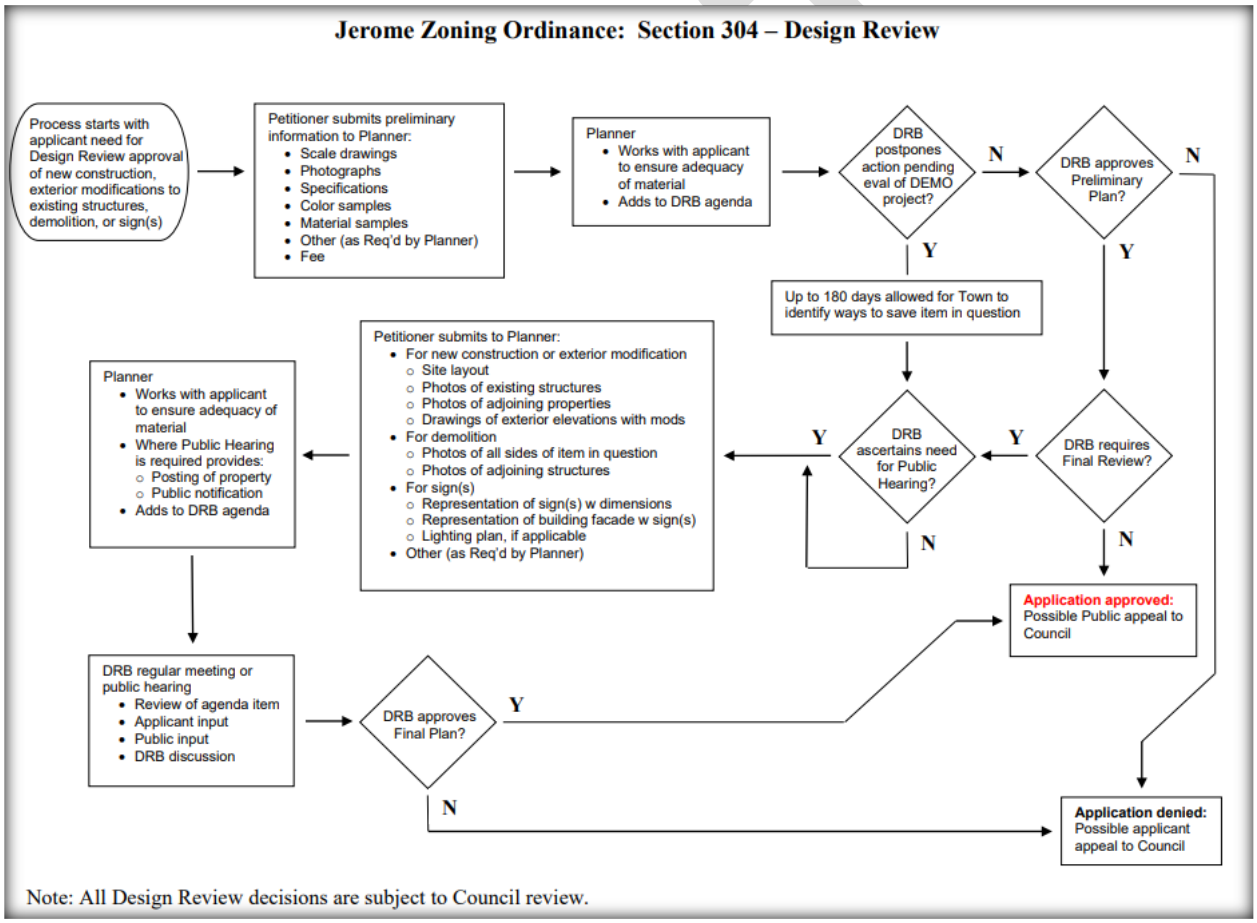
Design Review Board and review process

The purpose of Design Review is to enable the board to review the exterior design of proposed new buildings and structures, proposed alterations of buildings and structures, proposed signs, and

proposed demolition of structures within the Historic Overlay District. The Design Review Board acts as the Town of Jerome's Historic Preservation Commission, and is the process utilized to protect the historic character, and uniqueness of Jerome.

The Design Review Board is required to review projects that include; Awnings and permanent signs, additions and exterior modifications, Decks, demolition of existing structures, fences and walls, new construction, paint, stain and exterior coatings/treatments, as well as any projects not specifically listed as exempt from review, or requiring only Zoning Administrator review.

Exempted projects include; Landscaping (not including any accessory structures such as Gazebos, pergolas, shade structures and sheds) provided any grading and excavation is in compliance with section 303.3 and repair, replacement and maintenance of existing structures, provided that the same materials are used.



New Exterior Additions and Related New Construction

A new exterior addition to a historic building should be considered in a rehabilitation project only after determining that requirements for a new or continuing use cannot be successfully met by altering non-significant interior spaces. If the existing building cannot accommodate such requirements in this way, then an exterior addition or, in some instances, separate new construction on a site may be acceptable alternatives. A new addition must preserve the building's historic character, form, significant materials, and features. It must be compatible with the massing, size, scale, and design of the historic building while differentiated from the historic building. It should also be designed and constructed so that the essential form and integrity of the historic building would remain if the addition were to be removed in the future. There is no formula or prescription for designing a compatible new addition or related new construction on a site, nor is there generally only one possible design approach that will meet the Standards.

New additions and related new construction that meet the Standards can be any architectural style—traditional, contemporary, or a simplified version of the historic building. However, there must be a balance between differentiation and compatibility to maintain the historic character and the identity of the building being enlarged. New additions and related new construction that are either identical to the historic building or in extreme contrast to it are not compatible. Placing an addition on the rear or on another secondary elevation helps to ensure that it will be subordinate to the historic building. New construction should be appropriately scaled and located far enough away from the historic building to maintain its character and that of the site and setting. In urban or other built-up areas, new construction that appears as infill within the existing pattern of development can also preserve the historic character of the building, its site, and setting. (From SOI Standards, 2017)

The key issue when considering exterior remodeling is the basic structural design, including any porches, decks and accessory structures and buildings. Things such as roof-slope, window openings as well as entrances, doors and doorways should be retained in their original location and configuration whenever possible under preservation standards.

A challenge for the Town of Jerome stems from the fact that our Town is a living community, where families and individuals try to carry on a "normal life" while living in an abnormal historic community. Most municipalities have "historic districts", where building owners are held to very strict Historic Preservation standards as a requirement to maintain the Federal recognition, and benefits, of the Historic District, while the remainder of the Town is subject only to general zoning and building codes. Jerome is almost unique in that the Town's historic district encompasses the entire town.

Generally in Jerome, it is only necessary that we preserve the basic visual historic aesthetic within the Town, while being less restrictive when it comes to specific materials or methods as long as the visual objective is met. Literal preservation as a treatment (discussed earlier) is between the property owner and the State Historic Preservation Office (SHPO). Our objective is to preserve the basic built environment while being reasonably flexible with materials and methods.

Adding a new addition to an existing historic building, as well as constructing a new home or commercial building within the Jerome both have special challenges. First, the Town does not want an addition or new building to be constructed as a facsimile, or close reproduction, that mimics the historic building. Although it is important that an addition or building fits in with the basic visual aesthetics, such as height, mass, roof pitch and openings (windows and doors) of the new construction must be visually-compatible, or similar enough to fit the aesthetic. The purpose here is to keep the visual compatibility, while not falsifying the historical record, or corrupting Archaeological data in the future.

Additions & New Construction

- Additions and alterations to existing buildings, as well as new construction need Site Plan Review by the Planning & Zoning Commission.
- Repairs and maintenance (like-for-like) and landscaping does NOT require Site Plan review.
- Slopes in excess of 35% will require a topographic survey.
- All excavation & grading shall conform to section 303.3 of the Town of Jerome Zoning Ordinance.
- Once approved by Planning & Zoning, the project will require Design Review, for both aesthetics, and for historic preservation purposes.

1- In the case of new additions, verify that the roof pitches are similar, and that the addition maintains the established vertical and horizontal design lines of the historic building. Window and door sizes must be a reasonable scale when compared to the originals on the building.
2- Although an addition should be clearly “new”, it is permissible and even desirable to use materials which have been used historically throughout the Town. Evidence that such materials have been, or are being used, should be visually presented as part of the application packet, by providing pictures of where those materials are already in use throughout the Town, as well as “after” pictures or drawings, showing where and how these materials will be applied to the new construction.
3- When considering the construction of an addition to a “non-historic” building, it is possible that more modern types of design and materials may be considered, however, there should be an attempt at continuity with the original building.
4- When reviewing a new building located in the Town’s outlying areas, such as “The Gulch”, the materials and design should be visually compatible in a general way as it applies to height, mass, roof pitch and treatments, but generally have more creative license than a home located within the Town center.
5- Remember, Arizona is a Prop 207 State, so it is important to review each project based not only on historic design standards, but also an individuals right to protect and maintain their property in a way that is affordable.

Porches and Decks

Porches and Decks play a prominent role in both Residential and Commercial buildings in Jerome from the beginning. A deck is an open, unroofed porch or platform structure built at least 12 inches above ground, while a Porch is a covered area adjoining an entrance to a structure, usually having its own roof. Many variations of the two exist, and Porches, especially wrap-around and multi-level porches are common.

The Town of Jerome Zoning Ordinance states in addition to maintaining a visual compatibility with the primary structure and surrounding neighborhood that; *"No portion of any deck shall be located within five (5) feet of the lot line except in those districts where residential use is not a permitted use. In those districts, decks should conform to the required yard for that zone. Decks shall not encroach into any public easement. Square footage of decks shall be included in lot coverage for each zoning district." TOJ Zoning Ordinance, Section 502.H.10.*

Additionally the height of any deck may not exceed twenty-seven (27) feet from the natural grade in any district. Also worth remembering here is that the area of the deck counts towards the total lot coverage when designing a new building.

Guidelines for Nonconforming Situations

As we discussed before, Jerome is a complex town, balancing historic preservation with a living community, and situations arise that can lead to confusion or larger problems if not properly understood. Historically Jerome had a higher residential density that we do now, primarily to house the mine workforce during its years of operation. Many homes constructed during that time were multi-unit boarding-style homes, duplexes, triplexes and often more. The zoning regulations that limit multi-family dwelling units were enacted on June 14 1977, and have undergone many revisions since adoption. Section 501 of the Town of Jerome Zoning Ordinance addresses nonconforming situations, and defines them as;

"A nonconforming situation is a condition that occurs when, on the effective date of this zoning ordinance or a previous Ordinance, or on the effective date of an Ordinance text amendment, or rezoning an existing lot, structure, building, sign, development or use of an existing lot or structure does not conform to one or more of the regulations currently applicable to the district in which the lot, structure, building, sign, development, or use is located." (Ord. no. 293)In brief, this is the "grandfathered" clause that we hear and see all the time in Jerome. A common example is lot size. The Town of Jerome Zoning Ordinance set minimum buildable lot sizes when it was adopted however many lots, especially in residential zones are well under the minimum lot area to be considered buildable. A nonconforming lot like this is still useable, with some conditions however, especially if there is an existing structure on that lot. The existing structure may not meet the setback requirements though as it was built prior to their adoption. Despite not meeting those requirements, the building is allowed to stay, and to continue to operate as it always had. Should the building go into disuse, or go through significant changes/remodeling or the like, this CAN remove the nonconforming status and require adherence to modern code and zoning requirements.

Nonconforming Situations

- Any nonconforming structure or portion thereof declared unsafe by a proper authority may be restored to a safe condition.
- The lawful use of land, buildings or structures existing at the time of the passage of this Ordinance, or amendment thereof, although such does not conform to the provisions hereof for said land, may be continued, but if such nonconforming uses are discontinued for a period of six (6) months, any future use of said land or structure shall be in conformity with the provisions of this Ordinance.
- No nonconforming use shall be extended to replace a conforming use.
- A nonconforming use of a building or lot shall not be changed to another nonconforming use whatsoever. Changes in use shall be made only to a conforming use.
- A nonconforming building may not be reconstructed or structurally altered during its life to an extant which would increase the discrepancy between conditions existing at the time of adoption of this Ordinance and the standards prescribed in this Ordinance.
- No repairs, alterations or additions shall be made to any building used for a nonconforming use or a nonconforming building which has been damaged by fire, flood, wind, earthquake, explosion or other calamity, act of God or act of public enemy or which has been dismantled or demolished by the owner, to an extant which would increase the discrepancy between conditions at the time of such damage and the standards prescribed in this Ordinance.

Nonconforming Situations Continued

- A nonconforming use shall not be extended, but the extension of a lawful use to any portion of a nonconforming building which existed prior to the enactment of this Ordinance shall not be deemed the extension of such nonconforming use.
- A nonconforming building or portion thereof which was specifically designed, or beyond a reasonable doubt, intended by the nature of its arrangement and construction to be used in any way which would be nonconforming under this Ordinance, but was not so at the time this Ordinance became effective, may, if not altered or repaired as prohibited elsewhere in this Ordinance be occupied or used for the purpose for which it was designed, arranged or intended provided such building is so used within six (6) months after the effective date of this Ordinance, otherwise the use of such building shall conform to the provisions of this Ordinance.
- Nothing in this article shall be interpreted as authorization for approval of the continuance of the use of a building or premises in violation of regulations in effect at the time of the effective date of this ordinance.
- Notwithstanding any other provisions of this Ordinance, a building may be constructed on any lot of record before the adoption of this Ordinance in any zone in which such buildings are permitted even though such lot fails to meet the area or width requirements for the zone, except that such construction shall conform to any lot coverage, yard and parking and loading requirements of the zone.

Many nonconforming situations that might be encountered in Jerome need to be thoroughly investigated before arriving at a decision. Often times you'll find conflicting, overlapping regulations or situations where strict adherence to the modern zoning regulations can infringe upon private property rights. Take these situations slowly, and methodically, and reach out to Town officials as early as possible to provide adequate time to research the history of a particular situation.

There are no easy tricks to reviewing these situations. Often these situations are fairly unique, so take the time and investigate them fully. Always remember this is a Prop 207 state, private property rights are important.

Quick Reference Section

Common Questions:

Who is SHPO and what is their role?

The Arizona State Historic Preservation Office (SHPO), a division of Arizona State Parks, assists private citizens, private institutions, local governments, tribes, and state and federal agencies in the identification, evaluation, protection, and enhancement of historic and archeological properties that have significance for local communities, the State of Arizona, or the nation.

The SHPO works in partnership with the federal, state and local governments, Indian Tribes, and private organizations and individuals to assist in planning for the continued use and preservation of heritage resources for the benefit of future Arizonans. In order to fulfill our mission, the SHPO supports educational and outreach activities that bring awareness to Arizona's rich archeological heritage and unique built environment resources, provides professional guidance on best practices for preservation and conservation, and manages programs to incentivize preservation activities in the private sector. (From AZ State Parks, SHPO website, 2023)

What, and who is a Certified Local Government (CLG)?

In 1980, Congress established a framework for local preservation programs through an amendment to the National Historic Preservation Act. This program recognizes political subdivisions of Arizona, such as cities and counties, which may apply to the SHPO to become Certified Local Governments (CLGs). Once certified, these entities are eligible for specialized assistance and funds for developing their own local preservation programs. The number of CLGs is growing and they are active participants in local and state preservation initiatives to protect and preserve Arizona's cultural heritage. For further information on the CLG program, please call **Eric Vondy** at (602) 542-6998.

In Arizona, 30 local governments (1 county and 29 municipalities) have established preservation programs that qualify as Certified Local Governments (CLG.) The CLG designation signifies that a municipality has entered into an agreement with the State Historic Preservation Office and the National Park Service to commit to work collaboratively to fulfill the goal of preserving, protecting and increasing awareness of heritage resources. CLGs possess local preservation ordinances and Historic Preservation Commissions and processes to identify and designate significant historic properties worthy of preservation. They also possess professional staff to administer their program, and a process of design review to ensure that designated properties are appropriately preserved and considered in planning.

CLGs play an active role in assisting the State in the process of nominating properties within their jurisdiction, to the National Register of Historic Places, and as consulting parties to Section 106 of the National Historic Preservation Act. CLGs are also eligible

to receive pass through grants from the federal Historic Preservation Fund (HPF) for preservation planning activities. For more information on the CLG program and the certification process, please visit https://www.nps.gov/clg/. (From AZ State Parks, SHPO website, 2023)

What do I have to do for approval to maintain my historic building?

The Town of Jerome Zoning Ordinance does not require site plan review for *"Repair, replacement and maintenance of existing structures, provided that the same materials are used." (TOJ Z.O. 303.1.D.1)* A good rule-of-thumb, is that if there are changes in the materials, layout, color or other aspect of the repairs, likely some form of review will be required. If review is required, see the Design Review Checklist to help organize your project packet and check for completeness.

What about Building & Fire and other related Code compliance?

The Town of Jerome is using; *"International Building Code, 2012 edition"* as well as; *"International Residential Code for one- and two-family dwellings, 2012 edition" "International Plumbing Codes, 2012 edition" "National Electric Code, 2011 edition" "International Mechanical Code, 2012 edition" "International Fuel Gas Code, 2012 Edition" "International Property Maintenance Code, 2012 edition" "International Fire Code, 2012 edition"* and for Grading appendix 33 of the *"Uniform Building Code, 1997 edition".*

The following pages contain examples of application paperwork used for projects in Jerome.

File #:

Town Use

TOWN OF JEROME, ARIZONA

600 Clark Street, P.O. Box 335, Jerome, AZ 86331
(928) 634-7943

General Land Use Application – Check all that apply

☐ Site Plan Review $300	☐ Design Review $25 to $500	☐ Conditional Use Permit (CUP) $500
☐ Demolition $50/$200	☐ Signage/Awning $50	☐ Paint/Roofing $25
☐ Time Extension $200	☐ Other:	☐ Other: _____

Note: Refer to the corresponding Project Application Checklist/s for additional submittal requirements.

Applicant:	Owner:
Applicant mailing address:	Property owner mailing address:
Applicant role/title:	
Applicant phone:	Owner phone:
Applicant email:	Owner email:
Project address:	Parcel number:
Describe project:	

- I understand that review by the Jerome Design Review Board, Planning and Zoning Commission, and Town Council is discretionary.
- I understand that the application fee is due at submission and review will not be scheduled until fee is paid to the Town.
- I understand review criteria are used in evaluation by the Jerome Design Review Board and/or Planning and Zoning Commission. These criteria are included in the Jerome Zoning Ordinance.
- I understand that this application will not be scheduled for consideration until all required materials have been submitted and the application is determined to be complete.

Applicant Signature: _____ Date: _____

Property Owner Signature: _____ Date: _____

For Town Use Only

Received from: _____ Date: _____

Received the sum of $_____ as: ☐ Check No. _____ ☐ Cash ☐ Credit Card

By: _____ For: _____

Tentative Meeting Date/s - DRB: _____ P&Z: _____

Site Plan Review Application Checklist

Each application will be filed with the zoning administrator and forwarded to the Jerome Planning and Zoning Commission once the application has been reviewed by staff and determined to be complete. All application materials must be submitted electronically in PDF format (8.5-by-11 inches or 11-by-17 inches). Contact the zoning administrator at 928-634-7943 if assistance is needed regarding submitting materials.

- ☐ General Land Use Application Form
- ☐ Written narrative of the proposed project (include uses, hours of operation, number of employees, etc.)
- ☐ Plot plan or site layout, including all improvements drawn to scale
- ☐ Location, dimension, and calculation of required parking spaces
- ☐ Dimensions of all setbacks (front, rear, sides)
- ☐ Diagram and calculation of median grade and maximum building height
- ☐ Topographic survey (note: may be waived for some projects)
- ☐ Existing and proposed grades
- ☐ Location and dimensions of property lines, street right-of-way boundaries, and easements
- ☐ Location and dimensions of all existing buildings, structures, and nearby features
- ☐ Square footage and coverage of existing and proposed buildings
- ☐ Elevations and dimensions of all sides of proposed building walls
- ☐ Location and dimensions of existing and proposed pedestrian walkways and stairways
- ☐ Photographs showing all sides of existing structures
- ☐ Location of trees and other natural features
- ☐ Utility locations and connections
- ☐ Method of disposal for storm drainage (including energy dissipaters and retention/detention)
- ☐ Fire sprinkler and fire safety components
- ☐ Landscape plan
- ☐ Lighting plan and lighting fixtures
- ☐ Signage (if applicable)
- ☐ Photographs showing adjoining properties, buildings, and structures
- ☐ Explanation and location of any building or structure to be demolished or removed
- ☐ Depth and volume of any cut and fill or other proposed excavation
- ☐ Additional information requested by zoning administrator

Design Review Application Checklist

Each application will be filed with the zoning administrator and forwarded to the Jerome Design Review Board once the application has been reviewed by staff and determined to be complete. All application materials must be submitted electronically in PDF format (8.5-by-11 inches or 11-by-17 inches). Contact the zoning administrator at 928-634-7943 if assistance is needed regarding submitting materials.

- ☐ General Land Use Application Form
- ☐ Written narrative of the proposed project, uses, hours of operation, number of employees, etc.
- ☐ Plot plan or site layout, including all improvements drawn to scale
- ☐ Elevations (all sides of proposed building or project) drawn to scale
- ☐ Photographs showing all sides of existing structures
- ☐ Photographs showing adjoining properties, buildings and structures
- ☐ Material samples
- ☐ Color samples
- ☐ Explanation and location of any building or structure to be demolished or removed
- ☐ Location of trees and other natural features
- ☐ Utility locations and connections
- ☐ Method of disposal for storm drainage (including energy dissipaters and retention/detention)
- ☐ Fire sprinkler and fire safety components
- ☐ Landscape plan
- ☐ Lighting plan and lighting fixtures
- ☐ Signage (if applicable)
- ☐ Additional information requested by Zoning Administrator

Conditional Use Permit Application Checklist

Each application will be filed with the zoning administrator and forwarded to the Jerome Planning and Zoning Commission once the application has been reviewed by staff and determined to be complete. Projects recommended for approval by the Jerome Planning and Zoning Commission will be forwarded to the Town Council for final approval. All application materials must be submitted electronically in PDF format (8.5-by-11 inches or 11-by-17 inches). Contact the zoning administrator at 928-634-7943 if assistance is needed regarding submitting materials.

- ☐ General Land Use Application Form
- ☐ Written narrative of the proposed project (include uses, hours of operation, number of employees, etc.)
- ☐ Plot plan or site layout, including all improvements drawn to scale
- ☐ Location, dimension, and calculation of required parking spaces
- ☐ Dimensions of all setbacks (front, rear, sides)
- ☐ Diagram and calculation of median grade and maximum building height (for new construction)
- ☐ Topographic survey (note: may be waived for some projects)
- ☐ Existing and proposed grades (for new construction)
- ☐ Location and dimensions of property lines, street right-of-way boundaries, and easements
- ☐ Location and dimensions of all existing buildings, structures, and nearby features
- ☐ Square footage and coverage of existing and proposed buildings
- ☐ Elevations and dimensions of all sides of proposed building walls (for new construction)
- ☐ Location and dimensions of existing and proposed pedestrian walkways and stairways
- ☐ Photographs showing all sides of existing structures
- ☐ Location of trees and other natural features
- ☐ Utility locations and connections
- ☐ Method of disposal for storm drainage (including energy dissipaters and retention/detention)
- ☐ Fire sprinkler and fire safety components
- ☐ Landscape plan (for new construction)
- ☐ Lighting plan and lighting fixtures
- ☐ Signage (if applicable)
- ☐ Photographs showing adjoining properties, buildings, and structures
- ☐ Explanation and location of any building or structure to be demolished or removed
- ☐ Depth and volume of any cut and fill or other proposed excavation (for new construction)
- ☐ Additional information requested by zoning administrator
  - ☐ _____
  - ☐ _____

Demolition Application Checklist

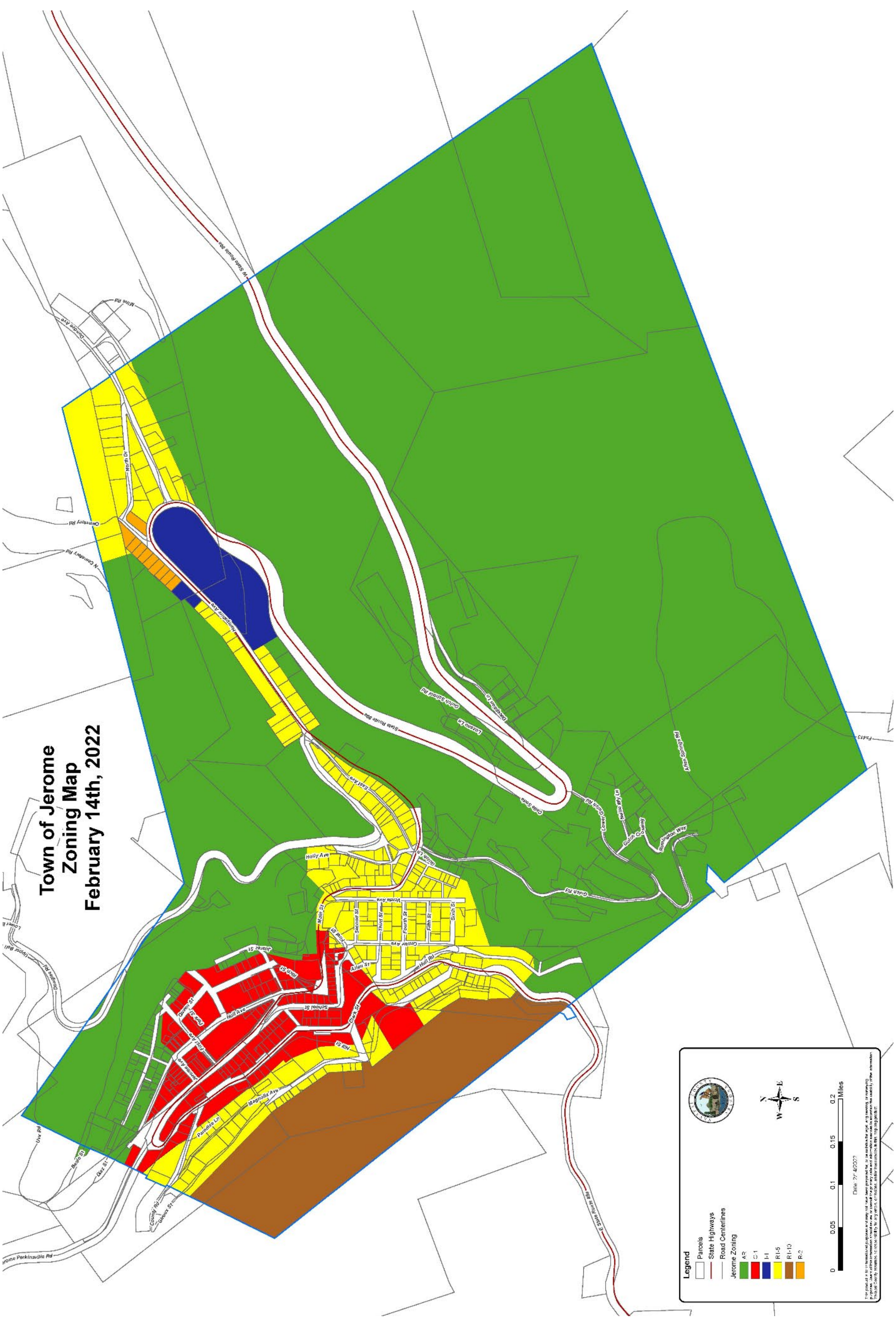
Each application will be filed with the zoning administrator and forwarded to the Jerome Design Review Board once the application has been reviewed by staff and determined to be complete. All application materials must be submitted electronically in PDF format (8.5-by-11 inches or 11-by-17 inches). Contact the zoning administrator at 928-634-7943 if assistance is needed regarding submitting materials.

- ☐ General Land Use Application Form
- ☐ Written narrative describing the proposed demolition and need for demolition
- ☐ Background information on the historic, architectural, aesthetic quality or significance of the building or structure to be removed
- ☐ Plot plan or site layout, including all improvements drawn to scale
- ☐ Photographs showing all sides of building/s or structure/s to be removed
- ☐ Photographs showing adjoining properties, buildings, and structures
- ☐ Location and method or protection of trees and other natural features to be retained
- ☐ Method of controlling dust
- ☐ Method of controlling drainage and erosion during demolition
- ☐ Utility locations and connections to be removed
- ☐ Additional information requested by zoning administrator
  - ☐ _____
  - ☐ _____
  - ☐ _____

Variance Application Checklist

Each application will be filed with the zoning administrator and forwarded to the Jerome Board of Adjustment once the application has been reviewed by staff and determined to be complete. All application materials must be submitted electronically in PDF format (8.5-by-11 inches or 11-by-17 inches). Contact the zoning administrator at 928-634-7943 if assistance is needed regarding submitting materials.

- ☐ General Land Use Application Form
- ☐ Written narrative of the proposed project (include uses, hours of operation, number of employees, etc.)
- ☐ Written response to variance criteria contained in Section 305 of the Town of Jerome Zoning Ordinance
- ☐ Plot plan or site layout, including all improvements drawn to scale
- ☐ Location, dimension, and calculation of required parking spaces
- ☐ Dimensions of all setbacks (front, rear, sides)
- ☐ Diagram and calculation of median grade and maximum building height
- ☐ Topographic survey (note: may be waived for some projects)
- ☐ Existing and proposed grades
- ☐ Location and dimensions of property lines, street right-of-way boundaries, and easements
- ☐ Location and dimensions of all existing buildings, structures, and nearby features
- ☐ Square footage and coverage of existing and proposed buildings
- ☐ Elevations and dimensions of all sides of proposed building walls
- ☐ Location and dimensions of existing and proposed pedestrian walkways and stairways
- ☐ Photographs showing all sides of existing structures
- ☐ Location of trees and other natural features
- ☐ Utility locations and connections
- ☐ Method of disposal for storm drainage (including energy dissipaters and retention/detention)
- ☐ Fire sprinkler and fire safety components
- ☐ Landscape plan
- ☐ Lighting plan and lighting fixtures
- ☐ Signage (if applicable)
- ☐ Photographs showing adjoining properties, buildings, and structures
- ☐ Explanation and location of any building or structure to be demolished or removed
- ☐ Depth and volume of any cut and fill or other proposed excavation
- ☐ Additional information requested by zoning administrator
  - ☐ _____
  - ☐ _____


Town of Jerome
Zoning Map
February 14th, 2022
Legend
Parcels
State Highways
Road Centerlines
Jerome Zoning
AR
C-1
I-1
R1-5
R1-10
R-2
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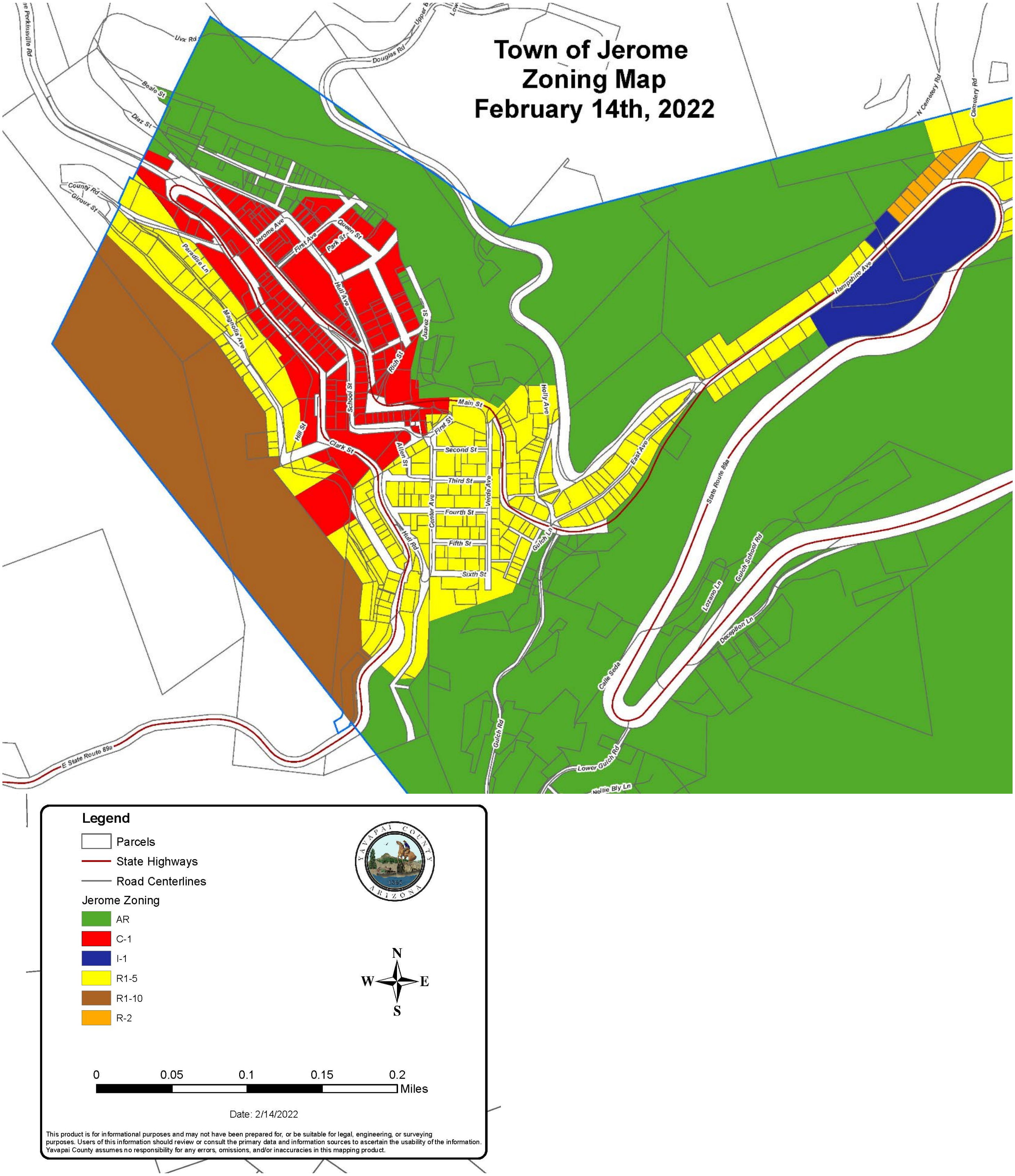
Miles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Miles
Date: 2/14/2022
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Douglas Rd
Diaz St
County Rd
Giroux St
Paradise Ln
Magnolia Ave
Jerome Ave
First Ave
Queen St
Park St
Hull Ave
Juarez St
Rich St
School St
Hill St
Clark St
Main St
First St
Allen St
Holly Ave
Second St
Third St
Fourth St
Fifth St
Sixth St
Center Ave
Verde Ave
Hull Rd
Gulch Ln
East Ave
Hampshire Ave
State Route 89a
E State Route 89a
Gulch School Rd
Lozano Ln
Deception Ln
Calle Seda
Gulch Rd
Lower Gulch Rd
Nellie Bly Ln
N Cemetery Rd
Cemetery Rd