BRISTOL, TENNESSEE
HISTORIC DISTRICT
DESIGN GUIDELINES







CITY OF
BRISTOL, TENNESSEE

2020

ACKNOWLEDGEMENTS

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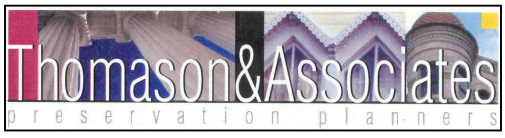
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CHAPTER 1: INTRODUCTION AND PURPOSE OF THIS MANUAL

The City of Bristol, Tennessee, is committed to the preservation of its unique heritage and historic properties. In Bristol there are three historic districts listed in the National Register of Historic Places: the Bristol Commercial Historic District, listed 5/22/2003; the Fairmount Neighborhood Historic District, listed 7/30/2010; and the Holston Avenue Neighborhood Historic District, listed 11/14/2012. Listing in the National Register is an honorary designation, providing limited protection to individual buildings or districts as a whole. Design guidelines outline the best practices for preserving the architectural resources in these historically significant commercial and residential areas.

The design guidelines for the historic districts in Bristol are voluntary. Their purpose is to offer "best practices" for appropriate maintenance, repair, or replacement of specific design elements common for buildings constructed in the 19th and early 20th centuries. This design guidelines manual assists property owners in determining the appropriate means and methods of treatment of historic properties. The manual also provides guidance to developers of new construction within a historic district.

These guidelines have been crafted to maintain the architectural integrity of the original buildings and the overall historic appearance of the historic districts. They are written to recognize the evolution of a building in terms of changing needs of its occupants, allowing for modification carried out in a sensitive manner that maintains the special character of the historic districts. At their core, design guidelines assist property owners in maintaining and enhancing the appearance of their properties, sustaining or even increasing property values, and improving the livability of historic areas. Design guidelines help property owners understand the value and methods of preserving and maintaining the essential character of their property and methods for preservation and maintenance.

The guidelines generally focus on the exterior of historic buildings, which includes wall treatments and finishes, windows, doors, storefronts, and other improvements or modifications to the original building exterior. The guidelines address nominal repairs and limited improvements to historic buildings and structures. For major renovations and construction decisions, it is highly recommended that property owners seek the expertise of a qualified architect. This assistance is especially necessary in the rehabilitation of an income-producing property for which the building owner is applying for federal tax incentives. Listing in the National Register of Historic Places is a criterion of the federal tax application process. Thus, these guidelines provide a useful resource to owners of historic properties in Bristol's historic districts who may be considering applying for the tax credit on rehabilitation projects.

In general, the City of Bristol desires to encourage the maintenance of the community's special qualities and unique heritage, embodied in the city's historic architecture. Loss of historic buildings through severe alterations or demolition diminishes the appearance of the downtown area and older residential neighborhoods. The historic buildings of these districts are significant resources to the community and it is the City's policy to promote respectful rehabilitation and compatible new construction.

How to Use This Manual

Property owners, real estate agents, developers, contractors, tenants, architects, and building designers should use these guidelines when considering any project that will affect the exterior elements of a property in the Bristol Downtown Historic District, the Fairmount Historic District, the Holston Avenue Historic District, or any future designated districts.

These guidelines may be applied to projects affecting the exterior of historic properties or new construction within the districts. In determining the appropriateness of a project, the property owner should consider whether:

- The proposed work follows the recommendations in the guidelines.
- The integrity of the individual historic building or property is preserved.
- The integrity and overall character of the historic district is preserved.
- New buildings or additions are designed to be compatible with surrounding historic properties.

Each chapter of these guidelines is organized to provide background information and specific principles and recommendation. Each design guideline element is described with a broad statement followed by specific recommendations based on best practices design principles. This information and the specific itemized guidelines all serve as the basis for sound decisions of treatment.

The hierarchy of treatment generally aims to retain and preserve the many components and overall integrity of historic architecture as follows:

1. Maintenance

This treatment refers to proper and regular attention to a historic building's materials and elements, as well as minor repairs in keeping with original design and materials. Maintenance includes preventative measures that promote longevity of house features, such as keeping wood elements painted and periodically inspecting the flashing at roof seams.

2. Repair

According to the principles of preservation, the next level of treatment to historic building components is repair. Spot repair may be necessary due to general wear and tear or exposure to the elements. Ideally, the spot of decay or deterioration is so limited that the vast majority of a feature can be retained. For example, decay on a wooden feature can often be repaired with the application of epoxy rather than removing and replacing the entire feature.

3. Replace

If regular maintenance of a building has been neglected, it may be necessary to remove a building component completely if it is beyond reasonable repair. When original elements must be removed, they should be replaced in-kind. The replacement feature should match the original in material, dimensions, and design as closely as possible.

What is the Basis for the Design Guidelines in the Manual?

The Bristol, Tennessee, Historic District Design Review Guidelines are based on the "*Secretary of the Interior's Standards for Rehabilitation"* set forth by the National Park Service (NPS). Nationwide these guidelines are used as a basis for local design review and for projects utilizing federal funds or tax credits. The guidelines were first published in 1977 and revised in 1990 and 2017. They are applicable to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior of historic buildings as well as related landscape features and the building's site and environment.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. Avoid the removal of historic materials or alteration of features and spaces that characterize a property.

3. Each property shall 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 architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall 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.

Planning Your Project

Projects involving a historic structure or new construction within Bristol's Historic Districts may vary from general maintenance to constructing additional living space. An overall approach to the project is informed by the history and architectural development of a building and its use, its present condition and the actions necessary to complete your project. *The Secretary of the Interior's Standards* are based on the four types of projects:

Preservation: Keeping an existing structure in its current state by initiating a program of maintenance and repair.

Rehabilitation: Returning a building to its original state by preserving features that contribute to its historic character. This can also include using appropriate in-kind or replacement materials, adaptive reuse, and adding compatible additions.

Restoration: Returning a building to its appearance at a particular previous point in time. This appearance may not be representative of the building's period of significance.

Reconstruction: Reconstruction is defined as the act or process of depicting by means of new construction the form, features, and architectural character of a building or structure that no longer exists. This type of project typically involves replicating a historic building or structure to a particular point in time—often for interpretive purposes.

After the project approach has been identified, the property owner should refer to this manual and apply the design guidelines in the initial stages of planning and design. The primary approach of the design guidelines emphasizes preservation instead of removal/replacement and the use of sustainable practices and materials where possible. These principles are demonstrated in the use of words such as *repair, retain, maintain, compatible* and *replace in-kind*. When planning a rehabilitation or new construction project, property owners are encouraged to consider a series of steps in their planning.

One—What Is the Significance of the Property?

Does the building contribute to the character of the historic district through its architectural design? At the time each of Bristol's Historic Districts was nominated to the National Register, district boundaries were delineated, and a complete inventory was made listing each building, structure, and site within the boundaries. Each of these resources was then designated contributing or non-contributing. This designation is a good starting point for assessing the significance of a property.

Two—What Is the Building's Condition and Integrity?

What is the age of the property and how has it changed over time? At the time of original survey, a construction date was identified for each resource in the historic district. Its overall plan, style, materials, and features were described in the inventory list. A building with historic and architectural integrity is one that retains most of its character-defining features on its primary and secondary elevations that are visible from the street. A property's degree of integrity will help determine the desired outcome of the project.

Three—What Is the Intent of the Project?
Exterior changes may be limited to in-kind repair and replacement or involve complete rehabilitation. Projects may also involve adding living space to a historic building.

Four—What Is the Proposed Project Treatment Plan?
A comprehensive treatment plan will develop from identifying a building's historical significance, integrity, and project intent. A project may include a variety of actions such as maintenance of some elements, repair of deteriorated materials, replacement of deteriorated materials in-kind or replacement of deteriorated materials with compatible new materials, and construction of an addition or ancillary building.

The following principles should be considered:

- Proposed projects should emphasize retaining, maintaining, preserving, and repairing original or historic features.

- If such features and elements cannot be retained, maintained, preserved, and repaired, then replacement in-kind is recommended. Replacement in-kind means that the new feature and element match the existing original, or historic in material, size, detail, profile, finish, and texture as closely as possible. Architectural details and materials can be documented through drawings, photographs, or physical evidence. Such documentation will aid in defining appropriate rehabilitation activities.

- If material replacement in-kind is not feasible or practical, appropriate alternative materials should be considered that match the original as closely as possible in texture, design, and overall appearance.

- Rehabilitation projects should consider the impact, compatibility, and appropriateness of the proposed work to the existing structures, site, streetscape, and district.

- Rehabilitation should be compatible with the historic building or structure for which it is proposed. Compatible rehabilitation efforts are those that protect and retain significant architectural and features and elements of individual buildings and the district.

- New construction for primary buildings and outbuildings should be compatible with adjacent buildings along the street and blockface in massing, scale, materials, and setback.

CHAPTER 2: COMMERCIAL DESIGN GUIDELINES
THE BRISTOL COMMERCIAL HISTORIC DISTRICT

The Bristol Commercial Historic District - A Brief History

The Bristol Commercial Historic District is the business and governmental center of the city, straddling the Tennessee-Virginia border. State Street serves as the state line and is the main corridor through downtown Bristol. The Bristol Commercial Historic District also includes properties along the adjacent streets of 5th, 6th, 7th, 8th, Bank, Progress, and Shelby Streets in Bristol, Tennessee, and Cumberland, Lee, Moore, and Goode Streets, and Piedmont Avenue, in Bristol, Virginia. The district developed in the late 19th and early 20th centuries and contains typical masonry commercial buildings of two- and three-stories constructed from ca. 1890 to the early 1950s.

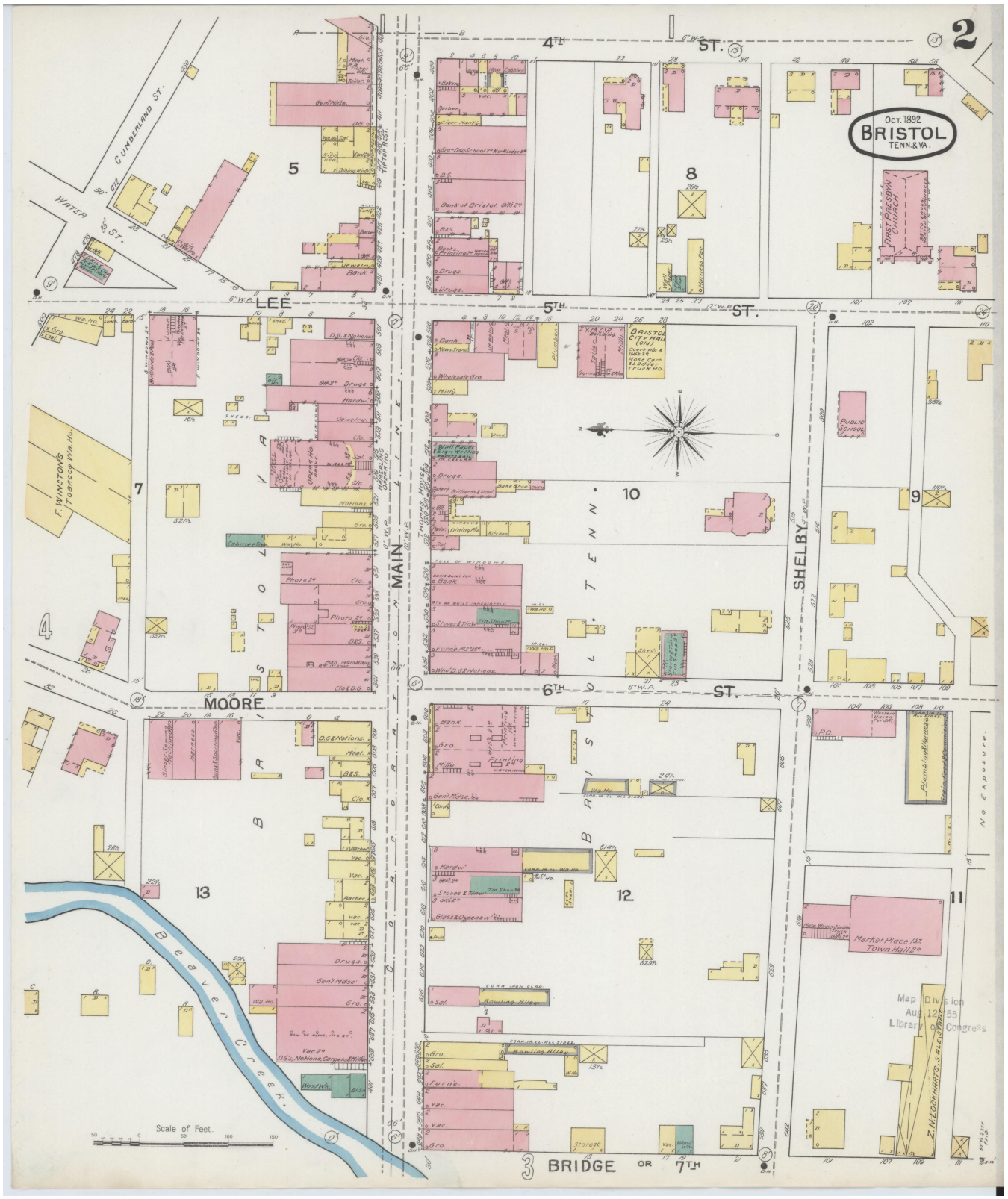
James King (1752-1825), moved to Virginia from England in 1769 and was the earliest European to settle in Bristol. After serving in the Revolutionary War, King married Sarah Goodson in 1782 and purchased land near present-day Bristol. Building a two-story log house, he named the home site "Holly Bend." King and his son, James King, Jr.,(1791-1867) became wealthy landowners and prosperous businessmen as the area developed.

The construction of the Virginia and Tennessee Railroad through the lands of James King, Jr. was proposed during the early 1850s. His son-in-law, Joseph Rhea Anderson, subdivided and developed 100 acres of the King estate in 1852 in anticipation of a new city. Anderson named the town “Bristol” after the prosperous manufacturing city of the same name in England. The original town plat included most of the present downtown area. Many of the earliest buildings constructed in the downtown area were of frame construction and were later replaced by those of brick and stone. The Civil War curtailed Bristol's growth and development but city building efforts resumed after 1865.

In 1870, most Bristol residences were located along Main Street (now State Street) and adjacent streets. Bristol had three prominent hotels adjacent to the railroad line and over three dozen frame commercial buildings. To the north and south of State Street were schools, churches, and numerous frame dwellings. From 1890 to 1900, Bristol's economic development grew significantly, as the city gained over 10,000 residents. Most of the frame commercial buildings were replaced by two- and three-story brick buildings which represent the oldest extant structures in the Bristol Commercial Historic District.

Buildings from the 1880s to the 1910s can be described as one-part or two-part commercial blocks. One-part commercial blocks are one-story in height and have traditional storefronts composed of glass and wood doors, large display windows and transoms. Two-part commercial blocks are at least two-stories in height and have separate storefronts and upper facades. The storefronts were often supported by cast iron pilasters or columns. This pattern of commercial building construction lasted well into the mid-20th century in downtown Bristol.

Several of the earliest extant commercial buildings in the Bristol Commercial Historic District reflect the popular Italianate architectural style of the late 19th century. This style is characterized by segmental arched windows, hood molding, and sheet metal cornices at the roofline. As Bristol's population increased to almost 15,000 residents between 1900 and 1920, the city emerged as the commercial center for southwest Virginia and upper east Tennessee. The business district continued to expand to the west along the 700 and 800 blocks of State Street and into former residential areas to the north and south.



The 1892 Sanborn Fire Insurance Map depicts the business district as a solid row of frame and brick buildings along Main (now State) Street. (Map courtesy of the Sanborn Fire Insurance Company.)

During the first years of the 20th century, the Beaux Arts style became popular in the united States. The Bristol Commercial Historic District retains three prominent downtown buildings reflecting this style characterized by elaborate cornices, jack arches, brick quoins, voussoirs, decorative spandrels, and other embellishments. The oldest example is the U. S. Post Office built in 1900 one block south of State Street. It has been restored into offices and continues to be an important city landmark. The three-story First National Bank was built at 500 State Street ca. 1905 with a stone and brick exterior. The third prominent Beaux-Arts style building in the historic district is the YMCA constructed ca. 1905 at 100 5th Street. The building housed the city's main YMCA facility for over sixty years.

As a regional shopping center, Bristol was home to prominent national department store brands of the period, including S. H. Kress, J. C. Penny, F. W. Woolworth, and W. T. Grant. The locally owned H. P. King Department Store company built a three-story, brick commercial building ca. 1905 at 620-624 State Street with Neo-classical Doric pilasters and Ionic engaged columns on the upper facade. The business later expanded into adjacent buildings during the mid-20th century.

Numerous other masonry buildings were constructed in the commercial district after 1910 to house dry goods stores, hardware stores, offices and other businesses of the period. These buildings represent a vernacular design commonly referred to as "Brick Front" or "Tapestry Brick." These buildings have traditional storefronts including single-light glass and wood doors, large display windows, frame or brick bulkheads and multi-light transoms. Upper facade details include rectangular windows with decorative surrounds, recessed brick panels, decorative inset panels of brick, concrete or stone, and cornices of corbelled brick or sheet metal. The majority of the buildings in the downtown area of Bristol reflect this type of commercial building type.



Ca. 1900 view of downtown Bristol illustrating its economic vitality and solid row of brick buildings. (Photo courtesy of Bristol Historical Association.)

With the rise of the automobile in the 1920s, the city's streets were improved and auto-oriented buildings were constructed. Early parking garages remain downtown, such as the building at 520-530 Cumberland Street. A gas station built by the Southern Oil Company ca. 1935 remains at 827 State Street, though has been altered in recent decades.

The Reynolds Arcade, a seven-story brick building was constructed in 1925 to house professionals such as physicians, dentists and attorneys. The largest building ever constructed in the downtown area, it reflects Bristol's regional prominence during this period. The building displays the influence of the Colonial Revival style and it was recently rehabilitated into the Bristol Hotel.

The historic district is also notable for retaining numerous industrial buildings and warehouses. One of the largest, the Bristol Grocery Company building at 833 State Street, was completed ca. 1915. To the north at 832 Goode Street is the Service Mills Company built as a flour mill in 1922, with later expansions in the 1940s and early 1950s. At 30 7th Street is the 1913 E. W. King Manufacturing Company building, where overalls and other clothing were manufactured. This company later built a four-story manufacturing building in 1920 at 636 Shelby Avenue which has recently been rehabilitated into offices.



Downtown Bristol retains several significant industrial buildings such as the recently rehabilitated E.W. King Building on Shelby Avenue built in 1920.

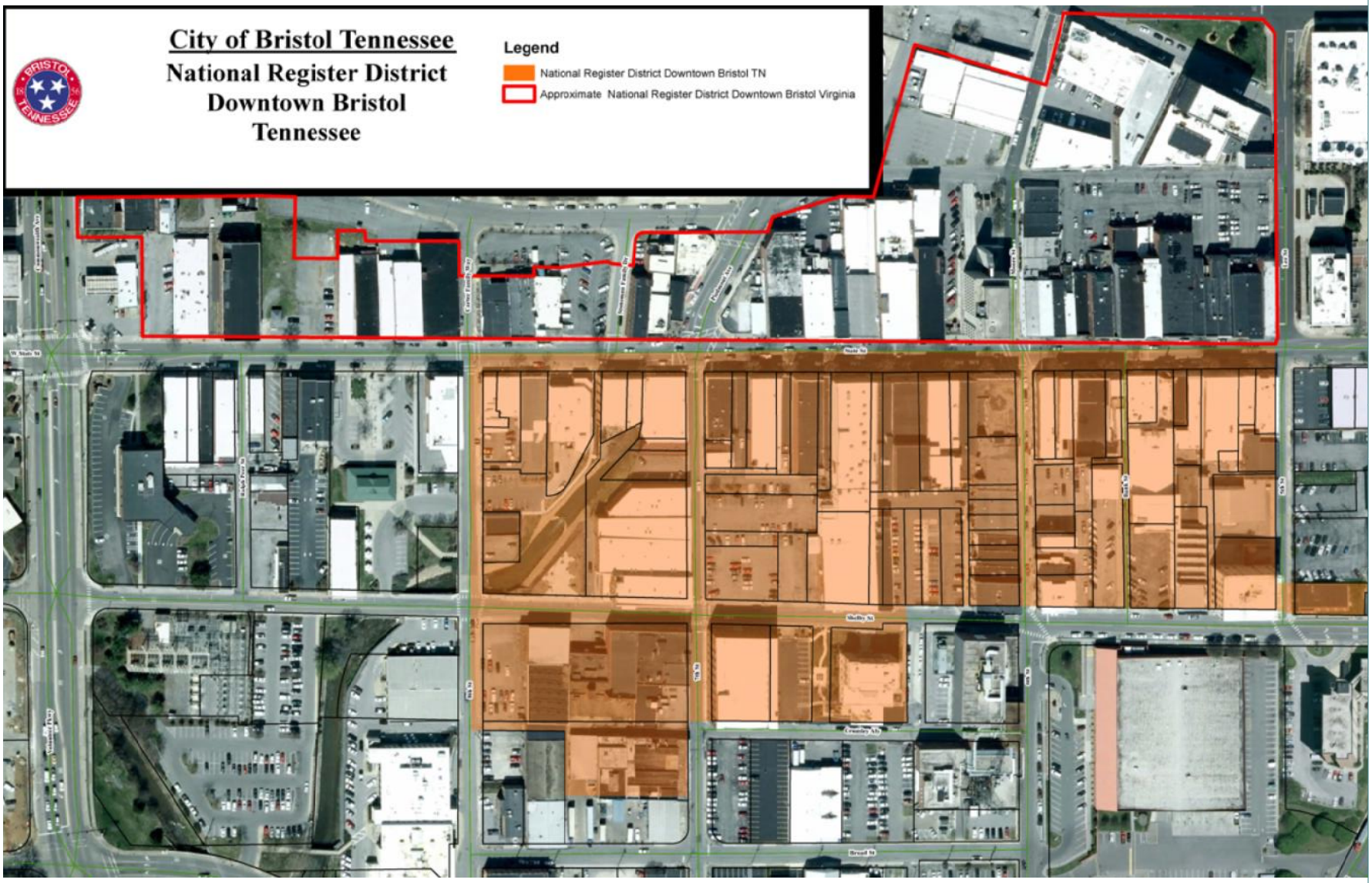
Several architects practicing in Bristol in the early 20th century are represented in the downtown area, including Thomas S. Brown, George W. Burnett, Henri Doriot, and Clarence Kearfott. Kearfott, a graduate of Virginia Polytechnic Institute in 1903, was Bristol's most prolific designer, and was the architect for hundreds of buildings in Virginia and Tennessee including residences, commercial buildings, churches, and school buildings. Within the downtown commercial district, Kearfott designed the Reynolds Arcade, the E. W. King Building, and several others. Kearfott practiced architecture in Bristol into the 1950s.

One of the most significant buildings on State Street is the Paramount Theatre, begun in 1929 and completed in 1930. The Art Deco-style theater featured polychromatic terra cotta and a glass and metal marquee. The Paramount has been restored and remains a landmark in the downtown area. The Cameo Theater at 703 State Street dates from the same year but was remodeled in the mid-20th century.

Bristol's businesses managed to survive the Great Depression better than some communities and by the late 1930s building construction resumed downtown. The Louis Sterchi Furniture store at 519-521 State Street was completed in 1939 and this Art Moderne, three-story brick building featured curved windows of structural glass blocks. The influence of the Art Deco and Art Moderne styles led to the remodeling of several storefronts downtown with new materials such as Carrara glass applied to storefronts.

One of the most important buildings constructed in the 1940s was the Central Building at 600-604 State Street, completed in 1945. The three-story steel and concrete building replaced an earlier masonry building at this site, illustrating a new trend for modern architectural design. The building was designed by architect Clarence Kearfott and the building's marble facade and restrained ornamentation represented a new style of American commercial architecture. McCrory's Department Store, with glazed tile bulkheads and narrow windows outlined with glazed tile in the upper floors, replaced another early building and reflected the movement towards more minimal decoration and functionalism. Several Victorian-era storefronts of downtown Bristol were likewise remodeled in the early 1950s. As downtown developed in the mid-20th century some historic buildings were lost. The city's numerous hotel buildings, constructed to serve railroad travelers, lost patronage as passenger service came to an end and automobile traffic increased. The Hotel Burson, St. Lawrence Hotel, Hotel Bristol, and others were all razed to make way for new buildings or parking lots.

Since the 1980s, the governments and residents of both Bristol, Tennessee, and Bristol, Virginia, have committed to preserving and revitalizing the downtown area. The Paramount Theater was restored for use as a performance theater. Renovation of the Bristol Train Station, as well as new parks and landscaping along Beaver Creek, became priority projects. Additional investments in downtown properties were made possible through the availability of federal tax credits for rehabilitation and a state tax credit for Virginia. The Bristol Commercial Historic District contains 106 primary buildings, of which 83 or 80% are considered to be contributing to the character of the district. Intrusions are limited in the district and it retains much of its integrity of time and place as a late 19th and early 20th century commercial center.


City of Bristol Tennessee
National Register District
Downtown Bristol
Tennessee
Legend
National Register District Downtown Bristol TN
Approximate National Register District Downtown Bristol Virginia

BRISTOL'S COMMERCIAL ARCHITECTURE

Bristol's commercial building forms can be grouped into two categories: One-part or Two-part Commercial Block designs. Nationwide, these forms typify commercial architecture of the 19th and early 20th centuries especially in smaller towns and mid-size cities such as Bristol. Richard Longstreth's publication, The Buildings of Main Street, outlines differences and shared features of these commercial building types. In addition to the base form, any commercial building may display further embellishment and detailing such as cast iron columns and pilasters, sheet metal cornices, and brick corbelling.

Commercial Architecture Forms

One-part and Two-part commercial block buildings share in common a street-level storefront with display windows for showcasing merchandise to pedestrians. These large areas of transparency rest on lower frame, brick or tile panels called bulkheads, which can themselves be areas for architectural embellishment. Technological advances such as cast iron columns and pilasters resulted in the decrease of load-bearing framework and increased the area devoted to glass display windows.

In addition to display windows, storefronts of 19th-century commercial architecture typically included transoms and recessed entrances, allowing for additional display area and illumination of the interior. Entrances typically had single or double wooden doors with large glass panes. One-part commercial block buildings have one story only, often with a small upper façade for decorative brickwork such as rectangular insets. This upper façade area was also a traditional location for a business sign. The One-part block building did not have fenestration above the transom lights over the large display windows.

By contrast, Two-part commercial block buildings may have any number of stories above the storefront, often with rhythmically placed windows of a uniform design. Exterior masonry walls often included decorative brickwork known as corbelling, with a pattern of bricks set at angles to provide small areas of additional texture and embellishment. Such architectural detailing was located along the cornice at the roofline and perhaps in upper pilasters. Cornices might also be of wood, sheet metal or terra cotta.

In addition to form, Bristol's commercial buildings can also be identified by style. The oldest buildings in the historic district date to the late 19th century and reflect the Italianate style in their arched windows and sheet metal cornices at the roofline. Early 20th century buildings became more restrained with upper facades displaying rectangular windows and decoration confined to recessed brick panels and different colors and textures of brick.





Most buildings in the Bristol Commercial Historic District are Two-part designs and two– to three-stories in height.



Only a few One-part commercial buildings remain in the historic district. The building at 7 11th Street retains its original storefront and recessed brick panel on the upper façade.



The building at 16-20 6th Street is an example of the Two-part commercial block form and retains original recessed storefronts as well as brick corbelled panels above the windows and a sheet metal cornice at the roofline.

CHAPTER 3: COMMERCIAL DESIGN GUIDELINES
1.0 STOREFRONTS

OVERVIEW

The storefront is the first-floor commercial area of the historic commercial façade. It is the single most identifying characteristic of the commercial façade. The storefront is the gateway between the public space of a city sidewalk and the proprietor's establishment. Storefronts were designed and outfitted to display merchandise to attract customers. They were composed of functional and decorative features such as large display windows, transom windows, signs, awnings, double doors, and recessed entryways.

GUIDELINES

1. Historic storefronts and their component elements, such as display windows, bulkheads, transoms, doors, cornices, pillars, and pilasters, should be retained and maintained.

2. Historic storefronts and their component elements should remain visible. Do not cover historic materials or elements.

3. Deteriorated or damaged storefronts or elements should be repaired with in-kind materials so that the storefront retains its historic appearance.

4. Missing storefronts or elements should be replaced in-kind so that they replicate the historic storefront, other historic examples, or compatible modern examples.

5. It is appropriate to remove added materials and later renovations to reveal original storefront openings concealed by the changes.

6. Do not replace or cover wood storefront and entrance elements with modern substitute materials such as aluminum or vinyl.

7. If desired, introduce fabric or metal awnings that are compatible with the storefront in scale, form, and color. It is not appropriate to install awnings that damage or compromise the storefront's character-defining features.

8. Repaint storefront features in colors that are appropriate to the building and the district.

9. If replacement of deteriorated historic bulkheads and display windows is necessary, replace them in-kind, matching the original feature in design, dimension, detail, texture, color, and material. Consider compatible substitute materials only if it is not technically feasible to use the original material.

10. Display windows should be of clear glass or only with a slight dark tint. If privacy is desired use blinds or drapes on the inside of the window.

11. Retain and preserve openings and details of doors, such as trim, glass, lintels, transoms, thresholds, and hardware.

12. If replacement of a door element is necessary, replace only the deteriorated element to match the original in size, scale, proportion, pane or panel division, material, and detail.

13. It is not appropriate to replace doors with stock items that do not fill the original openings or duplicate the unit in size, material, and design.

14. Repair original doors and frames by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.

15. It is not appropriate to introduce sidelights or transoms at entrances where there is no evidence these features existed previously.

16. It is not appropriate to fill in existing door openings or to cover them with plywood.

17. It is not appropriate to introduce new doors if they would diminish the original design of the building or damage historic materials and features. Keep new doors compatible with existing units in proportion, shape, positioning, location, size, and details.

18. Only a few buildings in downtown Bristol display cast iron pilasters or columns. Cast iron elements are important structural and architectural features and should be preserved and maintained. It is likely that later storefront remodelings concealed original cast iron storefronts and property owners are encouraged to restore these features if they are discovered in any future storefront changes.

19. Some storefronts were remodeled in the 1930s and 1940s with Art Deco and Art Moderne designs and materials. These storefronts are significant and should be preserved and maintained.



Most storefronts in downtown Bristol have been remodeled with varying materials and designs as the buildings along 6th Street.



The storefront at 11 7th Street retains its original brick bulkhead and display windows.



Original cast iron columns and pilasters such as those at 18 6th Street are significant storefront features and should be preserved and maintained.





Downtown Bristol has a number of Art Deco and Art Moderne design storefronts which were added to Victorian-era buildings in the 1930s and 1940s. These storefronts are notable examples of this era and should be preserved and maintained. At the top is the storefront at 525 State Street which displays black tinted glass panels. The bottom photo is the Art Moderne storefront at 529 State Street with its curved display windows.



Modern storefronts which are incompatible with Bristol's historic buildings may be replaced with new storefronts in traditional designs. The new storefront shown above is based on a traditional design and has frame bulkheads, a recessed entrance with glass and wood doors, display windows and a multi-light transom.



The rebuilt storefront at 22 5th Avenue was designed with appropriate frame bulkheads, display windows and a single-light glass and wood door.

Technical Information
NPS Preservation Brief #11
Rehabilitating Historic Storefronts
Www.nps.gov.history/hps/tps/briefs/brief11.htm

COMMERCIAL DESIGN GUIDELINES
2.0 ENTRANCES & DOORS

OVERVIEW

Doors and entrances of commercial buildings differ in purpose from those of dwellings. While both are visually prominent and points of entry, the commercial entrance typically has a greater area of transparency. The high ratio of glass to wood in original commercial doors allows for greater public view into the store for visibility of merchandise and pedestrian movement in and out of the building. Single-light glass and wood doors were very common designs for commercial building entrances. An operable transom light above the door increased the natural light into the building and allowed for air flow when open. Entrances of commercial buildings are often recessed, which increased the areas for display flanking the door. This design is a practical feature common to commercial properties.

GUIDELINES

1. Repair original doors and entrance elements with in-kind materials that match the original in materials, profile, and dimensions.

2. Where repair is not possible, replace with a new door or entrance elements with similar materials, profile, and dimensions consistent with the building's architectural style.

3. Do not remove, alter or enclose historic entrances, their doors, surrounds, sidelights, transoms, or detailing. Repair and reuse original hardware which remain operable.

4. Where original doors have been removed, replace them with an appropriately styled door for the building. The new door should be based on doors of similar age and architectural style of adjacent buildings. If the original design is unknown, a secondary entrance may contain an original door that can be moved to the main entrance. Salvage companies may also have historic doors available.

5. The addition of a new entrance to meet life and safety codes should be sited at rear or side elevations that are not readily visible.

6. Traditional commercial doors such as single-light glass and wood designs are encouraged when replacing a non-historic door.









Examples of original doors in downtown Bristol include the entrance at 11 7th Street (upper left), 33 Moore Street (upper right) and the single-light doors at 26 6th Street (lower left) and 17 Moore Street (lower right).

COMMERCIAL DESIGN GUIDELINES
3.0 UPPER FACADES

OVERVIEW

Bristolôs Two-part commercial block buildings are composed of the storefront and the upper façade. An upper façade may consist of one or more stories. Generally, downtown buildings were designed for commercial uses on the street level and office, mercantile, or residential uses on the upper levels. The upper façades are typically constructed of brick with varying levels of detail including brick corbelling, sheet metal cornices, and arched or rectangular windows. Many of these elements help to convey the style of the building, while windows also served functional purposes of allowing natural light and air into the upper floors. These features should be retained as they are essential to defining the character of the building.

GUIDELINES

1. Retain and preserve all original upper façade details that contribute to the overall character of a building including cornices, windows, decorative brickwork , terra cotta, stone and concrete.

2. If replacement of a deteriorated detail or element of a contributing feature is necessary, replace only the deteriorated portion in-kind rather than the entire feature. Match the original detail or element in design, dimension, color, and material. Consider compatible alternative materials only if replicating the original material is not technically possible.

3. If replacement of an entire contributing feature is necessary, replace it in-kind, matching the original feature in design, dimension, detail, texture, color, and material. Consider compatible substitute materials only if using the original material is not technically feasible.

3. If an original feature is missing, replace it with a new feature based on accurate documentation such as “ghosts” on the building or historic photographs. If accurate documentation is not available, then utilize a new design compatible with the building in scale, size, material, and color.

4. The removal of non-historic additions to upper facades such as metal fronts, stucco, or other materials which conceal the original façade is encouraged.

5. The application of materials which conceal the original upper façade or details is not appropriate and should not occur.



Many commercial buildings have altered storefronts but retain original upper façade detailing such as at 708-712 State Street (above). Materials such as glazed terra cotta were used as decoration for a few buildings as at 640 State Street (below).



COMMERCIAL DESIGN GUIDELINES
4.0 MATERIALS - MASONRY

OVERVIEW

Almost all of downtown Bristol's commercial buildings are constructed of masonry which is defined by materials such as brick, stone, concrete and terra cotta bonded by mortar. Masonry was used in the late 19th and early 20th centuries for brick exterior wall construction as well as other materials for accents and decoration. The color, texture, mortar joints, and patterns of the masonry define the overall character of a building. Original masonry designs and detailing should be preserved and maintained. It is important to make sure that the repointing of historic masonry is with a mortar mix similar to the original. Historic mortar is a mix of sand and lime while Portland cement did not become widely used until the early 20th century. If a mortar is too hard it will not allow the brick to expand and contract properly leading to cracking and spalling. Masonry should be cleaned with detergents or appropriate chemicals. Abrasive cleaning such as sandblasting can damage historic masonry and should not occur.

GUIDELINES

1. Retain and preserve masonry features that contribute to the overall historic character of a building including walls, foundations, roofing materials, chimneys, cornices, quoins, steps, buttresses, piers, columns, lintels, arches, and sills. Removal or addition of a stone or masonry feature is discouraged.
2. Protect and maintain historic masonry materials, such as brick, terra-cotta, limestone, granite, stucco, slate, concrete, cement block, and clay tile, and their distinctive construction features, including bond patterns, corbels, water tables, and unpainted surfaces.
3. Repair historic masonry surfaces and features using recognized preservation methods for consolidating, or patching damaged or deteriorated masonry. Do not apply a waterproof coating, which can trap moisture within the masonry.
4. Repoint masonry joints if the mortar is cracked, crumbling, or missing, or if damp walls or damaged plaster indicate moisture penetration. Carefully remove deteriorated mortar using hand tools. Add new mortar that duplicates the original in strength, color, texture, and composition. Match the original mortar joints in width and profile.
5. If a masonry surface or feature is damaged, replace only the deteriorated portion in-kind rather than the entire surface or feature.
6. If replacement of a large masonry surface or entire feature is necessary, replace it in-kind, matching the original in design, detail, dimension, color, pattern, texture, and material. Consider compatible substitute materials only if using the original material is not feasible.
7. If a masonry feature is missing, replace it with a new one based on accurate documentation of the original feature or a new design compatible in scale, size, material, and color of the historic building and district.

8. Test any cleaning technique, including chemical solutions, on an inconspicuous sample area to evaluate its effects. Do not clean masonry with destructive methods, including sandblasting, high-pressure waterblasting, and power washing.

9. Repaint previously painted masonry surfaces in colors appropriate to the historic material, building, and district. It is not appropriate to paint unpainted masonry surfaces that were not painted historically, except to salvage and seal damaged masonry.



The Kress Building at 628 State Street illustrates a variety of masonry surfaces including a colored and textured brick exterior and a cornice of glazed terra cotta.



Glazed terra cotta is present on many other buildings downtown including the upper façade at 711 State Street.

COMMERCIAL DESIGN GUIDELINES
5.0 ARCHITECTURAL DETAILS

OVERVIEW

Bristol's commercial buildings display a wide variety of architectural details from the late 19th and 20th centuries. Architectural details convey historic character, enhance visual interest, define building styles, and express design and craftsmanship. Architectural details include features such as columns, pilasters, window hoods and surrounds, brackets, cornices, and decorative panels, windows, and ornamentation. A variety of finishes and materials, including brick, stone, concrete, metal, terra cotta, and tile, are used to provide unique features of individual buildings.

GUIDELINES

1. Repair in-kind architectural features with materials, form, scale, and design which match the original.

2. Replace architectural features to match the original as closely as possible in materials, form, scale, and design.

3. Do not remove or alter original architectural details from a building.

4. Do not add inauthentic details to the building. Added architectural details to a property should be accurately based on physical, pictorial, or historical evidence in materials, scale, location, proportions, form, and detailing.

5. Do not cover or conceal architectural details with synthetic materials such as vinyl, aluminum, exterior insulation finishing systems (EIFS), or similar materials.

6. The replication of details with alternative materials may be considered if the material matches closely in texture, design, and overall appearance.



Architectural details include elements such as brick corbelling at rooflines (523 State Street).



The building at 26 6th Street is defined by its architectural detailing which includes the bay window, garland and swag wood panels and a sheet metal cornice.



Several buildings have well-preserved architectural features such as the sheet metal cornices at 615 State Street (above) and 619 State Street (below).



COMMERCIAL DESIGN GUIDELINES
6.0 WINDOWS

OVERVIEW

Windows by their proportion, shape, positioning, location, pattern, and size can contribute significantly to a commercial building's historic character and are particularly indicative of stylistic periods. These openings in a building's exterior also provide opportunities for natural light, ventilation, and visual connections to the interior. Windows are a significant part of the original fabric of historic building. The regular placement of windows in the upper façade gives a sense of consistent visual rhythm within a streetscape and helps connect buildings together, even when their window size, design, and shape differ.

GUIDELINES

1. Retain and preserve original windows.

2. Retain and preserve original openings and details of windows, such as trim, sash, glass, lintels, sills, shutters, and hardware.

3. If a window element is missing or damaged beyond repair, replace only the deteriorated element to match the original in size, scale, proportion, pane or panel division, material, and detail.

4. It is not appropriate to replace windows with stock items that do not fill the original openings or duplicate the unit in size, material, and design.

5. Repair original windows and frames by patching, splicing, consolidating, or reinforcing deteriorated sections.

6. Do not introduce window shutters where no evidence of earlier shutters exists.

7. Do not fill in existing window openings or replace or cover them with wood or metal panels. Windows may be used for painted signage on the glass.

8. Do not cover or conceal an original window transom.

9. It is not appropriate to introduce new windows if they would diminish the original design of the building or damage historic materials and features. Keep new windows compatible with existing units in proportion, shape, positioning, location, size, and details.

10. If storm windows are installed, they should be full-view design or with the meeting rail matching the meeting rail of the historic window behind it. Storms windows should be painted to match the building and the color of the window sash. Install them so that existing windows and frames are not damaged or obscured.



Some of Bristol's oldest commercial buildings have original two-over-two arched sash windows as at 532-534 State Street (left). The original one-over-one sash windows at 606 State Street have been restored (right).



Original nine-over-one wood sash windows at 644 State Street. These windows are distinguished by their terra cotta sills and keystones.

COMMERCIAL DESIGN GUIDELINES
7.0 ROOFS AND ROOF FEATURES

OVERVIEW

Roof shape and design are often major features for historic buildings. Repetitions of similar roof forms along a street or block add to the sense of rhythm, scale, and cohesiveness. Roof pitch, materials, size, and orientation are all contributing factors to roof character and appearance. The most common roof forms for commercial buildings are flat or shed roofs, with gable and hipped forms being less common. Common commercial roof features include parapets and cornices. Most roofs have been re-roofed numerous times with gravel and tar surfaces, rolled roofing or other modern materials. Skylights were sometimes added at roofs to provide interior light. Gutters and downspouts used to convey water away from the roof should be places on rear elevations where they are not readily visible.

GUIDELINES

1. Repair a non-historic roof material with an in-kind material.

2. Replace a non-historic roof material with an in-kind or appropriate replacement material.

3. Skylights may be added at roof locations not readily visible from the public right-of-way.

4. Install roof ventilators or other vents behind parapet walls so they are not readily visible from the street.

5. The installation of round gutters and downspouts are preferable to “K” or ogee design but these gutter profiles are also acceptable.

6. Roofs should be preserved in their original size, shape, and pitch, with original features.

7. Do not introduce new roof elements that detract from the building’s historic appearance and character. Ensure new roof elements such as elevator penthouses, roof decks, skylights, solar panels, and satellite dishes are not visible from the street or obscure original features.

8. In the event there are persistent drainage issues, roof slopes may be altered provided the change is not visible from the street.



Flat or sloped roof forms hidden behind parapet walls characterize downtown Bristol. This view is in the 800 block of State Street.



Gutters and downspouts should be sited at rear elevations as at 16 6th Street.

COMMERCIAL DESIGN GUIDELINES
8.0 PAINTING AND COLORS

OVERVIEW

Many buildings in downtown Bristol have unpainted masonry surfaces with decorative accents such as terra cotta and concrete panels. Painted surfaces are generally window trim, ornamentation, or any other architectural feature that provides a visual accent to the façade. While this painting often serves a protective role to the underlying material, it also provides an opportunity to reinforce a historic building's architectural style and accentuate its significant features through appropriate paint selection. Painting of previously unpainted masonry surfaces is discouraged unless the brick is mismatched or extensively patched with various mortar joints and widths. The repainting of previously painted masonry and stucco using compatible paint coatings after proper cleaning and preparation is recommended.

GUIDELINES

1. Maintain the painted finish of building and landscape elements that were historically painted.

2. Do not paint historically unpainted masonry or other surfaces unless the brick is mismatched or discolored.

3. Traditionally, most historic commercial buildings had no more than three colors—wall, trim, and storefront—and this approach to exterior paint colors is encouraged.

4. Use oil paint on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district.

5. Avoid latex paint because it will likely not adhere well and because it shrinks more than oil paint when drying and can pull off underlying old paint. If latex is used, first completely prime the surface with an oil-based primer.

6. Before painting, remove dirt with detergent and water to allow new paint to adhere.

7. The use of spray-on siding coatings is discouraged in the historic district. These products have not been demonstrated to have sufficient permeability to allow a building to "breathe" and their life expectancy is unknown.



Paint is often used to provide a contrasting color to the masonry surfaces such as at 811 State Street (left) and 708 State Street (right).



Paint should not be applied to unpainted masonry such as the brick and limestone façade at 501 State Street.

COMMERCIAL DESIGN GUIDELINES
9.0 REAR ELEVATIONS , DECKS AND PORCHES

OVERVIEW

Rear elevations are generally not visible by everyday shoppers and tourists. However, these elevations are readily visible by those attending downtown festivals or parking behind them. Most rear elevations do not have public access into the building but property owners are encouraged to make them more attractive through paint, awnings and other improvements. Rear elevations also offer opportunities for ADA access if needed.

GUIDELINES

1. Maintain and preserve historic doors at rear entrances.

2. If new doors are required, use single-light glass-and-wood or other historically appropriate doors.

3. Maintain a simple appearance for rear entrances. Signs and awnings are appropriate for the identification of businesses.

4. Screen HVAC units and service equipment through landscaping or wood and/or brick enclosures, or place units and equipment on roofs out of view from the street.

5. Consider making rear entrances ADA compliant if necessary for building access.

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

7. Downtown buildings with rear accesses should use small signs or awnings to provide for visual identification.

8. Decks may be added to rear elevations if they have simple traditional square or round balusters, and blend with the adjacent buildings.

9. Construct decks of materials appropriate to the materials and style of those used on the building. Wood decks are most appropriate. Alternative materials may also be considered if they match the wood appearance in texture, design, and overall appearance.

10. Stain or paint decks in colors that are compatible with those of the building.

11. Decks should be of open design and not enclosed except with screen panels. For privacy, decks should have louvers or privacy fences to separate and screen the deck from adjacent buildings.



The back of 610-612 State Street is representative of other rear elevations in the downtown area and could be improved through adding compatible windows, awnings and paint colors.





These decks are appropriately designed and sited on the rear elevations of 16-20 6th Street (left) and 623-627 State Street (right).

COMMERCIAL DESIGN GUIDELINES
10.0 AWNINGS

OVERVIEW

Canvas and metal awnings have been traditionally used in Bristol since the 1880s. Awnings helped to shade and cool pre-air-conditioned commercial buildings and protect pedestrians from the elements. Awnings also offered the business owner additional facade visibility with color and signage. Most metal awnings have been replaced but business owners continue to install and use canvas awnings over storefronts and sometimes on upper façade windows. Sloped or shed roof canvas awnings are appropriate for most historic commercial buildings.

GUIDELINES

1. Preserve and maintain metal awnings which are original to the building.

2. Install new awnings on buildings at traditional locations such as over storefronts and upper façade windows.

3. Awnings should be of canvas, vinyl-coated, or acrylic material. Metal awnings should only be added on non-contributing buildings or where there is physical or photographic evidence that such an awning was original to the building.

4. Awnings should not cover or conceal significant architectural details.

5. Awnings should be of colors to blend with the building.

6. On storefronts, awnings should be continuous either above or below a transom (if present) and not divided into individual sections. Upper floor windows should have their own individual awnings and not a continuous awning across the entire façade.

7. Awnings should fit the opening—rectangular window and door openings should have straight across shed type awnings, not bubble or curved forms. Awnings over windows with rounded or oval shapes should have curved awnings to match the opening.

8. Metal awnings may be added on rear or non-readily visible side elevations.

9. Awning installation should be with the least amount of anchor hardware possible and be readily reversible if removed.

10. Awnings should be appropriately sized, extend out no more than 7 feet and not encroach over the sidewalk right-of-way.



Examples of appropriate storefront canvas awnings include those at 505 State Street (above) and 500 State Street (below).



COMMERCIAL DESIGN GUIDELINES
11.0 LIGHTING

OVERVIEW

Light fixtures are details that contribute to a building's unique historic character by helping to portray a sense of time and place. If any historic light fixtures remain, preserve and maintain them. New fixtures should be in keeping with traditional designs such as gooseneck or ceiling-mounted.

GUIDELINES

1. Light fixtures original to a building should be preserved and maintained or repaired with materials to match as closely as possible.

2. Repair deteriorated or damaged historic light fixtures to their historic appearance.

3. Replace missing or severely damaged historic light fixtures with fixtures that replicate the originals. If no such evidence exists, a design that is compatible with the remaining character -defining feature's of the historic building is appropriate.

4. Do not allow light fixtures to damage or obscure architectural features.

5. Building-mounted fixtures above awnings and building elements are recommended to provide a soft glow and low level of illumination.

6. Replace original light fixtures with designs matching the original fixture as closely as possible.

7. Light fixtures should be correctly scaled to the building and not oversized.

8. Light fixtures are encouraged to be of traditional designs such as gooseneck or metal pan.



Simple hanging metal pan light fixtures are appropriate designs for downtown buildings (836 State Street).



Gooseneck light fixtures such as at 620 State Street are traditional designs and are appropriate for the downtown area.

COMMERCIAL DESIGN GUIDELINES
12.0 UTILITIES & ENERGY CONSERVATION

OVERVIEW

Commercial buildings constructed before 1945 were designed to be energy efficient utilizing large floor to ceiling heights, solid brick and plaster walls, sash windows and door transoms. The introduction of central heating and cooling added to this energy efficiency. New mechanical units and utilities should be sited on rooftops or on rear elevations. All such equipment should be located in the least visible location and appropriately screened. Large antennas, satellite dishes, and communication equipment are intrusive, but may be installed in inconspicuous areas on the building or lot and screened from view. Rooftop installation behind a parapet wall is encouraged.

GUIDELINES

1. Install new mechanical equipment so that it causes no or minimal alteration if any to the building's exterior facades, historic building fabric, and site features. Screen units whenever possible and so that the screening does not obstruct access and parking behind buildings or in alleys.

2. Locate new mechanical equipment and utilities, including heating and air conditioning units, meters, exposed pipes, and fuel tanks, in the most inconspicuous areas, usually along a building's rear elevation.

3. Where possible, place utility lines underground to reduce the intrusion of additional overhead lines and poles. When trenching, take care to avoid archaeological resources and the roots of trees.

4. Where possible, locate portable window air-conditioning units on rear facades or inconspicuous side facades. Do not add or replace new window units at front and side elevations.

5. It is not appropriate to install ventilators, solar collectors, antennas, satellite dishes, or mechanical equipment in locations that compromise character- defining roofs, or on roof slopes that are prominently visible from the street.

6. Install solar panels where they are not readily visible from the street.

7. Consider the use of reflective roofing surfaces to increase energy efficiency in warmer months. Most commercial buildings have flat roofs, and this retrofit would not be visible.





Rear elevations and rooftops are acceptable locations for placement of commercial HVAC units or other utility equipment. At left is a unit placed behind 534 State Street. Units can also be placed at rooftops behind a parapet wall or recessed from the perimeter of the roofline and screened to minimize visibility as the example at right.





Another option for placement of HVAC units is at the ground level with screening on the rear elevation of the building.





Commercial building roofs provide opportunities for energy savings through the installation of solar panels. Typically these are flush mounted or at low angles and not visible from the street.

COMMERCIAL DESIGN GUIDELINES
13.0 SIGNS

OVERVIEW

Commercial buildings traditionally had a variety of sign designs and placement and there should be flexibility for their use for Bristol's businesses. The historic district should have consistency in the style, scale, visibility, readability, and clarity as well as location and quantity of signs. All signs require a permit with the city prior to construction, illumination, or alteration. Traditional sign types and locations on buildings are generally appropriate, including awning, projecting (blade), window, and wall signs, among others. Any existing historic signs should be preserved—even signs that do not pertain to the current business, as they provide historic context and enhance the historic quality of the building and district. Downtown Bristol also retains a number of faded "ghost" signs and these should be preserved or restored as desired by the building owners.

GUIDELINES

1. All signs must be in conformance with the City's sign ordinance which is outlined in Chapter 2 of the Zoning Ordinance, Section 216.

2. Historic signs including neon signs should be preserved, maintained, and repaired.

3. New signs should be of traditional materials such as wood, glass, copper or bronze letters. Sandblasted wood signs are appropriate. Plastic, substrate or unfinished wood signs are not recommended.

4. Signs should be sized in proportion to the building. Avoid oversized signs.

5. Buildings should have no more than three signs, not counting signs painted on windows.

6. Signs painted on windows are appropriate but must not exceed more than 50% of the glass surface in accordance with the sign ordinance.

7. Wall signs are appropriate as long as they do not extend more than eighteen (18) inches from the wall to which it is attached. Wall signs must not exceed two (2) square feet of area for each linear foot of the building face parallel to the street.

8. Signs that resemble logos or symbols for businesses are encouraged.

9. Signs should have no more than two or three colors; colors should be coordinated with overall building colors.

10. Serif, Sans Serif or Script lettering are traditional styles for signs. Letters should not exceed 18 inches in height or cover more than 60% of the total sign area.

11. Signs should be installed in such a way that no damage occurs to historic materials. Mounting brackets and hardware for signs should be anchored into mortar, not masonry.

12. Lighting for signs should be concealed; spot– or up-lighting is appropriate for signs. Internally lit signs are not appropriate.

13. Traditional sign locations include storefront beltcourses, upper façade walls (not to exceed 20% of the overall wall surface), hanging or mounted inside windows, or projecting from the face of the building. Moveable sandwich boards or "menu easels" are also allowable downtown and provide additional signage for businesses.

14. The preservation and retention of "ghost" signs on walls is encouraged. Restoration of these signs are also appropriate if so desired.



Traditional signs for downtown Bristol include window signs, wall signs, projecting or blade signs signage on awnings and moveable sign boards.





Examples of appropriate projecting or "blade" signs at 12 6th Street (left) and 828 State Street (right).



Signs which help advertise a business or their logo are encouraged such as the paint brushes on the sign at 818 State Street.











Examples of appropriate sign locations, materials, and lettering in the downtown historic district.





There are numerous examples of "ghost" signs in the downtown area which should be preserved or restored (above). An example of a restored ghost sign is on the wall at 629 State Street (below).



COMMERCIAL DESIGN GUIDELINES
14.0 PUBLIC ART AND MURALS

OVERVIEW

In many cities there has been an increased interest in adding public art and decorative murals in downtown areas. Bristol has several of these including those highlighting the city's role in country music and NASCAR racing. Public art is appropriate for the historic district as long as the art does not impede pedestrians or cause safety concerns. Murals are also appropriate if they are not painted over "ghost" signs or other historic features.

GUIDELINES

1. Public art may be added along sidewalks and in landscaped spaces as long as the art does not impede pedestrian or vehicular traffic, does not create a safety hazard and does not overly impede or obscure view of the historic buildings behind it.

2. New mural signs shall not interrupt, detract, or overwhelm the historic architectural features of a building.

3. Mural signs shall be located only on planar or flat surfaces of buildings and shall not overlap architectural features such as cornices, columns, trim, windows, doors, vents, control joints in plaster, etc.

4. Mural signs shall reinforce the size, shape and proportions of building features such as column bays, window proportions and placement, planar wall proportions, etc.

5. Mural signs shall be laid out or composed within the building's architectural framework to reinforce a sense of balance of the overall mural/architectural composition.

6. Mural signs shall not be located on the primary street façade of buildings. For buildings located on corners, murals shall not be located on the primary street façade but may be located on the secondary street façade provided the murals conform with the other requirements of these guidelines.

7. Mural signs shall be located, designed, and proportioned to reinforce the building façade proportions.

8. Applications for new murals shall demonstrate that preparation, priming and finish painting materials shall not damage the surface of the building and that the finished application shall not lead to the surface deteriorating in an accelerated fashion over time.

9. New mural signs shall not be painted over "ghost signs."



To promote tourism, the City of Bristol has supported the painting of murals illustrating the city's significance as the birthplace of country music (above) and its role in NASCAR racing (below).



COMMERCIAL DESIGN GUIDELINES
15.0 STREETSCAPES & PARKING

OVERVIEW

The historic character of downtown Bristol is defined not only by the historic buildings and their sites, but also by the network of streets, sidewalks, landscape beds, parking, and alleys that support those buildings and sites. Streetscape elements, including utility lines and poles, street furniture, and traffic signs are components of the overall appearance of the district Consequently, maintaining the distinctive visual character of the district requires attention to its streets, alleys, sidewalks, and their features. Parking lots should be screened with landscaping and located to the rear of new or existing buildings. Owners are encouraged to add appropriate landscape features to their lots. If parking garages are constructed they should be consistent with the design guidelines for new construction.

GUIDELINES

1. Outdoor furniture provided by the city should be uniform in appearance, of historically appropriate materials, such as wrought iron, and placed so as not to impede pedestrian flow.

2. Benches, tables and chairs placed in front of individual storefronts should also allow for unimpeded foot traffic.

3. The existing street lighting on State Street is appropriate to the character of the historic district and should be extended into adjacent streets.

4. Maintain historic street patterns, widths, and construction materials that contribute to the overall special character of the historic district. When disturbed for underground utility construction or other work, repair pavement, and curbs with matching materials.

5. Keep existing planting strips along the public right-of-way trimmed, replacing plant stock damaged by weather.

6. Introduce new and replacement street trees to retain the spacing and pattern of the tree canopy in the historic district.

7. Parking lots should be defined and separated from sidewalks through landscaping such as fencing and plantings as well as striping.

8. Bristol's commercial parking lots should be improved with unified designs and consistent landscaping.

9. The City of Bristol and property owners are encouraged to consider the installation of permeable paving surfaces in future parking lot additions or improvements. This would assist in storm water drainage and reduce flooding.



Some blocks in the downtown area have added street trees and standardized trash receptacles but additional landscaping such as planter boxes are recommended.



The street lamps along State Street are appropriate for the downtown area and these lamps should be added into adjacent blocks.



Most downtown parking lots lack any landscaping or separation from the pedestrian sidewalks. The city is encouraged to work with property owners to create landscape plans to make the parking lots more attractive and defined from the pedestrian spaces (above 6th Street, below, Shelby Avenue).



COMMERCIAL DESIGN GUIDELINES
16.0 SAFETY & ACCESIBILITY

OVERVIEW

Access to public and commercial buildings requires compliance with the Americans with Disabilities Act (ADA) of 1990. Both the city's building code and ADA provide some flexibility in compliance when dealing with historic buildings. While most of the downtown buildings currently meet ADA compliance, others do not due to historic steps to access the entrance. In those cases the use of temporary ramps may be appropriate alternatives. For buildings which have high volumes of pedestrian traffic consider adding an ADA compliant entrance on the rear, or alley elevation. For ADA compliance temporary and reversible changes are preferred over permanent and irreversible ones.

GUIDELINES

1. When considering changes to a historic building, review accessibility and life- safety code implications to determine if the proposed change is compatible with the building's historic character and setting or will compromise them.

2. Meet accessibility and life-safety building code requirements so that the historic site and its character-defining features are preserved.

3. Meet accessibility and life-safety building code requirements so that the historic building's character-defining facades, features, and finishes are preserved.

4. Determine appropriate solutions to accessibility with input from historic preservation specialists and local disability groups.

5. Add new or additional means of access, if needed, that are reversible and do not diminish the original design of a character-defining entrance or features such as porches. Consider secondary entrances for access.

6. Locate exterior fire stairs, fire doors, or elevator additions on rear or inconspicuous side elevations. To diminish their impact, design these elements to be compatible with the architectural character, proportion, scale, materials, and finish of the historic building.

7. Relocate incompatible existing fire stairs, when possible, to secondary locations such as rear elevations.





ADA compliant curbs are found on most corners downtown such as State Street and 5th Street (left). ADA access into buildings can be as simple as the rear ramp at 818 State Street (right).



Fire stairs should be sited on rear or side elevations not readily visible from the street (8 5th Street).





Original doors on commercial buildings can generally be retrofitted with push plates (left) which activate door openers (right) to allow wheelchair access.





If a grade change is needed for access, construction of a concrete and metal ramp screened by landscaping may be an acceptable alternative (left). When non-historic storefronts are remodeled, new traditional storefronts should be designed with lever door handles and appropriate widths (right).

CHAPTER 4: NEW COMMERCIAL CONSTRUCTION
1.0 PRIMARY BUILDINGS

OVERVIEW

The Bristol Commercial Historic District is composed of connecting commercial buildings on most blocks and there are few vacant lots. Development of vacant lots is encouraged as long as the design of the new structure and site is compatible with the surrounding buildings and the overall character of the historic district. Downtown streetscapes historically follow consistent characteristics of setbacks, the spacing of buildings, and orientation of buildings to which new construction should follow. Compatibility of proposed landscaping, lighting, paving, signage, and accessory buildings is also important. Guidelines for new construction ensure that the district's architectural character is respected. The height, the proportion, the roof shape, the materials, the texture, the scale, the details, and the color of the proposed building should be compatible with existing historic buildings in the district; however, compatible contemporary designs rather than historic duplications are also appropriate.

GUIDELINES

Overall Approach—Building Height

Visual continuity is obtained through similar building heights along a street or within a district. The height of newly constructed buildings should be within the range of heights historically found within downtown Bristol. The Bristol Commercial Historic District is zoned B-2 in both Tennessee and Virginia. The B-2 district in Tennessee allows building heights up to six-stories or 65' while the B-2 district in Virginia allows buildings to be up to nine– to ten-stories or 100' in height.

On most blocks in the historic district the maximum allowable height would be incompatible and out of scale since most buildings do not exceed three-stories. In order to maintain the established visual continuity of the streetscape, it is important that new buildings not overwhelm surrounding historic structures in height, but respect the established height pattern of the buildings in the block.

Overall Approach—Building Width

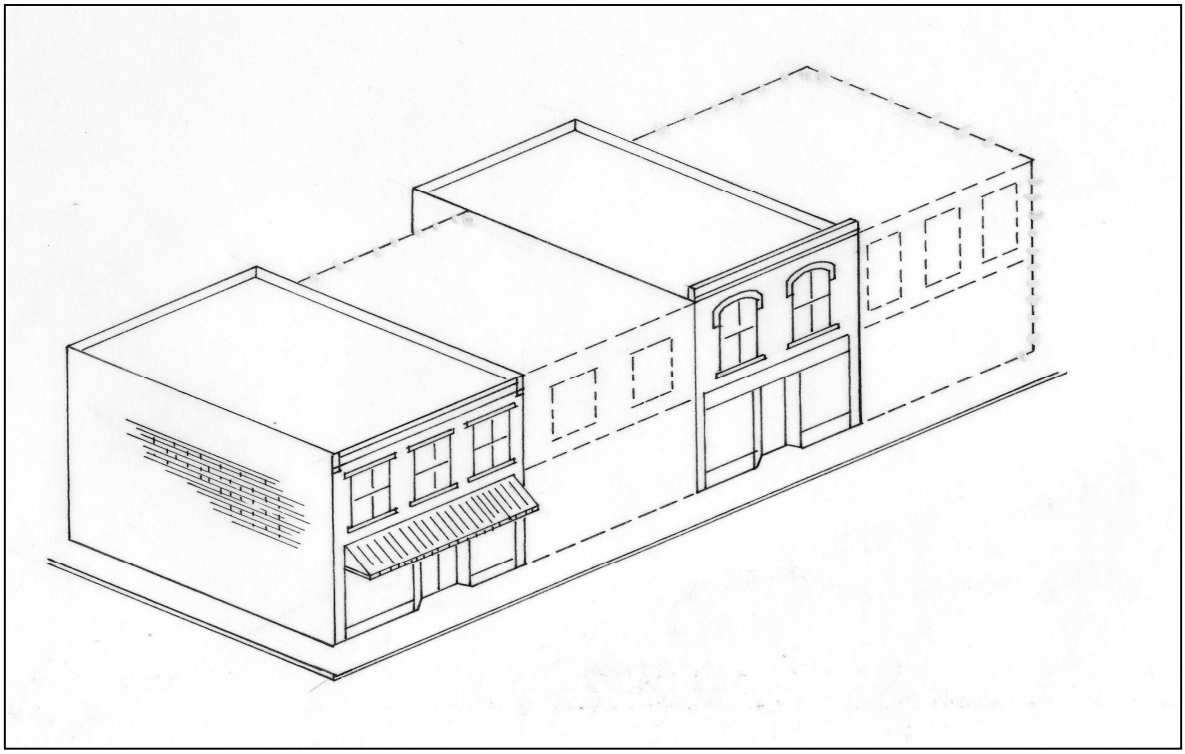
Similarity in building widths along a block creates a sense of rhythm that contributes to the sense of visual continuity and cohesiveness of the streetscape. When designing new construction, it is important to reflect the established pattern of building width in the area. New buildings may be wider than existing building widths as long as they convey a perception of width similar to historic buildings. This can be achieved by incorporating vertical divisions or subtle setbacks in the building's design which gives the appearance of traditional widths.

Overall Approach—Mass and Scale

Mass and scale are significant design features that contribute to the visual character and rhythm of historic districts. Commonly, historic commercial buildings along a given street were built with similar mass and scale. While the trend has been for commercial buildings to become increasingly larger over time, it is important that newly constructed buildings respect the traditional scale of buildings in the surrounding area. While new buildings may be larger than historic ones, it is important that new construction not be dramatically greater in mass and scale than that which has been established in the historic district. A building that is much larger than surrounding historic structures will compromise the visual continuity of the streetscape.

Overall Approach—Solid to Void Ratio

Solid to void ratio refers to the relationship between exterior solid wall space and windows and doors. Traditionally, the facades of commercial buildings have had similar amounts of openings or glass (windows and doors), and thus share a relatively uniform solid to void ratio. This includes storefronts and display windows, which commonly occupy the ground level, as well as upper story windows. When planning new construction, the facade of the new building should have a similar amount of wall space in comparison to openings as that of historic buildings in the area.



New construction should have a similar setback to adjacent historic buildings to form a continuous wall of facades with shared side walls. Roofs should be flat or very slightly sloped.



Large buildings constructed across several parcels should have vertical divisions consistent with traditional historic commercial building widths. The illustration above shows a new building divided into three separate sections. An example of this type of vertical divisions is illustrated in the new commercial building below.



GUIDELINES

1. Construct new commercial buildings of forms that are similar to those of existing historic buildings along the blocks on which they are sited.

2. The roof forms of new commercial buildings should match those of adjacent historic buildings. Flat roofs are most common for commercial buildings in Bristol, but design new construction with roof forms consistent with surrounding buildings on the block.

3. Maintain the traditional separation between storefronts and upper facades. Typically, ground floor storefronts are visually separated from upper floors through design patterns and window placement. Replicate this separation in new construction, and maintain the alignment with adjacent buildings.

4. Proportions of window and door openings should be similar to those of surrounding historic buildings. Similarity in rhythm and spacing of window and door openings strongly contributes to the visual appearance and character of a district. This includes the pattern of display windows along storefronts as well as upper level windows. It is important that new contemporary construction maintain a pattern that is compatible with that already established in the district.

5. Use traditional building materials that are compatible with adjacent buildings. Common building materials such as wood, brick, and metal help to provide a sense of visual continuity and flow to the street. Avoid incompatible materials such as Exterior Insulation Finishing Systems (EIFS) and simulation grain sidings that do not successfully imitate historic stucco and siding.

6. Building components of new construction that are similar in size and shape to those found historically along the street are preferred. Components such as windows, doors, bulkheads, and display windows of newly constructed commercial buildings that are comparable in size and shape to those of historic buildings in the area help to maintain visual continuity in the district.

7. The scale of decorative elements similar to that of surrounding historic examples is preferred. These include ornamental elements such as cornices, or other decorative elements.

8. Construct new buildings to appear contemporary but compatible in design to historic buildings. It is important to be able to distinguish new buildings from historic ones. Do not seek to replicate historic styles in new construction design, nor contrast dramatically with the existing historic architectural context. New buildings need to be visually compatible with neighboring historic buildings, yet be representative of their own time. Contemporary interpretations of traditional details are encouraged.

9. If parking is utilized on the ground floor or any floor of a new commercial building the vehicles should be appropriately screened by a wall or other visual barriers compatible with the architectural styles of adjacent buildings. Open ground level parking in buildings is not appropriate.

10. In order to help distinguish new construction from historic buildings, the addition of datestones or cornerstones with the building's date of construction is encouraged.





The new infill buildings shown above have appropriate storefronts and window and door designs. They are of brick construction and have modern cornices at the rooflines.



Any proposed parking garages should also be designed to be compatible with the historic character of the commercial district. This example has traditional window and door openings, awnings and cornices at the roofline.

NEW COMMERCIAL CONSTRUCTION
2.0 ADDITIONS

OVERVIEW

Additions to buildings in the Bristol Commercial Historic District are acceptable if the addition is properly scaled, sited at the rear or rooftop and does not remove or damage any significant historic features and materials. By placing additions on inconspicuous elevations and limiting their size and height, the integrity of the original buildings can be maintained. It is important to differentiate the addition from the original building so that the original form is not lost. Additions should be designed so that they can be removed in the future without significant damage to the historic building or loss of historic materials. Additions that reinforce the style of the original structure or those that are contemporary but compatible in design are both acceptable.

GUIDELINES

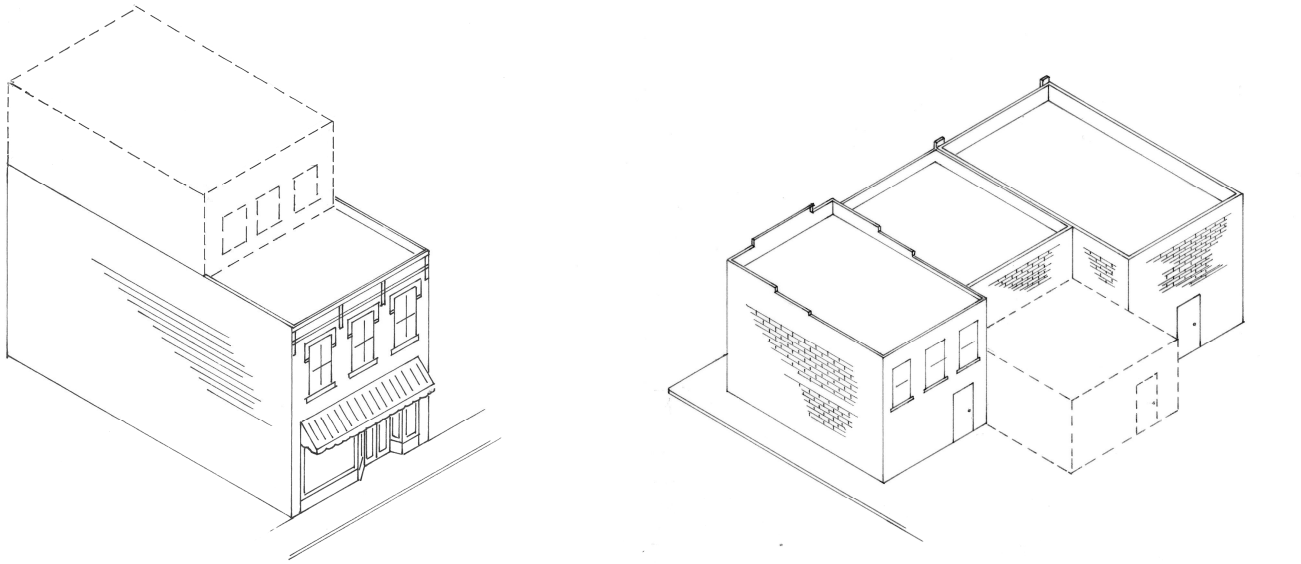
1. The construction of an additions should not cause damage to or removal of historic walls, roofs, and features from historic buildings. Use existing openings to connect the addition to the existing building.

2. From the primary street, an addition should have little or no visibility. If rooftop additions are desired, they should be recessed and not readily visible from the street.

3. Additions should be compatible with the original building in scale, proportion, rhythm, and materials.

4. The design of an addition should be distinguishable from the historic building; it should be smaller and simpler in design.

5. Additions may be contemporary in design, but compatible with the original and adjacent buildings.



Roofline additions should be recessed from the primary façade of the building (left). Rear additions are appropriate as long as they are not readily visible from the street and are secondary to the original building in size and scale (right).



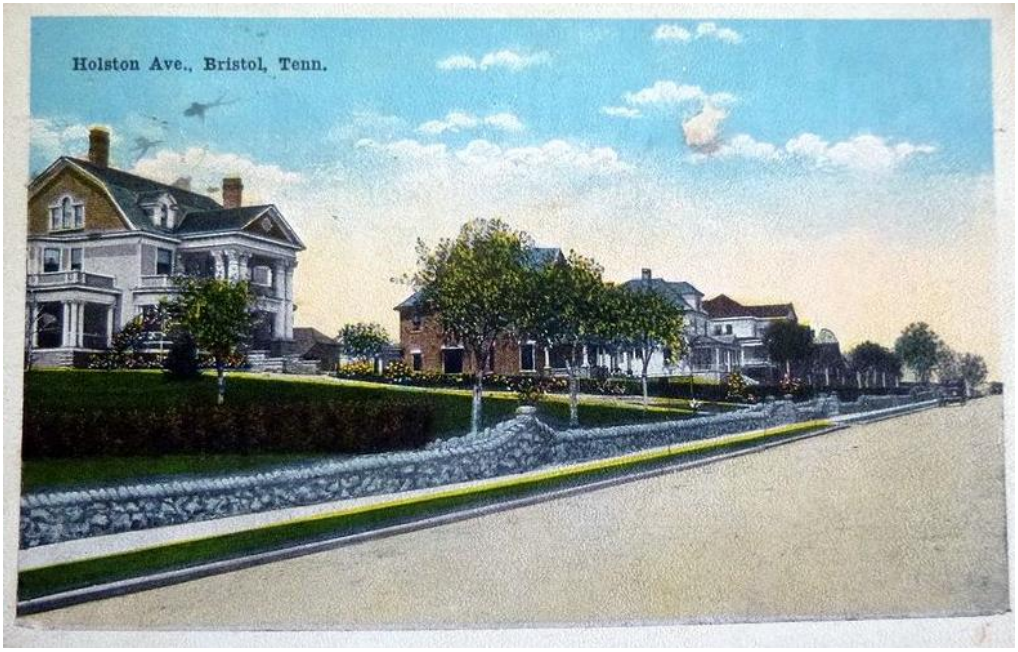
This rooftop addition is appropriate since it is recessed from the main façade, of limited height and not readily visible from the primary street elevation.

CHAPTER 5: RESIDENTIAL DESIGN GUIDELINES FAIRMOUNT & HOLSTON AVENUE NEIGHBORHOODS

Bristol's Residential Historic Districts - A Brief History

The residential design guidelines for Bristol, Tennessee, have been prepared for the Fairmount and Holston Avenue Neighborhood Historic Districts although the principles and recommendations are applicable for all of the city's older residences. These two historic neighborhoods are listed in the National Register of Historic Places and contain the city's finest collections of late 19th- and early 20th-century residential architecture. The Holston Avenue Neighborhood Historic District is noted for its many fine Queen Anne and Colonial Revival style dwellings which were the homes of some of Bristol's most prominent citizens. The Fairmount Neighborhood Historic District has a wide variety of architectural styles and many fine Tudor Revival and Bungalow designs.

The Holston Avenue Neighborhood Historic District consists of 132 principal properties significant in architecture and community planning and development. Before it was a residential neighborhood, the area belonged to members of the King family. Born in Ireland in 1752, Col. James King immigrated to Virginia in 1769 and acquired about 50,000 acres of land in and around what is now Bristol. His property was conveyed to his son, the Reverend James A. King, the founder of King College. Reverend King sold 100 acres of land to his son-in-law, Joseph R. Anderson who helped found Bristol. Anderson's land was eventually subdivided into building lots, and additional areas were platted for residential development as the city grew in the late 19th century. The wealth of the city is expressed in the large, two-story, brick and frame homes that line Holston Avenue and neighboring streets. The neighborhood contains many excellent examples of Queen Anne, Colonial Revival, Tudor Revival, and Bungalow dwellings as well as several Mid-20th-century Ranch houses. Although a small city park is included in the district, it is otherwise residential in character.



This post card view shows homes along Holston Avenue ca. 1910 (Courtesy the Bristol Historical Association).



Map of the Holston Avenue Neighborhood Historic District.

The Fairmount Neighborhood Historic District is located within the former Lynwood Plantation, owned by the King family. The first subdivision of the property in the 1870s resulted in the purchase of lots by A.D. Reynolds. Reynolds, along other investors, built the Hotel Fairmount in 1889. The hotel was built as part of the promotion of adjacent residential lots by the Bristol Land and Improvement Company. In 1888, the hotel developers founded the first trolley system in the city, the Bristol Street Car Company, and built lines for the horse-drawn trolley system to serve their hotel and growing neighborhood. The hotel remained in operation for little more than a decade and burned in 1901. This site was later purchased by Col. J. M. Barker who built a large home on the site.

The trolley line allowed for a quick commute to downtown and made the Fairmount neighborhood attractive to new home buyers and builders. By 1913, the neighborhood boasted many new dwellings which were illustrated on the Sanborn Fire Insurance Company map of the city. Along Pennsylvania Avenue were a number of two-story frame Queen Anne style and Folk Victorian plan dwellings while more modest one-story homes were built along adjacent streets. After World War I, construction in the neighborhood intensified and the 1920s witnessed dozens of Bungalow and Tudor Revival style homes built along the streets. Residents represented a wide variety of occupations including lawyers and doctors who had offices in the commercial district, and more middle-class workers employed at the city's manufacturing plants. By 1950, most lots in the neighborhood had been developed and it was one of the preferred residential areas in the city.

While the Holston Avenue neighborhood maintained its single-family character, Fairmount became more diverse with some of the larger homes subdivided into apartments. This multi-family character was reinforced through its R-3 zoning (Multi-Family Residential) which continued this trend of the conversion of many of the larger, older houses into apartments. In recent decades new townhomes and other multi-family developments have changed the character of several streets. A number of historic dwellings were significantly altered when they were remodeled into apartments. Property owners are encouraged to follow the guidelines in this manual when preservation, rehabilitation or additions are planned for the Fairmount neighborhood.

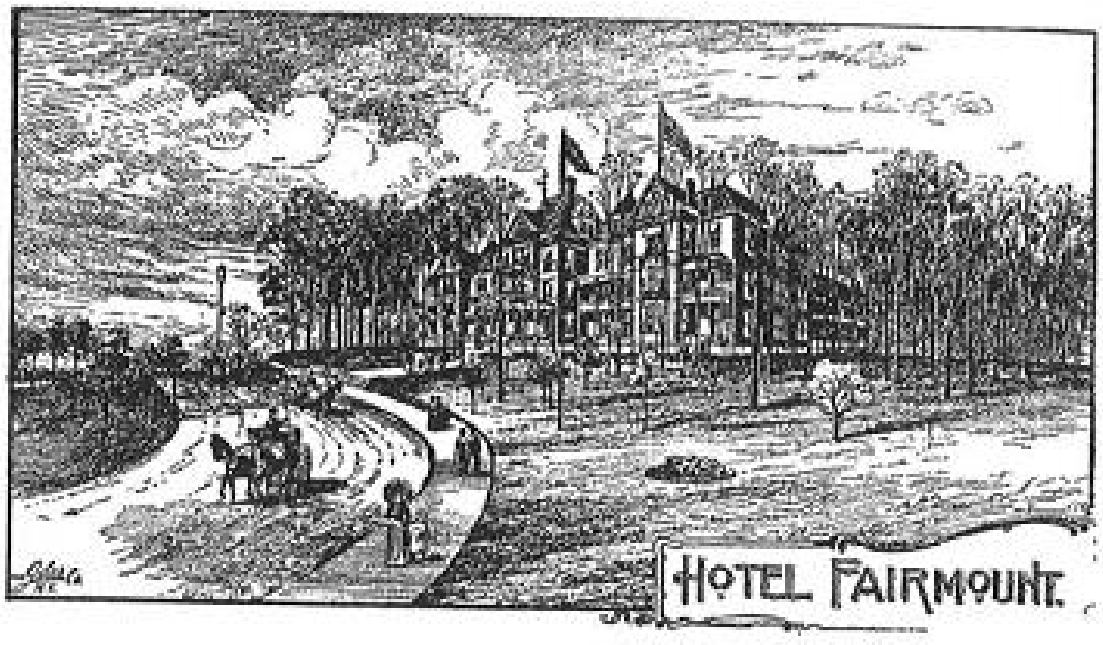
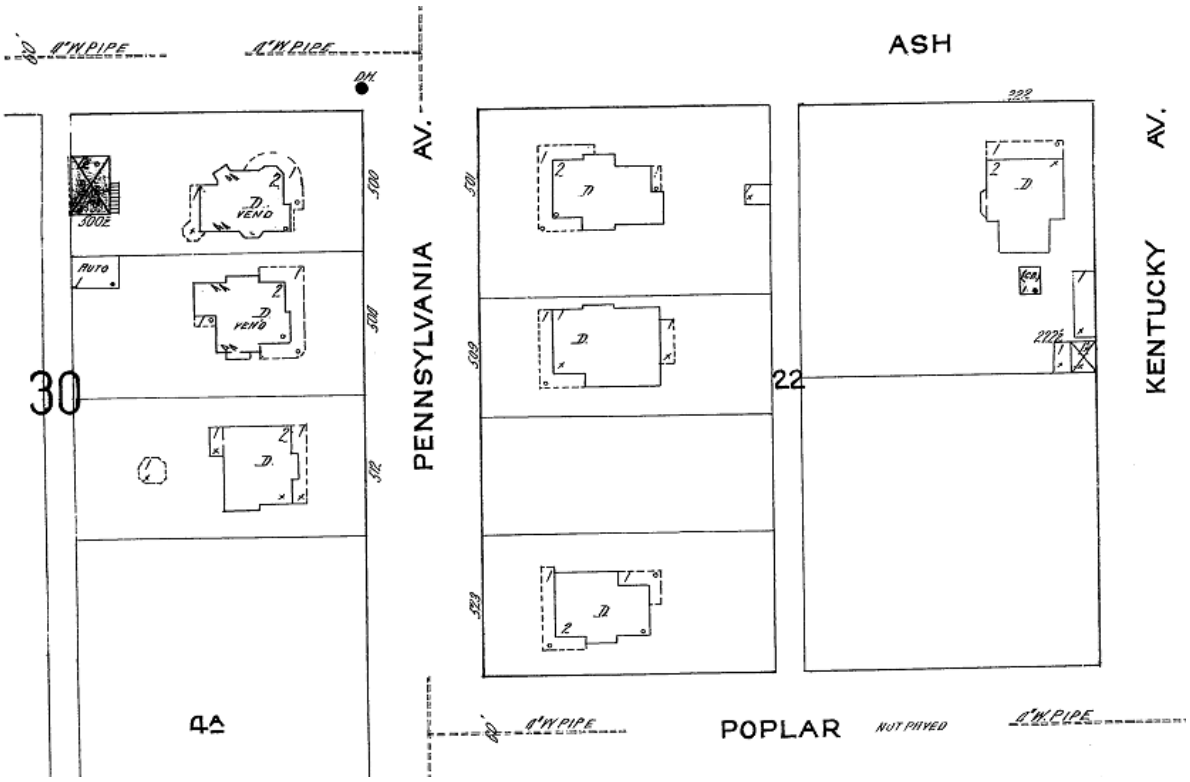


Illustration of the Hotel Fairmount ca. 1895 (Courtesy of the Bristol Historical Association).



Map of the Fairmount Avenue Neighborhood Historic District.



The 1913 Sanborn Fire Insurance Map (above) shows many lots in Fairmount developed with two-story frame and brick dwellings including those in the 800 block (below).



Bristol Residential Styles—Queen Anne, 1890-1910

The Queen Anne style became very popular with the development of balloon framing and mass production of wood ornamental features. American tastes in architecture shifted from the orderly, symmetrical, Classically-derived designs of the antebellum period to asymmetrical plans with extensive woodwork, including corner towers and wrap-around porches with milled columns. Queen Anne style houses may have highly detailed spindling, bay or stained glass windows, roof cresting, wood shingle siding, corbelled brick chimneys with chimney pots, and irregular roof planes. Queen Anne style houses are often painted in rich, contrasting color schemes. Excellent examples of this style are in both historic districts.

Characteristics

- Frame construction
- Asymmetrical floor plans
- Wrap-around porches
- Highly decorative wooden elements
- Hip or gable roof



The Queen Anne style dwelling at 700 Holston Avenue features a wraparound porch, projecting bay and corner tower.



The Queen Anne style dwelling at 728 Georgia Avenue displays a full-width porch and a two-story projecting bay.

Bristol Residential Styles—Folk Vernacular, 1880-1920

Folk Vernacular is a term applied to localized types or simple interpretations of more elaborate late-19th-century styles. During this period of Victorian styles, house designs often included extensive wood ornamentation made available by mass production methods. Folk Vernacular designs may include decorative details of wood trim such as milled wood posts, railings, and spindles. By the early 1900s classical columns became more common for porches. These frame dwellings are both one– to two-stories in height. Examples of Folk Vernacular dwellings are often referred to by their plan or form. The forms include gabled ell, side gable, front gable, and pyramidal square.

Characteristics

- Frame construction
- The plan or form is self-defining (e.g., gabled ell, pyramid square, side gable)
- May have decorative woodwork at the porch, eaves and gables
- Classical style porches after 1900
- Porches on the primary façade and often on side or rear elevations



The dwelling at 708 Georgia Avenue is an example of a pyramid square vernacular form with its hipped roof, full-width porch, and hipped roof dormers.



At 716 Kentucky Avenue is a two-story gabled ell plan dwelling which features classical Tuscan porch columns on the main façade.

Bristol Residential Styles—Neo-Classical, ca. 1895-1940

At the end of the 19th century, Americans moved towards a preference for Classically derived architecture. A major influence in the shift away from Victorian aesthetics was the "White City" of 1893 World's Fair in Chicago. The Fair marked the 400th anniversary of Columbus' discovery of America, and its collection of Neo-Classical buildings signified an embrace of architecture as a symbol of democracy. Neo-Classical-style dwellings share common traits with the Greek Revival style, emphasizing order and balance through Classical designs such as Ionic or Corinthian columns and Palladian window groups. These dwellings are typically two-stories, allowing for full-height porticos on the main façade.

Characteristics

- Full-height façade portico
- Classical columns
- Broken pediment over entry door
- Decorative door surrounds
- Side or front portico or entry porch
- Dentilled cornice
- White, or other light hue, exterior



The Neo-Classical dwelling at 711 Holston Avenue is distinguished by its full-width porch and unusual Doric columns of concrete.



The dwelling at 423 Spruce Street has a full-height Ionic portico and a secondary elliptical portico on its east elevation.

Bristol Residential Styles—Colonial Revival, 1900-1955

In addition to the Neo-Classical style, the Colonial Revival style also became preferred by many Americans in the early 20th century. These designs reflected restraint, simplicity, symmetry, and order. These traits defined the Progressive movement of the early 20th century, when efficiency was emphasized in work and home settings. Colonial Revival-style dwellings typically have rectangular plans and symmetrical facades. The roof may be gabled or hipped. Windows are often six-over-six, double-hung sash. The decoration of the Colonial Revival style was expressed in sidelights, fanlights, pediments, and columns or pilasters at the façade entrance. The details are classically inspired, and entry porticos are common.

Characteristics

- Symmetry, balance, order
- Classically-derived features
- Rectangular plan
- Dormers on a gable, or hip, roof
- White, or other light trim



The house at 433 Maryland Avenue is an excellent example of the Colonial Revival style its symmetrical façade, gabled entry porch, sash windows and gable dormers.



The Colonial Revival style dwelling at 601 Georgia Avenue features an elliptical entry porch with Doric columns, sash windows, and a shed roof dormer.

Bristol Residential Styles—Dutch Colonial Revival, ca. 1910-1940

The Dutch Colonial Revival style reflects the symmetry and order of the Colonial Revival style but is distinguished by its gambrel roof. It generally has a symmetrical façade with a simple entrance stoop or single-bay porch, flanked by matching window arrangements. The style is typically applied to a two-story dwelling. There are often shed roof or gable roof dormers on the main façade. The Fairmount Neighborhood displays a number of these style dwellings.

Characteristics

- Symmetry, balance, order
- Rectangular plan
- Gambrel roof defines the style
- Light color with dark trim
- Single-bay porch or stoop



The dwelling at 519 Maryland Avenue is an excellent example of the Dutch Colonial Revival style with its signature gambrel roof, symmetrical façade, and full-width shed dormer.



The Dutch Colonial Revival example at 605 Spruce Street retains the gambrel roof and overall plan of the style while re-orienting the main entrance to the gambrel end.

Bristol Residential Styles—Bungalow, ca. 1905-1940

Bungalows originated on the West Coast, and the design became popular for small houses across the country. Typically, a Bungalow is one- or one-and-one-half-story in height. The façade features a full-width porch, often under the main roof of the dwelling. The interior is characterized by an open floor plan. Bungalows have low-pitched, gable roofs with wide eave overhangs, exposed rafters, decorative beams or braces, full- or partial-width porches, and tapered porch posts on brick piers.

Characteristics

- One- or one-and-one-half-story
- Low-pitched roof
- Exposed rafter tails
- Brackets under roof eaves
- Wide porch with columns on piers



The Bungalow dwelling at 712 Reynolds Street reflects the Craftsman style in its full-width porch, mix of brick and wood shingle siding, and multi-light windows and doors.



The Bungalow dwelling at 813 Orchard Street has an exterior of wood shingles, a full-width porch and shed roof dormer at the roofline.

Bristol Residential Styles—Tudor Revival, ca. 1915-1940

The Tudor Revival style is derived from English architecture with influences from the Arts and Crafts Movement. High-style Tudor Revival houses can include accent towers, thatch-type or wood-shingle roofs, and diamond-light, metal casement windows. More modest houses have common details such as steeply pitched multi-gable roofs, façade wall chimneys, casement windows, projecting entrance vestibules, Tudor and rounded arched entrances and half-timbering and stucco in gable fields.

Characteristics

- Asymmetrical plan
- Façade wall chimney
- Mixed exterior materials
- Darker colors with light trim.
- Arched doors and windows
- Single-bay entrance on facade



The Tudor Revival style is reflected in the dwelling at 515 Georgia Avenue with its high-pitched gable roof, arched entrance and stucco and half-timbering in the gable field.



The dwelling at 605 Haynes Street features a high-pitched roof and original arched door with a stone surround.

Bristol Residential Styles—Ranch, ca. 1945-1970

The Ranch style originated in California in the 1930s. After World War II, the Ranch-style house became the predominant design for families migrating to America's suburbs. Lot sizes were larger than in urban settings, allowing for houses oriented parallel rather than perpendicular to the street. The basic Ranch-style house is rectangular in plan. The roofs may be hipped or gabled, with a low pitch. The Ranch style often incorporates an attached garage or carport under the house roof. Back yards with patios or decks were preferred more than front porches as social space, and façade porches were minimized or eliminated. The Ranch façade typically retains a front entrance, but residents more often enter through a side entrance from the garage. Large picture windows and sliding glass doors provide views to the outdoors from within the open-plan Ranch-style house. Only a few of these designs were built in Bristol's older neighborhoods.

Characteristics

- One-story
- Low-pitched roof
- Horizontal emphasis
- Picture windows
- Large chimneys
- Minimal ornamentation



The Ranch style dwelling at 515 Poplar Street has a one-story horizontal form with sash windows and minimal detailing.



The dwelling at 947 7th Avenue features a recessed porch and large picture window on the main facade.

CHAPTER 6: RESIDENTIAL DESIGN GUIDELINES
1.0 MATERIALS - OVERVIEW

OVERVIEW

Brick, wood, and stone are the most commonly used primary building materials in the historic districts. Other common materials include stucco, terra cotta, concrete, and metal. Proper maintenance of historic primary materials is key to preservation. Avoid harsh or abrasive cleaning treatments. Covering, concealing, or removing original primary materials compromises the historic appearance of a dwelling. Damaged historic materials may be replaced with matching materials.

GUIDELINES

1. Repair primary materials in-kind, matching the original materials, form, scale, and design.

2. Replace primary materials with materials that match the original as closely as possible in form, scale, and design.

3. Do not remove or alter original primary materials.

4. Do not add non-historic materials to a dwelling. Added materials to a property should be accurately based on physical, pictorial, or historical evidence in scale, location, proportions, form, and detailing.

5. Do not cover or conceal original wood siding or shingles with synthetic materials such as vinyl and aluminum. Exterior Insulation Finishing Systems (EIFS) and masonry veneers are not appropriate for rehabilitation or new construction in the historic district.

6. The use of epoxies for wood repair and special masonry repair components are often appropriate for limited areas of deterioration.



Design guidelines emphasize preserving rather than replacing original materials. An example of original materials include the wood shingles and stucco and half-timbering exteriors in the second story and gable field at 609 Haynes Street.

RESIDENTIAL DESIGN GUIDELINES
2.0 MATERIALS - BRICK AND MASONRY

OVERVIEW

Preventing exposure to water is the key to historic brick preservation. Abrasive cleaning such as sandblasting can also damage the surface of brick. Low pressure water application is usually sufficient for cleaning brick surfaces. If mortar repair is needed, the use of soft mortar mixes is best for brick dwellings. Hard mortars like Portland cement should not be used, as they do not expand and contract with temperature changes and therefore can cause the brick to crack and break.

GUIDELINES

1. Preserve and maintain original masonry including brick, stone, stucco, terra cotta, cast concrete, and mortar. Masonry provides texture, finishes, and patterns that contribute to a dwelling's distinct appearance. Proper maintenance of masonry preserves the historic character of a dwelling. Do not cover or conceal original masonry surfaces with non-historic materials such as stucco, metal, or vinyl.

2. Avoid abrasive cleaning of brick and masonry on historic buildings. Sandblasting erodes historic brick surfaces and is not an appropriate cleaning method.

3. Clean historic masonry using the gentlest method. Masonry that is protected from water exposure generally does not require cleaning. In the case of mold or stains, correct the cause of the masonry deterioration first. Then, apply mild detergent diluted with water to remove dirt, grime, or graffiti from masonry. Use a natural bristle brush to scrub the area gently. Alternatively, a non-harmful chemical solution may be used. First test the cleaning agent in a small, inconspicuous area to ensure it will not damage or discolor the masonry. Finish cleaning with a low-pressure water rinse. Never use abrasive cleaning such as high-pressure water or sandblasting to masonry.

4. Do not paint unpainted historic masonry unless the masonry is mis-matched, poorly patched or poorly repointed. If historic masonry is at risk of water penetration, apply a water-repellent coating. The use of silicone-based sealants on masonry walls is highly discouraged, as these products do not allow the brick to "breathe" and can trap moisture within walls. There are also non-paint treatments available that are highly effective in strengthening damaged sandblasted masonry and provide a water repellant property.

5. Do not use power tools on historic masonry. To remove deteriorated mortar, use hand tools, not power tools. Hand tools allow for precision work, minimizing the chance for damage to adjacent brick and stone.

6. Preserve original mortar if possible, or repoint as necessary, using mortar mixes similar to the original. Before the 1930s, traditional mortar and brick were more porous than today's counterparts. Mortar mixes had a high ratio of lime, and brick production has also evolved, in composition and firing method. Therefore, historic brick does not pair well with hard mortars, which force water through the softer masonry, causing damage. Mechanical stresses cause expansion, contraction, settlement, and water-driven deterioration mechanisms like freeze-thaw will also be relieved in the masonry rather than the mortar if the latter is harder than the former. Modern mortars may also contain harmful soluble salts that further accelerate brick and stone deterioration. Match new mortar to the original mortar in width, depth, color, joint profile, and texture.





Abrasive cleaning of brick removes the exterior "crust" and can lead to deterioration as shown at left and spalling as shown at right.

<u>Technical Information</u>
NPS Preservation Brief #1
Assessing Cleaning and Water Repellent Treatments for Historic Masonry Buildings
Www.nps.gov.history/hps/tps/briefs/brief1.htm

NPS Preservation Brief #2
Repointing Mortar Joints in Historic Masonry Buildings
Www.nps.gov.history/hps/tps/briefs/brief2.htm

NPS Preservation Brief #6
Dangers of Abrasive Cleaning to Historic Buildings
Www.nps.gov.history/hps/tps/briefs/brief6.htm

RESIDENTIAL DESIGN GUIDELINES
3.0 MATERIALS - CONCRETE AND STUCCO

OVERVIEW

Repair and maintain original stucco and concrete surfaces as needed. Replicate the original texture of the stucco and concrete. The replacement of stucco with an Exterior Insulation Finishing System (EIFS) is not an appropriate substitute for historic dwellings since the material does not resemble stucco and is prone to water damage.

GUIDELINES

1. Repairs to concrete walls and other features should be made in-kind, using compatible materials and a stucco mix similar in strength, composition, texture, and color.

2. If stucco or concrete needs cleaning, use the gentlest means possible such as low-pressure water wash and a soft bristle brush.

3. Remove paint from stucco and concrete with appropriate chemical agents and professional contractors. A test patch should be conducted first to ensure that no etching or staining of the wall surfaces will occur.

4. Do not paint unpainted stucco or concrete features. Painting previously painted stucco and concrete walls and features may be appropriate.

5. Do not remove historic stucco surfaces from masonry walls unless more than 50 percent of the stucco has lost its bond with the masonry behind it.

6. Original rock-faced or textured concrete block should be repaired with materials to match as closely as possible in dimensions, design, and texture.

7. The replacement of stucco with a surface of Exterior Insulation Finishing System (EIFS) is not appropriate in the historic districts This material does not successfully imitate historic stucco and its longevity is unknown.



Rock-faced concrete block was used for foundations and porch columns such as at 800 Georgia Avenue (left).



Stucco was used for a wide variety of surface textures for historic dwellings, such as the gable field at 500 Maryland. Avenue (right).

Technical Information
NPS Preservation Brief #15
Preservation of Historic Concrete
Www.nps.gov.history/hps/tps/briefs/brief15.htm

Technical Information
NPS Preservation Brief #22
The Preservation and Repair of Historic Stucco
Www.nps.gov.history/hps/tps/briefs/brief22.htm

RESIDENTIAL DESIGN GUIDELINES
4.0 MATERIALS - WOOD SIDING

OVERVIEW

Original wood siding materials such as weatherboard and shingles should be preserved and maintained. If replacement is necessary, use materials that match the original as closely as possible. Alternative materials on historic dwellings may be appropriate for elevations not visible from the street. Covering original wood siding materials with vinyl, aluminum, or other synthetic sidings is not appropriate. These materials do not successfully imitate the appearance of historic wood siding. Additionally, synthetic materials do not "breath" and can trap moisture, leading to damage of the original siding beneath. Asbestos shingle siding, a common siding for dwellings in the early to mid-20th century, is not hazardous when kept painted and encapsulated. If removal of asbestos shingles is desired, hire a professional building contractor and install an appropriate alternative material to match the original shingles as closely as possible.

GUIDELINES

1. Preserve and maintain original wood siding. Original wood siding provides a texture that contributes to a dwelling's historic character and architectural style. Removal of original siding compromises its architectural integrity. Most alternative materials cannot adequately imitate the finish of original wood siding.

2. Repair original siding when necessary, and replace only if it is beyond repair. Regular maintenance of siding will ensure its longevity. Applying an opaque stain to the wood siding surface will provide protection from the elements and a finished appearance. If replacement of siding is necessary due to deterioration, match new siding to the original in size, placement, and design.

3. Synthetic or substitute materials such as vinyl and aluminum are discouraged. Synthetic sidings do not possess the appearance of traditional materials and compromise a dwelling's historic character. Replacement or concealment of traditional wood materials with vinyl, aluminum or other synthetic materials is discouraged in the historic districts. If vinyl or aluminum siding is chosen as a replacement material, it should must match the existing wood profile, be properly vented, not conceal window or door trim, or result in the removal or concealment of architectural details.

4. Clean siding with the gentlest means possible. Do not attempt to clean original siding with potentially destructive, dangerous, and/or abrasive cleaning techniques, such as propane torching and sand- or water-blasting.



Original exterior materials should be preserved and maintained such as weatherboard siding at 420 Taylor Street (above) and wood shingles at 909 Maryland Avenue (below).



RESIDENTIAL DESIGN GUIDELINES
5.0 DETAILS - ARCHITECTURAL FEATURES

OVERVIEW

Preserve and maintain historic architectural details and features of a dwelling. These elements are important stylistic components to the overall historic character. Do not remove or conceal historic architectural details. If a feature is beyond repair, in-kind replacement elements should match the original as closely as possible in material, design, color, and texture.

GUIDELINES

1. Preserve and maintain historic architectural details and features; do not cover or conceal them. A historic dwelling is visually a sum of its parts. The various architectural components together display its specific architectural style and distinctive historic character. To maintain that quality these details should be preserved. Removing or covering original architectural details will compromise the historic character of the dwelling. In turn, the overall historic appearance of the district is then diminished.

2. Cleaning architectural details may be appropriate. Architectural details and features may occasionally need cleaning to promote their longevity. Generally, the use of water with mild detergent and brushes are appropriate cleaning applications. For more complicated situations, a historic architect or contractor with experience in historic buildings may provide consultation.

3. Deteriorated or damaged historic architectural features can be returned to their original appearance with proper repair. Deteriorated wooden features can be repaired with epoxy to fill in small openings. Larger areas of decay should be cut out and re-fitted with pieces of new wood. Light corrosion on historic metal features can be gently removed with a wire brush. Heavier corrosion may require alternative methods including low pressure grit or sand blasting, flame cleaning, and chemical treatment. These treatments are more hazardous, and consultation of a professional is recommended. Adjacent materials such as brick, glass, and wood should be protected with some form of temporary covering. Immediately following rust and paint removal, metal features should be painted. Epoxies may be used to fill small gaps. Consult with a historic architect, architectural conservator, or experienced contractor to determine the appropriate treatment.

4. Do not add non-original architectural features to historic dwellings where none previously existed. Adding new architectural details that are not original to the design will stand out and compromise the dwelling's historic appearance.

5. A missing or severely damaged historic architectural detail should be replaced in-kind. Select replacement features that match the original in design, proportion, and detail. Use historic photographs, drawings, graphics, or other physical evidence as guides for selecting replacement elements. If no historic documentation is available, choose a simple design that is in keeping with the dwelling's historic architectural style and period. The replacement feature should be made of the same material as the original, but when necessary, substitute materials may be considered if they successfully match the original detail appearance. The use of substitute materials may be especially appropriate where they are not readily visible from the street such as along upper facades and cornices.



Architectural details such as this brick entrance arch at 313 Lynnwood Street (above) and milled porch columns and eave vergeboard at 808 Pennsylvania Avenue (below) should not be concealed or removed.



RESIDENTIAL DESIGN GUIDELINES
6.0 DETAILS - AWNINGS

OVERVIEW

Before the introduction of air-conditioning, homeowners used awnings to shade windows and porches. The use of awnings to create shade is still an appropriate treatment on a historic dwellings. Early awnings were made of canvas or similar materials, and in the 1930s metal awnings were introduced. Adding canvas awnings suitable in style and design can enhance the historic appearance of a dwelling and increase its energy efficiency. Preserve and maintain any mid-20th century metal awnings or canopies.

GUIDELINES

1. Select awnings of traditional design. Shed type awnings are generally appropriate for most window or porch openings. An arched opening should be fitted with an arched awning. Bubble, concave, or convex awnings are discouraged except where the windows are arched. Awnings may be retractable or fixed in place. Choose awning colors that blend with the dwelling, rather than stand out.

2. An added awning should not conceal or detract from architectural details and features. A porch or a group of windows should be fitted with one continuous awning. An individual window opening should have its own awning. Do not install an awning that extends across wall space or a column or pilaster in an attempt to cover multiple openings.

3. Use awnings of traditional materials. Canvas awnings are appropriate for late 19th- and earlier 20th-century dwellings. Metal awnings are appropriate on mid-20th-century dwellings.



This canvas awning is an appropriate example in color, material, and shed design (312 Lynwood Street).





These examples of appropriate porch awnings are of shed design and of canvas material. They fit the porch opening and do not conceal architectural details.



The dwelling at 901 7th Avenue has an appropriate canvas awning which extends across all four connected windows.

<u>Technical Information</u>
NPS Preservation Brief #44
The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
www.nps.gov.history/hps/tps/briefs/brief44.htm

RESIDENTIAL PROPERTIES
7.0 DETAILS - CHIMNEYS

OVERVIEW

Retain and maintain original chimneys. Few homeowners today choose to heat with wood-burning fireplaces, but a historic chimney should be preserved. Gas inserts installed in a fireplace can be vented via the historic chimneys. On the exterior of the dwelling, the chimney should be preserved as an architectural feature, unless it becomes a safety hazard. Brick chimneys often feature decorative corbelling that contributes to the overall historic appearance of the dwelling.

GUIDELINES

1. Do not remove or alter original chimneys. Preserve and maintain non-functioning chimneys since they contribute to a dwelling's original design and character. Do not cover chimneys with stucco or other materials unless the original surface is in poor condition. Concrete, slate, unglazed terra cotta and stone caps are appropriate.

2. Follow the guidelines for brick/masonry to promote the longevity of an original chimney. Use gentle cleaning methods as needed. When repointing is necessary, apply soft, historic mortar compounds that match the original.

3. An unstable chimney should be rebuilt, matching the original as closely as possible. An unstable chimney may be rebuilt or otherwise supported with metal straps or brackets anchored to the roof framing. Use brick or other materials that match historic materials in shape, dimensions, mortar, color, and brick patterns.



Chimneys contribute to a dwelling's architectural style such as the chimneys at 712 Reynolds Street (left) 719 Georgia Avenue (center) and 800 Florida Avenue (right).

RESIDENTIAL DESIGN GUDIELINES
8.0 DETAILS - DOORS AND ENTRANCES

OVERVIEW

Entrances to a dwelling are both functional and help convey the dwelling's architectural style. A historic entrance is often composed of several elements, including the door transoms, sidelights, pediments, and surrounds. Preserve and maintain all original entrance elements. A storm door may be added but should be a design that allows full view of the main door. Storm doors should be of baked-enamel aluminum or wood and in a color that blends with the door frame and is as unobtrusive as possible. The addition of a wood screen door with minimal framing is appropriate if the historic door is visible behind it. The installation of security doors on primary facades may be appropriate if they have minimal framework, are of full-view design and allow the visibility of the historic door behind it. Security doors with extensive frame or grill work should only be reserved for entrances on rear or side elevations not readily visible from the street.

GUIDELINES

1. Preserve and maintain original doors and entrances. Keep historic entrance components in good repair, including jambs, sills, and headers of openings. Preserve primary doors on the main façade as they are character-defining features. Enclosing or covering original door openings is highly discouraged.

2. Repairs to deteriorated or damaged historic doors should be in keeping with the historic appearance. The repair of historic doors should be with methods to retain their historic fabric and appearance as much as possible. Use epoxy to strengthen deteriorated wood.

3. If historic doors are missing or damaged beyond repair, select new doors that match the original. Replacement doors should match the historic door in materials and size. The new doors should blend with and enhance the dwelling's style. Photographs from the dwelling's historic period are helpful for researching appropriate replacement doors. Additionally, dwellings of similar age and style provide good examples for appropriate replacement door design. Match the original door's materials, pane configuration, panel arrangement, and dimensions.

4. Do not create a new door opening where none existed on a readily visible facade. A new door opening where one did not historically exist is visually obtrusive and compromises the dwelling's architectural integrity. Adding a new door opening is highly discouraged. A new opening may be appropriate on an elevation out of public view. The new entrance should be compatible in scale, size, proportion, placement, and style to historic openings.

5. Add storm or screen doors if desired. Preserve historic screen doors, or select a screen or storm door design that allows full view of the original door.



This arched door and stone surround defines the dwelling's Tudor Revival style (605 Haynes Street).



The dwelling at 800 Georgia Avenue retains its original doors, transom, and surround.



Example of an original single-light, paneled wood door at 400 Carolina Avenue.



This full-view storm door allows the viewing of the door at 908 7th Avenue.

RESIDENTIAL DESIGN GUIDELINES
9.0 DETAILS - FOUNDATIONS

OVERVIEW

Foundations may be both functional and indicative of the dwelling's period of construction and design. Most commonly, foundations are constructed of brick, stone, or rock-faced and poured concrete. Preserve and maintain these historic foundation materials. Keep historic foundations in good repair following the materials guidelines.

GUIDELINES

1. Preserve and maintain original foundations. Maintain original foundation materials, design, and detailing. The covering or concealment of original foundation materials with concrete block, plywood panels, corrugated metal, or similar materials is discouraged.

2. Follow materials guidelines for cleaning, care, and repair of foundations.

3. If replacing foundation materials is necessary, match the original as closely as possible. Use in-kind materials for replacement of original foundations and install using similar construction techniques.

4. Protect foundations from prolonged exposure to water. Long-term exposure to water causes deterioration to foundations. Help keep foundations dry by directing downspouts and splash blocks away from the foundation. Irrigation heads should be directed away from foundations or should be adjusted not to spray within a minimum of three feet from foundations. Even better, install drip irrigation lines in foundation plantings to eliminate spray and keep moisture at ground level. It is also recommended to plant woody shrubs and trees well off the dwelling's perimeter, as their foliage can hold moisture close to the dwelling.

5. Do not conceal historic pier foundation. The openings of pier foundations may be installed with lattice panels. Cut and fit lattice panels exactly into the openings. Do not span across and cover the piers. Set the lattice panels back from the fronts of the piers by at least 2 inches. Repair frame lattice panels between brick piers and replace lattice panels in keeping with traditional designs. Historically, homeowners may have added brick infill openings, which should remain in place. If brick lattice panels are used, the brick should be similar in color, texture and mortar joint profile as the original brick piers.

6. Foundations should not be painted or stuccoed but these treatments may be considered if the brick and/or mortar is mismatched or inappropriately repaired.



Many foundations in the historic districts are of rock-faced concrete block as at 420 Taylor Street.



The dwelling at 725 Maryland Avenue has appropriately placed and designed lattice panels between the masonry foundation piers.

RESIDENTIAL DESIGN GUIDELINES
10.0 DETAILS - GUTTERS AND DOWNSPOUTS

OVERVIEW

Gutters and downspouts are functional components to protect a dwelling from the effects of rain and water. These features can have aesthetic value through material or color, such as copper installations that take on a green patina over time or examples intentionally matched to the trim color of the dwelling. Original boxed gutters on a property should be preserved and maintained. Keep gutters cleaned and maintained. If new gutters are needed, choose half-round designs. If not readily available, "K" or ogee design gutters of aluminum are also appropriate.

GUIDELINES

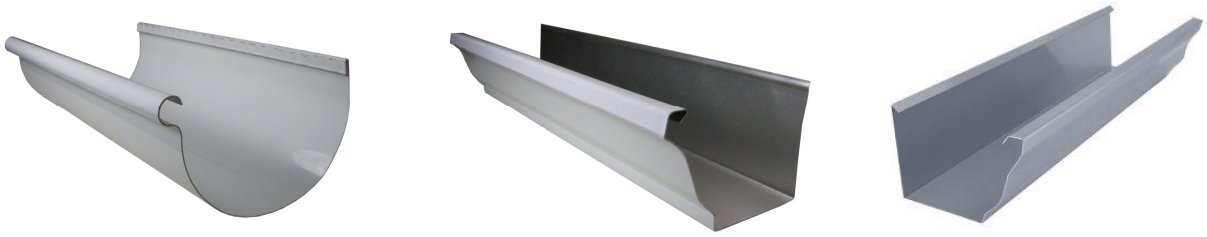
1. Maintain gutters, downspouts, and splash blocks. Directing rain water from the roof and away from the dwelling is essential to home maintenance and preservation. Retain existing boxed or built-in gutters. Repair deteriorated or damaged gutters. Remove any debris to keep gutters in good working order.

2. If original gutters are beyond repair, replace them with gutters of an appropriate type. Half-round gutters are the most appropriate design for the historic districts. Ogee gutters may be appropriate for dwellings dating from or influenced by designs from the 1940s or later.

3. Downspouts should be unobtrusive and should direct away from architectural features. Appropriately placed downspouts will protect the dwelling when directed away from foundations. Take care that the run-off does not collect at foundations of neighboring dwellings.

4. Choose gutters and downspouts in colors that blend with the dwelling's main body or trim colors.

5. The use of conductor heads, where appropriate, is encouraged.



Half round gutters (left) are preferred to "K" crimped gutters (middle) and ogee gutters (right).





Appropriate gutter and downspout design at 728 Pennsylvania Avenue (above). Downspouts should be the same color as siding and porch columns to be as minimally visible as possible (right).





The use of conductor heads to channel water from gutters to downspouts is encouraged as in the examples at 518 Kentucky Avenue (left) and 728 Maryland Avenue (right).

RESIDENTIAL DESIGN GUIDELINES
11.0 DETAILS - LIGHTING

OVERVIEW

The introduction of electrical systems occurred after construction of most 19th-century dwellings. These properties were later updated with light fixtures that are now historic by age, just as original light fixtures of early-20th century homes are historic and should be preserved and maintained. New light fixtures should be compatible with the architectural style of the dwelling and be of traditional materials and placement, such as at the main entrance and at porch ceilings. Lighting to accent sidewalks or front yards is appropriate.

GUIDELINES

1. Maintain historic light fixtures. Preserve historic light fixtures as they contribute to the overall historic character of a dwelling.

2. Repair or replace missing or severely damaged historic light fixtures with replacements that match the original. Original light fixture design may be documented through photographic or physical evidence. Otherwise, select a design that blends with the style of other historic features of dwelling. The use of modern, low-wattage bulbs is recommended.

3. Select simple designs appropriate to the character of the dwelling. If light fixtures of a modern design are desired, they should be unobtrusive and concealed with landscaping. Their light should be directed toward the dwelling.

4. Do not allow light fixtures to damage or obscure architectural features or other dwelling elements. The installation of new light fixtures should not damage masonry, siding, or other historic materials. Illumination should aid visibility without detracting from the dwelling's historic character.

5. Light fixture installed for security, such as flood lights, should be mounted on rear or sides of buildings rather than on the front. Floodlights mounted in yards to illuminate the front of the house are discouraged but acceptable. The light from yard fixtures should be concentrated on the property and not overly illuminate neighboring properties. The down-lighting of trees on a property is more appropriate than up-lighting.

6. Light fixtures for sidewalks and front yards should be of small footlights or post- mounted fixtures compatible with the primary dwelling.



Preserve and maintain original light fixtures as at 312 Lynnwood Street.



Solar foot-light fixtures are unobtrusive and appropriate for the historic districts.



The dwelling at 705 Georgia Avenue has a modern light fixture which reflects the Craftsman era and is an appropriate addition.

12.0 DETAILS - MECHANICAL SYSTEMS

OVERVIEW

Mechanical systems such as window air conditioners and exterior HVAC system components should be placed at rear elevations or non-readily visible side elevations. Mechanical systems should not be installed on primary or readily visible side elevations unless they are effectively screened by landscaping, fencing or wood panels.

GUIDELINES

1. Modern appliances such as satellite dishes and HVAC units should not be visible from the public right-of-way. Locate modern utilities out of public view, especially roof-mounted equipment. Screen HVAC units, and utility meters with landscaping, lattice panels, or fencing. Mechanical and HVAC equipment should be screened if visible from the public right-of-way.

2. The installation of mechanical systems on primary facades or readily visible side façades is not appropriate unless the systems are effectively screened through landscaping, fencing, or lattice panels.

3. The addition of air conditioning units in window openings should only be in windows on rear or non-readily visible side elevations. The installation of window units should not result in the loss of the original window and be reversible if the unit is removed at a later date.

4. Roof-mounted equipment should not be placed on front- or corner side yard-facing roof planes and should be set back from the edges of roofs and screened, so that it is not visible to pedestrians and does not detract from the historic character of the dwelling.



Appropriate screening and placement of an HVAC unit at 728 Maryland Avenue.

RESIDENTIAL DESIGN GUIDELINES
13.0 DETAILS - PAINT AND COLORS

OVERVIEW

Property owners are encouraged to conduct paint analysis on their dwelling and match those colors or follow color palettes appropriate to the dwelling's period and style. Masonry surfaces which have not been previously painted should not be painted unless the brick and/or mortar is mismatched. Spray- on siding coatings should be avoided since the permeability of these products and their longevity has yet to be demonstrated.

GUIDELINES

1. Maintain a dwelling's original historic painted or unpainted appearance. Historically painted building surfaces or features should be maintained in paint. Do not paint unpainted masonry resurfaces. If paint has been applied in the past to masonry buildings, then the continued maintenance of paint is appropriate. Windows should not be painted shut but left operable.

2. Remove paint using non-abrasive methods, protecting historic materials during the process. The removal of paint should be undertaken only with non-abrasive methods such as chemical cleaning, hand-scraping, or hand-sanding. The use of abrasive or high-pressure methods is not appropriate. Low-heat stripping with a heat gun or heat plate, with a temperature of less than 450 degrees, may be used for paint removal. This method softens paint layers by applying heat which then allows scraping.

3. Remove as little paint as possible. Remove damaged or deteriorated paint only to the next sound layer. If paint is blistered to the bare surface level, remove all paint completely.

4. Owners are encouraged to use paint colors in keeping with their dwelling's style and age.

5. Painting of previously unpainted masonry surfaces is not appropriate but may be considered if the masonry and/or mortar has become mismatched or discolored.

6. The use of spray-on siding coatings is discouraged in the historic districts. These products have not been demonstrated to have sufficient permeability to allow a building to "breathe" and their life expectancy is unknown.

7. Use appropriate paint. Use oil-based or latex paint, which will adhere to a previously painted surface. Elastomeric paint should not be used because it lacks permeability and can trap moisture.

8. Traditionally, most historic dwellings had no more than four colors—wall, trim, and various accents—and this approach to exterior paint colors is encouraged. It is best to connect a dwelling historically with its period of construction through appropriate paint color choices. Traditionally, paint color schemes include no more than four hues. Typically the same color is used on all trim including horizontal and vertical trim boards, porch columns, and window framing; a contrasting color for walls; and a darker color for doors, shutters, and window sashes.

9. Follow traditional paint color palettes. These general color schemes are recommended:

Frame Vernacular or Folk Victorian: Contrasting wall and trim colors.

Queen Anne: Deep rich colors such as green, rust, red, or brown for walls and trim. Shingles may be differently colored than walls.

Colonial Revival: Softer colors for walls with white or ivory trim.

Tudor Revival and Bungalow/Craftsman: Earth tones, sometimes different colors for different floors, for walls and complementary trim.

Ranch: Varied colors but often differing shades for wood siding especially to contrast with brick or stone veneer materials.

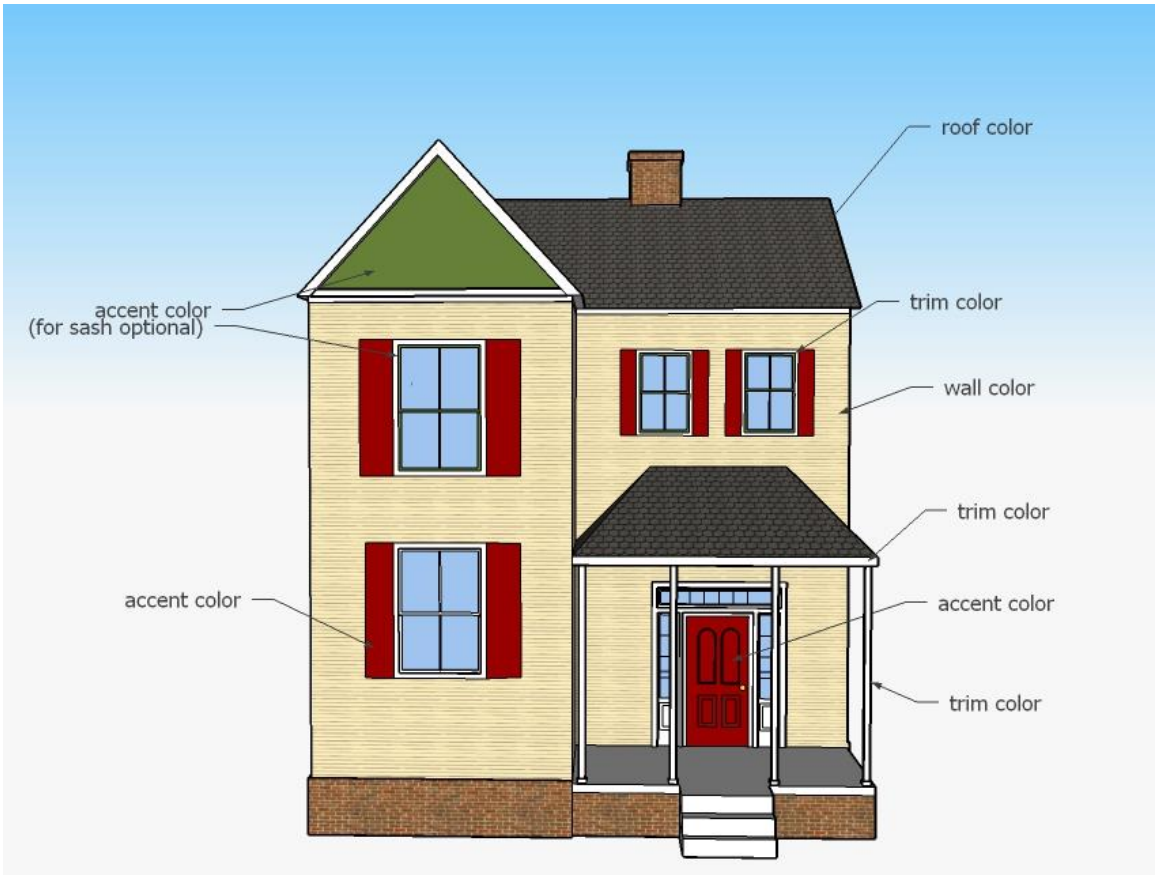


Illustration of appropriate locations and variations for paint colors on a two-story historic dwelling.



Paint colors provide contrast between wood siding, trim and window sashes on the dwelling at 423 Pennsylvania Avenue.





Paint colors are appropriately used to highlight the windows and trim on the dwellings at 912 Holston Avenue (left) and 504 Spruce Street (right).

Technical Information
NPS Preservation Brief #10
Exterior Paint Problems on Historic Woodwork
Www.nps.gov.history/hps/tps/briefs/brief10.htm

RESIDENTIAL DESIGN GUIDELINES
14.0 DETAILS - PORCHES

OVEVIEW

Porches and their components (columns, valances, spindles, stairs, railings and other wood trim) help express the historic character and architectural style of a dwelling. Preserve and maintain original porch materials. The enclosure of porches on the primary façades of dwellings with wood or glass panels is not appropriate. The screening of porches on the fronts of dwellings is appropriate if the framing is kept to a minimum. If repair of porch elements is required, use materials to closely match those which exist. If porch elements such as columns, balusters, or floor boards are deteriorated and need replacement, alternative materials may be considered.

If an original porch is missing, a new porch may be constructed based upon photographic or physical evidence, or based upon the design of similar style and age dwellings. In some cases Victorian-era dwellings had their original porches removed and replaced with Craftsman/Bungalow style porches in the 1920s and 1930s. These porches reflect the historical evolution of the property and may be significant in their own right.

GUIDELINES

1. Retain, maintain, and repair wood and masonry porches. Follow the guidelines for wood and masonry, under the Materials section, to maintain and preserve porches and their elements.

2. Replace when necessary. Guidelines emphasize repair as possible, or replacement when necessary. Retain as much original fabric as possible, replacing only those portions beyond repair. For example, replace only the damaged spindles and retain the portion of a valance that can be repaired. If an entire porch element is beyond repair, replace it with a design that matches the historic design.

3. Do not enclose a porch on a primary façade for living space. Enclosing an open porch on the primary façade with glass, wood siding, brick or other materials is not approvable. If enclosing a porch is desired, use screen panels with minimal structural elements. Fit the screen sections between the porch's columns, posts, or other original divisions. The original openings should remain visible. Porches on rear or non-readily visible side facades may be enclosed with glass or wood panels as long as there is no removal of extensive historic fabric and the enclosure is reversible.

4. Alternative materials may be appropriate for repair or replacement. Wood and plastic composite products may be appropriate substitutes for historic wood porch floors under some circumstances. If an alternative material is used, choose a product that resembles wood and matches typical dimensions of wood floor boards. The porch floor should be painted to blend with the house colors.

5. Porches which have wood stairs and floors should have wood stairs repaired or replaced as needed, not brick or concrete. On rear or non-readily visible side elevations wood stairs are also recommended but brick or cast concrete steps may be added at these locations.

6. Porches that are missing their original columns and balusters should be rebuilt based upon photographic or physical evidence. If no evidence exists, porches should be rebuilt in keeping with porches of similar house styles and age. Wood columns are recommended but the installation of columns of alternative materials may be appropriate if they match historic designs in dimensions and overall appearance.

7. Balusters (also called spindles) should be carefully sized for any replacement porch. Milled spindles measuring 3 feet high and 2 inches in diameter are best for Queen Anne, and Folk Victorian dwellings. Balusters or spindles which are smaller than 2 inches in diameter are not appropriate for exterior porches. Square balusters which are 3 feet high and 2 to 3 inches in width and depth are best for Bungalow style dwellings.

8. Retain historic porch steps and railings whenever possible. Replace individual sections of porch stairs and railings if possible, rather than a complete replacement. Use materials that match the porch's materials.

9. Do not install pre-cast concrete steps on front porches. If replacement of original steps is necessary, do not replace them with pre-cast concrete steps on entrances that are readily visible from the street.

10. Keep replacement railings simple and in kind with original. Match replacement railings in style and appearance to the original railing. Simple painted wood railings with balusters between the top and bottom rail are appropriate.

11. Ceiling fans are appropriate for porches.





Some of the oldest porches display milled columns such as the dwelling at 420 Taylor Street (left). Bungalow houses often have tapered porch posts as at 719 Georgia Avenue (right).





The historic districts retain many of their original porch columns and designs. These include milled columns at 808 Pennsylvania Avenue (above left) concrete columns at 711 Holston Avenue (above right) and Tuscan columns at 811 Pennsylvania Avenue (below left) and 500 Maryland Avenue (below right).







Appropriate screen panels on side porches include dwelling at 1118 7th Avenue (above) and 812 Georgia Avenue (below).





The porch is often the primary location for decorative features such as the porch piers and gable cross-bracing at 602 Kentucky Avenue.



Example of an appropriate rebuilt wood porch stair at 916 7th Avenue.

Technical Information
NPS Preservation Brief #45
Preserving Historic Wooden Porches
www.nps.gov.history/hps/tps/briefs/brief45.htm

RESIDENTIAL DESIGN GUIDELINES
15.0 DETAILS - ROOFS

OVERVIEW

Original roof forms such as gable or hipped should be preserved and maintained. If additions to roofs are desired such as new dormers or skylights, these should be added at rear or side rooflines that are not readily visible from the street. Historic roof materials such as metal standing seam, slate and clay tile should be repaired and preserved. If repair is no longer practical, replacement with appropriate metal, asphalt or fiberglass roof materials is appropriate. When replacing metal roofing the pattern should match that of the existing roof.

GUIDELINES

1. Retain historic roof shapes and features. Preserve roofs in their original size, shape, and pitch. Retain original materials and decorative feature such as cresting and finials. Retain and preserve roof features such as parapets, cornices, and chimney flues.

2. Do not alter a roof with the introduction of a new element that compromises the building's historic character. Skylights, solar panels, balconies, and satellite dishes are modern amenities that should be placed out of public view and should not obscure original features. Rear roof lines are typically the most appropriate location for installing these features.

3. Preservation of a historic building depends on roof maintenance. Inspect for and repair leaking roofs, gutters, and downspouts. Proper ventilation prevents condensation, which promotes decay. Anchor roofing materials solidly to prevent wind and water damage.

4. If an entire roof is beyond repair, wholesale replacement may be necessary. If the original roof is not salvageable, replacing the entire roof with new roofing materials may be appropriate. The new materials should be compatible with the historic character of the dwelling and the district and should match original materials as closely as possible. New metal roofs should match the original in crimping design and seam spacing. Metal roofs are available in a wide spectrum of colors; choose a roof color that fits with the existing two- or-three-hue paint color palette of the dwelling.

5. Roofs should not have new dormers introduced on front façades but may have dormers added on rear façades or secondary façades which are not readily visible and in keeping with the character and scale of the dwelling.

6. The use of reflective roof shingles may be considered if the shingles are not shiny and are in shades of brown and other medium-dark colors. Light gray and white roofs are not appropriate for the districts.



Preserve and maintain original standing seam metal roofs and decorative features, as at 308 Carolina Avenue.



Original pressed metal shingle roofs are also on a number of dwellings in the historic districts (312 Carolina Avenue).



Roof materials such as clay tile should also be preserved and maintained as at 801 Georgia. Avenue.



New metal roofs should match historic profiles of crimping and spacing in patterns consistent with historic metal roofs.



Metal roofs such as this design or those with exaggerated seams are not appropriate for the districts.

<u>Technical Information</u>
NPS Preservation Brief #04
Roofing for Historic Buildings
Www.nps.gov.history/hps/tps/briefs/brief04.ht

RESIDENTIAL DESIGN GUIDELINES
16.0 DETAILS -WINDOWS

OVERVIEW

Historic wood or metal windows should be preserved, maintained, or repaired. Do not cover or enclose original windows openings. If original windows are beyond repair, install replacements which closely match the original. New windows of wood are preferred but alternative materials such as aluminum-clad or composite may also be acceptable. Match the original windows in number and configuration of panes, or lights. Original window openings should not be enclosed for the addition of smaller windows. New window openings should not be added on the fronts of dwellings but may be added at the rear or side elevations if not readily visible.

Window shutters have been traditional features on 19th and early 20th century houses in the districts in both louvered and paneled wood designs and their continued use is encouraged. Historic wood shutters should be preserved and maintained. New shutters may be added if they are of wood, of traditional design and with dimensions which match the window opening. The installation of storm windows can help in lowering energy costs and are appropriate as long as they are full-view design or match the window's meeting rail location.

GUIDELINES

1. Preserve and maintain original windows, particularly on primary elevations. Window openings, windows, window details, and the size and shape of these elements help establish rhythm, scale, and proportion of buildings and reflect architectural style and character. These are important character-defining features of a dwelling and windows on primary elevations should be preserved, repaired as needed and retained.

2. Keep wood windows in good repair. As needed, replace missing panes or deteriorated sashes, rather than entire windows. Make repairs as necessary, using epoxy to strengthen wood where it has deteriorated. Replace as little of the original window materials as necessary. Retaining as much historic window elements as possible will help maintain the dwelling's historic character and appearance.

3. Preserve, maintain, and repair original metal windows. During the early– to mid-20th century, metal windows such as steel, aluminum, and bronze were widely in use. Preserving these materials as well as their original designs and details helps convey a sense of time and architectural style. Make repairs with materials that match the original as closely as possible.

4. New window openings should not be added to primary façades or to readily visible side elevations.

5. Replace original windows if they are beyond repair, and install replacements that match the size, materials, and number and arrangement of lights of the original windows. Ideally, original wood windows would be replaced with wood windows. Fiberglass composite windows and aluminum-clad windows may also be appropriate alternatives. Vinyl and vinyl-clad windows do not accurately replicate historic windows and are discouraged. Replace historic metal windows with like materials. Replacement windows should match the appearance of historic wood or metal windows through appropriate dimensions, depth of frame, and the appearance of true divided lights. Simulated divided lights for windows are preferred or windows with lights that are bonded to the glass with spacers and appropriate grid profiles. If original hardware from the removed windows is sound and operational, it should be salvaged and re-used with the replacement windows.

6. Replacement windows should not have snap-on, flush, or simulated divided muntins. Muntins sandwiched between layers of glass, snap-on muntins, and surface-applied muntins are not appropriate and do not resemble traditional wood sash windows.

7. Clear glass should be used in windows on the primary and readily visible side elevations. Do not use reflective, tinted, patterned, or sandblasted glass in windows. The addition of these glass materials may be used on rear elevations or those not readily visible.

8. If an interior dropped ceiling is lower than the top of the window, the ceiling should be stepped back from the window to not obscure the top of the window from outside view.

9. Repair historic wood shutters with in-kind materials.

10. Replace historic wood shutters with in-kind materials or similar design.

11. If desired, add wood shutters based on traditional designs and that fit the window opening.

12. Add screen panels with wood or metal frames that are full-view design and allow the visibility of the historic window behind it.

13. Add storm windows of wood or metal frames which are full-view design or match the meeting rail of the window behind it. Storm windows should be of anodized or baked-enamel surfaces and not unfinished metal.

14. Add security bars on windows on rear or non-readily visible side elevations.

15. Shutters that are original to the dwelling should be preserved and maintained.

16. New shutters should be of louvered or paneled wood construction. All shutters shall be appropriately sized to fit the window opening so that if working and closed, they would cover the window opening.



The oldest windows in the districts are typically one-over-one arched or rectangular wood sash (401 Maryland Avenue).



Colonial Revival style homes were built with multi-light sash windows such as this six-over-six wood sash design. This window also retains its original louvered wood shutters (500 Georgia Avenue).



Many Bungalow style dwellings were built with vertical lights in the upper sash as at 522 Spruce Street.



This bank of casement windows creates a visual rhythm on the dwelling at 915 7th Avenue.



Dormer windows are also significant to a building's historic character and should be preserved (433 Maryland Avenue).



Full-view storm windows are appropriate additions for windows and assist in energy conservation (801 Holston Avenue).

Why Preserve Original Windows—
The Economic, Historic, and Environmental Arguments

- Windows are a significant part of the original fabric of historic structures. They provide important architectural qualities that define and characterize an architectural style and time period, as well as the scale of a building and/or historic district. The loss of windows alters the defining qualities of the historic fabric, structure, and/or historic district.

- Rebuilding historic wood windows and adding storm windows makes them as efficient as new windows and more than offsets the cost of installation. Several comprehensive window studies have found that a wood window with weatherstripping and an added storm window is as energy efficient as most new thermo-pane windows and last longer.

- The old-growth lumber used in historic window frames can last if well maintained, unlike new-growth wood, vinyl, or aluminum.

- In most cases, windows account for less than one-fourth of a home's energy loss. Insulating the attic, walls and basement is a more economical approach to reducing energy costs than replacing historic windows.

- Any energy savings from replacing wood windows with aluminum or vinyl seldom justifies the costs of installation. For most buildings, it would take decades to recover the initial cost of installation, and with a life expectancy of 10 to 15 years or less, installing new vinyl or aluminum windows does not make good economic sense.

Technical Information
NPS Preservation Brief #09
The Repair of Historic Wooden Windows
Www.nps.gov.history/hps/tps/briefs/brief09.htm

Technical Information
NPS Preservation Brief #13
The Repair and Thermal Upgrading of
Historic Steel Windows
www.nps.gov.history/hps/tps/briefs/brief09.htm

RESIDENTIAL DESIGN GUIDELINES
17.0 SETTING - DRIVEWAYS

OVERVIEW

The location of driveways and their spacing, placement, dimensions, and materials are an important part of the historic district's streetscapes. Parking areas should only be on side and rear elevations of a dwelling and not in front yards. Traditional paving materials such as gravel, brick, and concrete are encouraged over black asphalt and similar modern materials. The use of permeable paving materials for driveways and parking areas is encouraged to allow water absorption into the ground and reduce flooding.

GUIDELINES

1. Preserve original driveway materials such as crushed gravel, or concrete. Original designs such as concrete "ribbon" driveways contribute to the character of a property and should be preserved.

2. Driveway and curb cut widths should be limited in width to preserve the setting of the districts.

3. Driveways and parking areas in side and rear yards should be of gravel (white or pea gravel), brick, grass, concrete, textured concrete, or concrete ribbons (narrow strips). Non-historic materials such as asphalt are discouraged but acceptable.

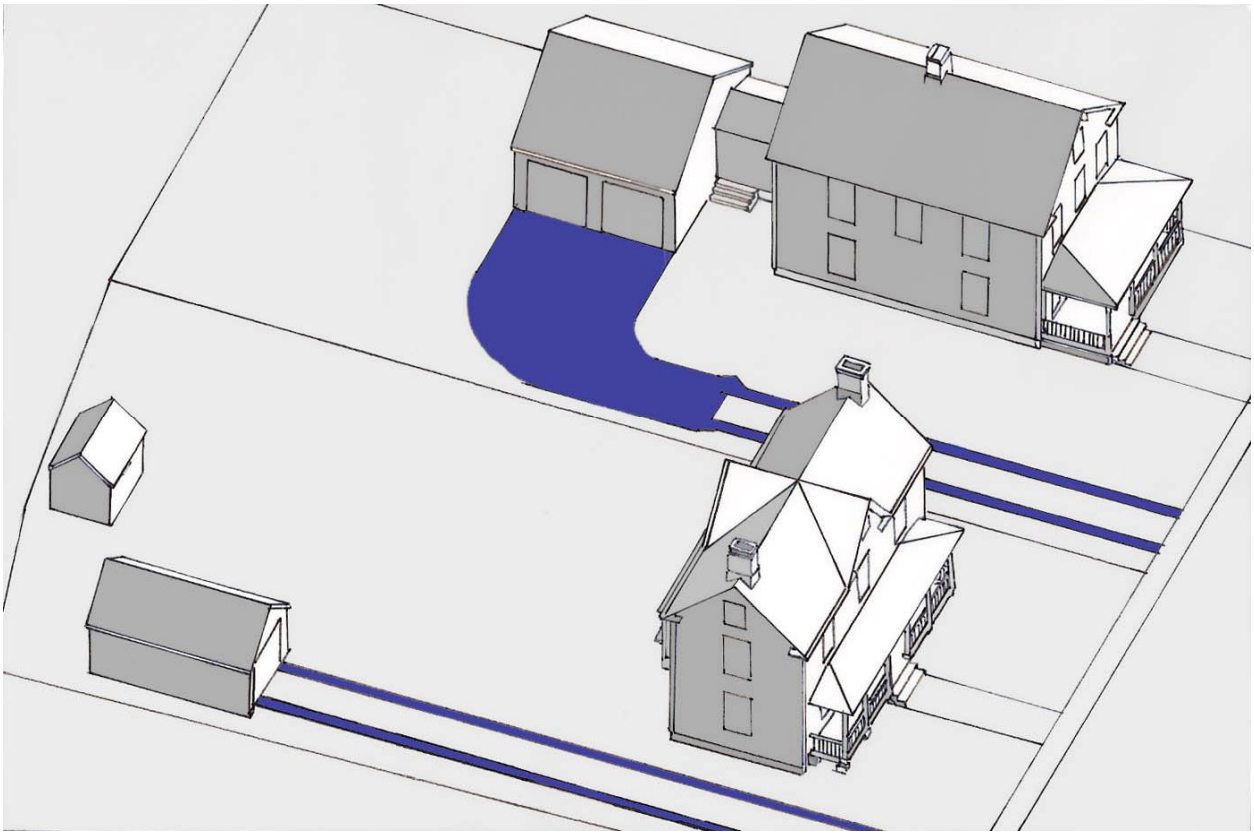
4. Screen and minimize the visual impact of parking areas in rear or side yards with hedges, shrubs, or fences.

5. At commercially-used houses, churches, and apartment buildings, driveways and parking areas should be located in rear yards, but when necessary in a side yard. Parking areas should be located no closer than the front wall of the dwelling.

6. Parking areas on vacant lots between buildings should align edge screening with front façades of adjacent buildings. On corner lots, they should have edge screening on both the primary and secondary street.

7. Sidewalks and driveways should be oriented perpendicular to the street. If historical documentation provides evidence of curvilinear designs or other shapes and designs on that site or other similar house styles, such shapes may be appropriate.

8. Locate new driveways and sidewalks so that the topography of the dwelling site and significant landscape features, such as mature trees, are retained. Protect mature trees and other significant landscape features from direct construction damage or from delayed damage such as destruction of root area or soil compaction by construction equipment.



Driveways should be located at traditional side yard location and connect with garages recessed or attached at the rear of the dwelling.





Historic concrete "ribbon" driveways are often original features of a dwelling and should be preserved and maintained (609 Taylor Street, left, and 918 7th Avenue, right).

RESIDENTIAL DESIGN GUIDELINES
18.0 SETTING - FENCES, GATES, AND WALLS

OVERVIEW

Historic fence materials such as cast and wrought iron, brick, and woven wire should be preserved and maintained. The installation of new fences in keeping with traditional locations, designs and materials is appropriate for the historic districts. The districts also display a number of original concrete and stone retaining walls which are important site features. Vinyl and chain link fencing materials are inappropriate for the districts in front and readily visible side yards.

GUIDELINES

1. Preserve historic fences and retaining walls. Retain and maintain original cast and wrought iron fences and retaining walls. Do not cover, remove, or obscure them. Keep metal fences clean using the gentlest means possible to remove paint buildup and corrosion with hand-scraping and wire brushing. If these methods are ineffective, apply low-pressure, dry-grit blasting (less than 100 pounds per square inch) making sure not to damage the surface.

2. Repair or replace fence or wall materials with in-kind materials.

3. Installation of new wood picket fences in front yards or privacy wood fences in side or rear yards is appropriate if they are in traditional and permitted dimensions and designs. Fences should have pickets no wider than 4 inches and should be set apart a maximum of 3 inches. Wire fences should not be more than 4 feet tall. Privacy fences constructed of wood board should be located in rear yards and generally be no taller than 8 (eight) feet in height in accordance with the city's zoning and landscape standards. Privacy fences should be recessed back from the primary façade of the dwelling.

4. Cast iron fences may be added to buildings constructed in the mid- to late-19th and early 20th centuries. Cast iron fences are not appropriate for dwellings built after the mid-20th century.

5. Chain link, concrete block, or synthetic materials are not appropriate for the historic districts in front yards or readily visible side yards. Split or horizontal rails, railroad ties, or timbers are also inappropriate for front yards or elsewhere if readily visible.

6. Fence posts, rails, and other framing members should be on the inside of the fence facing the dwelling or adjacent property rather than the street and sidewalk.

7. Fence gates should be designed to be compatible with the overall fence design and consistent with the age and style of the dwelling.

8. New retaining walls should be of traditional historic materials and be of similar heights to existing retaining walls along the street.




The historic districts contain a number of notable examples of original cast iron fences as at 401 Maryland Avenue (left) and new iron fences that mimic historic designs such as at 700 Holston Avenue (right).




Both districts have stone retaining walls along several blocks. These should be preserved and maintained along with any associated stone steps as at 700 Holston Avenue (left) and 728 Georgia Avenue (right).




Examples of appropriate picket fence designs and height in front yards, (725 Pennsylvania, left and 712 Kentucky Avenue, right).





Privacy fences should be set back from the street and be of appropriate height and materials as at 439 Carolina Avenue, left, and 721 Georgia Avenue, right.



Example of a privacy fence at 901 Georgia Avenue which is recessed from the primary façade and is of appropriate height, placement and materials with a matching gate.

RESIDENTIAL DESIGN GUIDELINES
19.0 SETTING - GARAGES AND OUTBUILDINGS

OVERVIEW

Outbuildings such as garages, sheds, carriage houses and servant's quarters are part of the historical and architectural significance of the historic districts and reflect the cultural changes over time. Historic outbuildings should be preserved and maintained. They should be repaired with materials and details to match the original.

GUIDELINES

1. Preserve and maintain historic outbuildings such as garages, carriage house and sheds, as they contribute to the history of a property.

2. Original outbuildings should be repaired with materials to match the original. If original garage doors on contributing buildings are missing or damaged, sectional overhead roll-up doors and side-hinged doors of wood in historic designs are appropriate. For non-contributing outbuildings these designs are also recommended and doors of metal, composite, and other alternative materials may be appropriate.

3. Replace damaged or deteriorated sections of historic garages and accessory structures, only if deteriorated beyond repair and with in-kind materials to match the original. Where possible, replace only the damaged or deteriorated portions rather than the entire feature.

4. Outbuildings were often built without gutters and those of frame construction may have deterioration of the sills and lower siding materials. If this is the case consider only repairing these damaged areas rather than replacing the entire structure.



Preserve and maintain original garages. These outbuildings are part of the history of the districts and can be used for storage if they no longer function to house vehicles (501 Ash Street).





Preserve and maintain original garages and their garage doors as at 433 Maryland Avenue (above) and 700 Holston Avenue (right).





If replacement garage doors are needed on garages, sectional roll-up doors (left) and side-hinged doors (right) in traditional designs are appropriate.

RESIDENTIAL DESIGN GUIDELINES
20.0 SETTING - WALKWAYS

OVERVIEW

Walkways which lead from the public sidewalks to dwellings display a variety of materials. Some dwellings retain their brick and stone walkways laid in the 19th and early 20th centuries while others have concrete walkways original to the dwelling. Property owners should repair and retain historic walkway materials as long as possible. If replacement is needed, materials should be match the original as closely as possible or owners may substitute traditional materials such as stone, brick and concrete. New walkways with these materials are appropriate. Permeable paving materials may also be appropriate. The use of asphalt for walkways is not appropriate and the use of this material is discouraged.

GUIDELINES

1. Repair historic walkway materials with in-kind materials.

2. Replace historic walkways if determined to be non-repairable and with in-kind or compatible materials.

3. Retain existing historic walkway materials such as brick, stone and concrete.

4. Replace damaged areas with in-kind materials as closely as possible.

5. New paving materials should be in traditional materials such as brick, stone, and concrete.

6. Avoid paving materials such as asphalt, bright white or colored concrete, and other non-traditional materials and colors.

7. Permeable paving surfaces for walkways may be appropriate if they have the appearance of traditional materials





Many walkways throughout the Fairmount and Holston Avenue Historic Districts are original and include the use of concrete (left, 800 Georgia Avenue) and brick (right, 518 Kentucky Avenue).



Some walkways are also complimentary designs to the house such as the curved walkway leading to 1118 7th Avenue.

CHAPTER 7: NEW RESIDENTIAL CONSTRUCTION
1.0 PRIMARY DWELLINGS

OVERVIEW

New construction of primary dwellings should maintain the existing pattern of the historic districts in setback, distance between homes, scale, materials, window size and placement, and colors. and site features. New design should blend with, not attempt to replicate, historic dwellings. The general approach to new construction is for it to be compatible with adjacent dwellings. Compatible means reinforcing typical features that dwellings display along the block. Architects and property owners are encouraged to design houses compatible with the context of the lot and the historic dwellings along the block. Replications or reproductions of historic designs are also appropriate and acceptable for the historic districts.

The Holston Avenue Neighborhood Historic District is zoned R-2 which limits new construction to two-stories in height and requires a minimum setback of 30 (thirty) feet from the street. The Fairmount Neighborhood Historic District is zoned R-3 which allows dwellings up to three-stories in height and requires a minimum setback of 25 (twenty-five) feet from the street. Most houses in the two historic districts are one– to two-stories in height and the maximum height of two-stories is recommended. New construction must also follow side and rear setback requirements outlined in the Zoning Ordinance.

GUIDELINES

1. New primary dwellings should reinforce the historic patterns along the block. Follow typical setbacks, materials, height, width, roof shapes, scale, and proportions.

2. New dwellings should be oriented towards the major street and follow the front yard setback requirements.

3. New dwellings should be compatible with adjacent dwellings in terms of height. New dwellings should not exceed the height of other buildings within the adjacent streetscape.

4. Maintain the existing scale of dwellings along the block and street. New dwellings should be compatible with adjacent dwellings in terms of scale and proportions.

5. Maintain existing patterns of roof forms. The roof form of new dwellings should be compatible with those of adjacent dwellings. The most common roof forms are gable and hipped.

6. New construction should follow the traditional designs of setting such as location of retaining walls, driveway placement and outbuilding placement. Parking spaces should be located at the side or rear of the dwelling and not in front of the house or in front yards.

7. Match the materials of adjacent historic dwellings. New dwellings should use traditional materials on their primary elevations:

   Foundations: Within the historic districts brick, stone, stucco, or concrete are appropriate for foundations, piers, chimneys, and lower column piers on Bungalow design dwellings. Siding materials should be of wood or simulate the appearance of wood. Vinyl siding is discouraged but if installed the siding should have appropriate trim and fascia details to simulate wood. Vinyl siding should not protrude beyond the face of door and window frames and frieze boards. Appropriate wood siding materials includes beveled or lap siding, board and batten, and reverse board and batten or board and board with 1" by 12" boards. Materials such as faux-stone and Exterior Insulation Finishing Systems (EIFS) are not appropriate for the historic districts and should not be used.

   Windows and Doors: For windows and doors, use wood materials or materials that simulate the appearance of wood. Hung windows (double, single, etc.) with a 2:1 height to width ratio minimum are appropriate designs.

   Porches: Porches are traditional focal points of historic facades and new primary dwellings should have front porches. Porches should be two-thirds minimum of the total width of the front façade. Minimum depth of the front porch should be 7'0." Any side/back porches may have a minimum depth of 4'0."

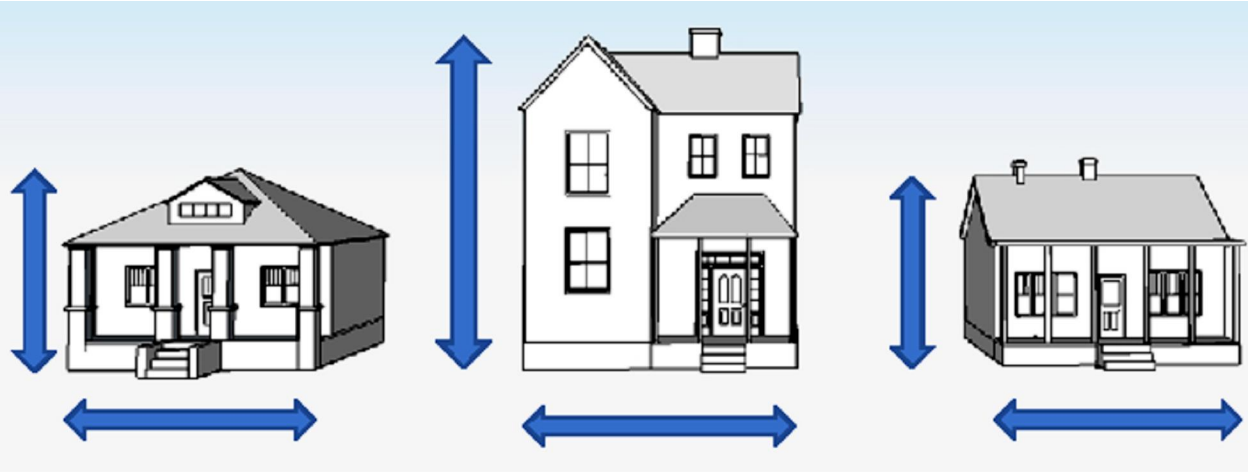
   Porch Columns: Porch columns should be wood or materials that simulate the appearance of wood. Column types may include turned or rounded, rectangular, or square and may have chamfered (beveled) corners and be fluted. Vinyl columns for primary facades should not be used since they do not match historic materials. These types of columns may be added at rear elevations which are not readily visible from the street.

   Chimneys: Use traditional masonry (brick, stucco, etc.) for chimneys or the same material as the dwelling exterior. Chimneys that are not masonry should be finished with the same material as the house exterior, up to, but not beyond the point of roof penetration. Above that point, a properly installed galvanized stove pipe type chimney may be used.

   Roofs: Appropriate materials for roofs of new dwelling include metal (low-profile strong back, corrugated, V-crimp), slate, or asphalt composition shingles. Roof pitch should be a minimum of 8:12. Appropriate roof types include gable or hipped with dormers at the front façade if desired.

8. Maintain existing patterns of building setback. New dwellings should align with the setback of adjacent buildings. New dwellings must conform to setback and lot size requirements as stipulated in Bristol's Zoning Ordinance.

9. New dwellings should maintain foundation heights similar to historic dwellings along the block and street.



New construction should be compatible with dwellings along the block in height and width.



New construction should maintain foundation heights and roof forms such as gable or hipped.



New construction should respect the spacing and setbacks between adjacent dwellings to be consistent along the block.



This appropriate new construction follows traditional setback, massing, scale, height, materials, and design.



This new construction reflects traditional historic building forms in their gable and hipped roofs, window design and porches.





Appropriate new construction may be based on traditional designs such as Craftsman (left) and Bungalow (right). These new houses successfully imitate the scale, design and materials of properties in their historic districts.





New construction can also be more contemporary in design but compatible through maintaining scale, materials, proportions and window and door openings.





Inappropriate new construction includes designs which lack front porches undersized doors and windows (left) and those which are out of scale and proportion with adjacent historic dwellings (right).

NEW RESIDENTIAL CONSTRUCTION
2.0 ADDITIONS

OVERVIEW

Additions to dwellings are appropriate as long as they minimally affect historic materials, are not readily visible, are secondary in size and scale to the footprint of the original dwelling, and maintain the dominance of the original structure. The new addition should be distinguishable from the character of the original dwelling while blending with the overall design. An addition should be designed and constructed in a manner that would allow its potential removal in the future with minimal effect to the original dwelling. For dwellings built after 1970 which lack architectural significance, there may be additional flexibility in the design and size of rear additions.

GUIDELINES

1. An addition should be secondary to the historic dwelling in size and scale. Locate new additions on rear or side elevations not visible from the street.

2. The addition should blend with the historic dwelling and still be clearly differentiated from it. Do not attempt to duplicate form, material, style, wall plane, or roofline, but fit the addition to appear as a discernible wing from the historic building.

3. Character-defining features of dwellings should not be radically changed, obscured, damaged, or destroyed by an addition. The existing historic dwelling fabric should not be damaged by the construction of a new addition.

4. The connection between an addition and the historic dwelling should be visibly discernible. A recommended approach is to recess the addition from the wall of the original dwelling by at least two feet.

5. Additions should respect the scale and massing of neighboring historic buildings. Large additions may be required to be divided into smaller components similar in scale to the original building and neighboring historic buildings.

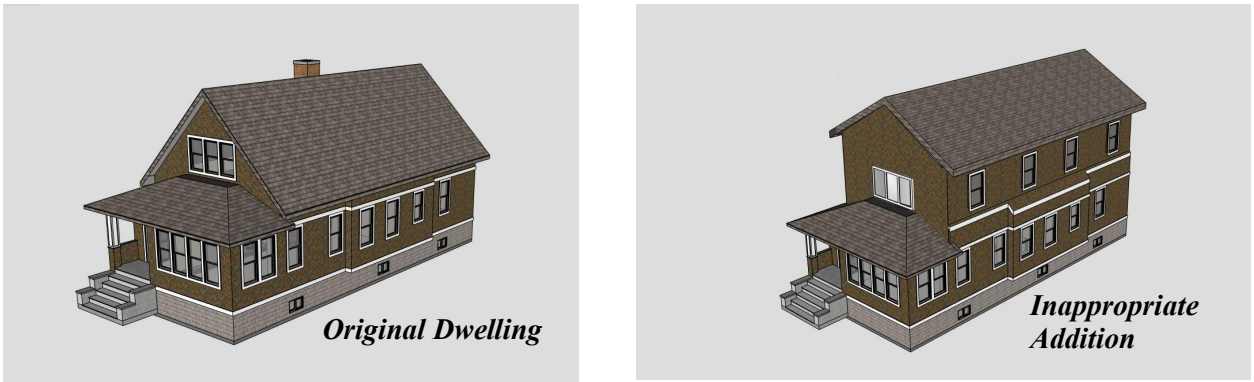
6. Additions should be designed to respect the established front and side yard setbacks present in the districts.



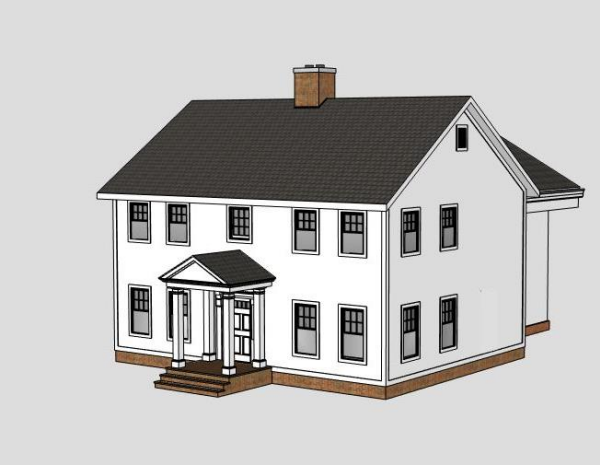
***YES**—This rear addition is appropriately scaled to the one-story dwelling and attached via a hyphen.*

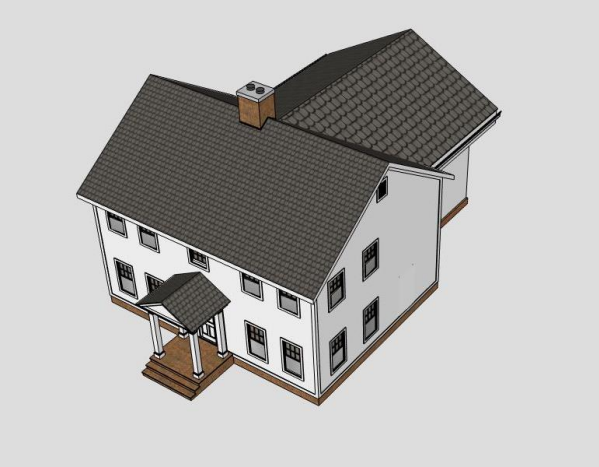


***NO**—This rear addition is oversized and out of scale with the original dwelling.*



***NO**—Do not add a second story to a one– or one-and –one-half story dwelling. Rear additions are more appropriate.*





YES—*These examples show appropriate rear additions for a two-story dwelling. Above is an addition which is sited and scaled to respect the character of the historic dwelling. Below is a larger addition which is connected through a one-story wing but maintains most of the footprint of the historic dwelling.*





<u>Technical Information</u>
NPS Preservation Brief #14
New Exterior Additions to Historic Buildings:
Preservation Concerns
Www.nps.gov.history/hps/tps/briefs/brief14.htm

NEW RESIDENTIAL CONSTRUCTION
3.0 DECKS

OVERVIEW

The addition of rear decks were not widely built until the mid-20th century when they became popular. Decks are typically not historic elements and as modern features they should be designed and placed to minimize their impact on a historic dwelling's appearance. As in the case of adding rooms, wood decks should only be built at the rear of dwellings or on non-readily visible side elevations. Decks should be screened from the street by fencing or landscaping. Installation of decks should not result in the loss of historic fabric and should be reversible.

GUIDELINES

1. Decks, patios, and other outdoor spaces should be located at the rear of dwellings. If built on the side of a dwelling the deck should be screened from street view with fencing and/or landscaping.

2. If of wood, decks should be stained or painted to match or blend with the colors of the dwelling if visible.

3. Decks should be simple rather than ornate and of a design that does not detract from the house, adjacent properties, or the historic districts. If visible, wood decks are recommended to have wood balusters set no more than 3 inches apart. Balusters should be no more than 2 inches in width and depth.

4. Decks of wood construction are recommended. Alternative materials such as composites of wood and plastic may also be appropriate if the deck is not readily visible and if compatible with traditional materials in texture, design, and overall appearance.



Example of an appropriately located and sized deck with square wood balusters at the rear of 920 7th Avenue.



The deck above at 721 Georgia Avenue has appropriate screening with lattice panels while the deck below at 801 Georgia Avenue is an example of an appropriately located and sized deck with square wood balusters.



NEW RESIDENTIAL CONSTRUCTION
4.0 GARAGES AND ACCESSORY STRUCTURES

OVERVIEW

The general approach to new construction for garages and accessory structures is to be secondary in scale and compatible with the historic dwelling and adjacent dwellings. Compatible means reinforcing typical features that the primary dwelling on the lot may have as well as other dwellings along the block. Architects and property owners are encouraged to design accessory structures compatible with the context of the primary dwelling on the lot and adjacent historic dwellings. Replications or reproductions of historic designs are also appropriate.

GUIDELINES

1. Garages, outbuildings and other accessory structures must be sited in side or rear yards and be a minimum of 5 (five) feet from the main building and property lines in accordance with Bristol's Zoning Ordinance.

2. Design new garages and accessory buildings to be compatible with the architectural style and scale of the associated dwelling.

3. New garages and accessory buildings shall be sited appropriately on the lot. Locate new garages and accessory structures appropriately, such as to the rear of a dwelling or set back from the side elevations.

4. Reconstruction of a missing or replacement garage or accessory structure should be based on accurate evidence of the original configuration, form, massing, style, placement, and detail and confirmed with photographs or other documentation of the original building.

5. The design of new garages and outbuildings should be secondary to that of the primary historic dwelling.

6. Materials used for new garages and accessory structures should reflect the historical development of the property. Materials that are appropriate for the exterior walls of new garages and accessory structures may include wood, brick, or concrete block. Cementitious siding may be appropriate if it resembles traditional wood siding in texture, dimension, and overall appearance. Materials such as T1-11 siding are not sufficiently durable for exterior use and are not appropriate.

7. Metal garage doors with a paneled design may be appropriate. These types of doors may be used on garages that are located at the back of the lot and are minimally visible from the street or public right-of-way. If the garage and garage doors are highly visible from a public street or located on a corner lot, solid wood or wood garage doors with a paneled design are more appropriate.

8. At double garages, two single garage doors rather than one larger, double door should be installed. This will maintain the scale and rhythm of historic garages and accessory structures, making a two-car garage seem smaller and more compatible with the primary dwelling.

9. The appearance and location of a new garage of accessory structure should be based on the appearance of the historic outbuilding if such existed. Use historic photographs and other documentation such as Sanborn Fire Insurance maps for guidance as to size and location of a previous outbuilding on the property.

10. The installation or erection of ancillary outdoor features such as gazebos, pool houses etc. may be appropriate if they are located at rear or side elevations and not readily visible from the public right-of-way. Such structures should be adequately screened and built with materials traditionally found in the historic districts such as wood or brick. These features should compliment the architectural design of the primary dwelling and be compatible with other improvements to the property and those of adjacent properties.

11. New carports should be located at the rear of dwellings and not visible. Most carport designs have flat roofs and metal support columns and are not compatible with historic dwelling designs. Carports imitative of porte-cocheres (drive-thru wings on historic dwellings) with wood or brick columns, flat roofs, and wood construction may be added to sides of dwellings visible from the street. Carports should be reflective of the architecture of the house and not detract from the dwelling's original design.



Garage doors should be in traditional designs such as paneled wood, glass and wood, and diagonal boards such as on this new garage.



These two contemporary designs are appropriate examples for new garages and are of wood shingles and siding with compatible garage doors.



NEW RESIDENTIAL CONSTRUCTION
5.0 RAMPS , LIFTS, AND ELEVATORS

OVERVIEW

The addition of new ramps, wheelchair lifts, and elevators to historic dwellings may be required to provide access and meet the needs of residents. The Americans with Disabilities Act (ADA) provides flexibility in compliance for historic dwellings. Property owners should contact the City staff early in the planning stages for professional assistance on such projects and to work with building code officials in investigating alternative methods of meeting requirements for historic dwellings. Add ramps, lifts, and elevators to rear elevations and side elevations not readily visible from the public right-of-way. Adding ramps and lifts on primary façades is not appropriate unless this is the only feasible alternative for access. If the need for access is only occasional, consider temporary ramps rather than permanent ones.

GUIDELINES

1. Install ADA features with minimal effect to dwellings. To provide access for residences there may be requirements to meet ADA compliance. Follow all health and safety codes in such a manner that a historic property's character-defining features are affected as minimally as possible. To diminish the impact of ADA features, design these elements to be compatible with the architectural character, proportion, scale, materials, and finish of the historic dwelling. Elevators can sometimes be sensitively installed inside a house without affecting rooms, features, or details.

2. Install ADA ramps on side or rear elevations if possible to minimize their visual impact.

3. Chair lifts and elevators may also be appropriate if they are sited at side or rear elevations and not readily visible. Install chair lifts and elevators in a manner that is reversible and with the least impact to the historic dwelling.

4. Use temporary ramps where possible. If the need for ADA compliance is intermittent, consider the use of temporary ramps which can be stored and not visible when not in use.





Examples of appropriate ADA ramps. These ramps are located on side elevations, screened through landscaping and have compatible materials.



This chair lift design provides access from a dedicated parking space, is screened by landscaping and only a small section of the porch was required to be removed.

<u>Technical Information</u>
NPS Preservation Brief #32
Making Historic Properties Accessible
Www.nps.gov.history/hps/tps/briefs/brief32.htm

NEW RESIDENTIAL CONSTRUCTION
6.0 ENERGY RETROFITS

OVERVIEW

Property owners in the historic district may request methods for improving overall energy efficiency. It is important that such concerns be addressed in ways that do not compromise the character of the dwelling or the district. Historic dwellings were constructed with wide eaves, large floor-to-ceiling heights, transoms and other methods for natural heating and cooling. Taking advantage of energy-efficient historic assets and responsibly retrofitting historic dwellings can maximize their potential for energy conservation.

GUIDELINES

1. Retain and preserve the historic energy-conserving features and materials that contribute to the overall character of a building or site, including projecting front canopies, shutters, operable windows and transoms.

2. Increase the thermal efficiency of historic buildings through appropriate, traditional practices, including the installation of weatherstripping and caulking, storm windows and doors, insulation in attics, floors, and walls, and, if appropriate, awnings and operable shutters.

3. Install new energy upgrades in areas and spaces that will require the least amount of alteration to the building exterior, historic building fabric and site features.

4. Minimize the visual impact of solar panels. Solar panels should not be seen from the public street. Locate them on rear rooftops, back yards, or rear accessory structures that are out of public view. Rear elevations or rear roof slopes are the best location for solar panels.

5. Ensure that solar panels that are attached to a dwelling are not readily visible from the street. Mount solar panels on rooftops flush with the roofline. If not attached to the building, locate solar panels in side or rear yards. Do not use hardware, frames, and piping with a non-reflective finish.

6. Property owners may consider the use of reflective roofing surfaces to increase energy efficiency in warmer months.

7. Property owners may consider the installation of geothermal heating and cooling systems. Installation of such a system, involving drilling of holes in the ground, does not affect the exterior of a building and may offer significant energy savings.





At left is an example of inappropriate mounting of solar panels on the front roofline of a dwelling due to its visibility from the street. At right are solar shingles appropriately mounted on a rear roof line.





If solar panels are desired, they should be installed at rear roof lines (above) or free-standing in rear yards (below).

CHAPTER 8: RELOCATION

OVERVIEW

Moving a contributing building in a historic district is strongly discouraged. It should only be considered after all other approaches to protect a historic dwelling on its site have been exhausted, and relocation to a compatible vacant lot for rehabilitation becomes the last resort.

GUIDELINES

1. Relocating dwellings and accessory structures should be in accordance with the design guidelines for new construction and the Secretary of the Interior's Standards.

2. Relocating dwellings and accessory structures that contribute to the historic and architectural character of a district should be avoided unless demolition is the only alternative.

3. Relocating a dwelling into a historic district may be appropriate if [i] it is compatible with the district's architectural character through style, period, height, scale, materials, setting, and placement on the lot, and [ii] its location on the new site will consistent with its original location and will respect the front and side yard setbacks, orientation, and foundation heights of the neighboring properties.

4. All features should be adequately protected and windows and doors boarded or braced in the least damaging manner.

5. Relocated buildings should be carefully rebuilt and placed on a foundation which replicates the original using masonry material compatible with traditional foundations. Salvaging and reuse of original foundation materials is strongly encouraged.

6. Porches and chimneys or any other projections that cannot be raised with the building, should be carefully dismantled. Each member should be numbered and recorded to rebuild onto the building in the same place and manner at the new site. The chimney should be reconstructed using the removed materials with new mortar that matches the original in color, content and consistency. Any repair materials should match in kind to the original.

7. Buildings relocated into a historic district must meet the guidelines for new construction, unless they would have met the criteria to be considered contributing if they had originally been located in the historic district.



Relocation of historic buildings should only be undertaken as an alternative to demolition or if moving the building is part of a broader revitalization plan. This dwelling was moved to make way for new development (above) and relocated to an appropriate historic district (below).



CHAPTER 9: DEMOLITION

OVERVIEW

Demolition of dwellings that contribute to the historic or architectural significance of the historic districts should only be an action of last resort. Demolition is considered the removal of any structure or portion of a structure that affects the visual appearance of the building from the exterior. It includes the removal of floors or sections that are enclosed by the original footprint of the dwelling.

GUIDELINES

1. Demolition is not appropriate if a building or a major portion of a building contributes to the architectural or historical significance or character of the district.

2. Demolition is appropriate if a building or a major portion of a building does not contribute to the historical or architectural character and importance of the district.

3. Demolition is appropriate if a building or a major portion of a building has irretrievably lost its architectural and historical integrity and importance, and its removal will result in a more historically appropriate visual effect on the district.

4. Demolition of a building is appropriate if the public safety and welfare requires its removal.

5. If demolition appears inevitable, the owner is encouraged to consider moving or relocating the dwelling to another location within or near a historic district.

6. Property owners are encouraged to dismantle and salvage historic materials. Such materials may include historic timber framing, windows, doors, mantels, newel posts, balusters, moldings, flooring, hardware, metalwork, brackets, weatherboard, brick, stone, other masonry components, and any other interior or exterior decorative elements.

APPENDIX A - NATIONAL PARK SERVICE PRESERVATION BRIEFS

The National Park Service's **Preservation Tech Notes** provide practical information on traditional practices and innovative techniques for successfully maintaining and preserving cultural resources. The Tech notes are available at the National Park Service's page https://www.nps.gov//tps/how-to-preserve/tech-notes.htm.

The following Preservation Briefs are made available by the National Park Service. The links will take you to the National Park Service's website (http://www.nps.gov/hps/tps/briefs/presbhom.htm).

1. Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
2. Repointing Mortar Joints in Historic Masonry Buildings
3. Improving Energy Efficiency in Historic Buildings
4. Roofing for Historic Buildings
5. Preservation of Historic Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra-Cotta
8. Aluminum and Vinyl Sidings on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings: Preservation Concerns
15. Preservation of Historic Concrete
16. The Use of Substitute Materials on Historic Buildings Exteriors
17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
18. Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements
19. The Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster Walls and Ceilings
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron

28. Painting Historic Interiors
29. The Repair, Replacement & Maintenance of Historic Slate Roofs
30. The Preservation and Repair of Historic Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. The Preservation and Repair of Historic Stained and Leaded Glass
34. Applied Decoration for Historic Interiors: Preserving Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37. Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings
40. Preserving Historic Ceramic Tile Floors
41. The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
42. The Maintenance, Repair and Replacement of Historic Cast Stone
43. The Preparation and Use of Historic Structure Reports
44. The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
45. Preserving Historic Wood Porches
46. The Preservation and Reuse of Historic Gas Stations
47. Maintaining the Exterior of Small and Medium Size Historic Buildings

APPENDIX B -
Maintenance Recommendations

MATERIALS

1. Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair to keep water from infiltrating the wood surface.
2. All exposed wood should be kept painted, stained or treated with preservatives.
3. Repairs for wood siding such as cracks can be made through the use of waterproof glue. Large cracks may be filled with caulk followed by putty. The surface should then be sanded, allowed to dry, and painted.
4. Where exterior siding has to be replaced the use of siding to match in dimension, size and profile is recommended.
5. Use paints consistent (oil or latex) with the existing paint surface for exterior siding.
6. Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and should not be used.
7. Re-pointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is not appropriate due to the hardness of the mortar versus the softness of the brick.
8. Most silicone based or waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is not appropriate.

ROOFS, CORNICES, CHIMNEYS

1. Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water related problems.
2. Know what metals are used in the cornice or roof flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic reaction may occur leading to corrosion.
3. Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron oxide oil base. Asphalt based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.
4. Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is recommended to keep out moisture. Refer to the chimney section – only certain types of caps and colors are acceptable.

PORCHES AND EXTERIOR ORNAMENTATION

1. Keep all porch and trim elements painted.

GUTTERS AND DOWNSPOUTS

1. Keep gutters and downspouts in good repair. Make sure they are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.
2. Deteriorated gutters and downspouts should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.

FOUNDATIONS

1. All water should drain away from a building and should not enter the foundation.
2. Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement. Typically a minimum distance of 2' between the plantings and the foundation wall is recommended.
3. The use of splash blocks (slanted trays placed at the bottom of a downspouts to drain water away from the foundation) is recommended.

ENTRANCES

1. Doors, transoms, and sidelights should be kept clean.
2. Original locks and hardware should be kept oiled and in good repair. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.
3. Doors with a stained wood finish should be kept varnished; painting over the wood finish is not recommended.

WINDOWS

1. Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.
2. Windows should be kept caulked and sealed to aid in energy conservation.
3. Shutters should be kept painted and in good repair.

AWNINGS

1. Fabric awnings should be washed periodically and kept in good repair.
2. Awning hardware should be regularly checked for rust or loose mechanisms.
3. Awnings which become torn or otherwise deteriorated should be replaced.

SIGNS

1. Abandoned signs and sign hardware should be removed from buildings, unless historic.
2. Signs should be kept painted, and mounting bolts should be checked periodically to make sure they are secure.
3. Light fixtures, conduits, and wiring for signs should be inspected and replaced when necessary.

APPENDIX C -
Glossary of Terms

Adaptive Re-Use Recycling an old building for a use other than that for which it was originally intended when constructed. Adaptive re-use may involve a sympathetic rehabilitation that retains much of the building's original fabric or character, or it can involve a more extensive remodeling.

Addition New construction added to an existing building or structure.

Alignment The linear relationship of structure creating a visual line and a sense of continuity along a streetscape.

Alteration Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

Aluminum siding Sheet of exterior wall covering fabricated from aluminum to resemble wood siding.

American bond A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" end exposes, to structurally tie the wall together.

Appropriate Suitable to or compatible with what exists. Proposed work on historic properties is evaluated for "appropriateness" during the design review process.

Apron A decorative, horizontal trim piece on the lower portion of an architectural element.

Arch A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semicircular arch)

Architectural Conservation The method of maintaining and/or repairing the materials of a building or structure to lessen or reverse the physical deterioration such as cleaning, repointing masonry joints and reattaching any loose elements.

Architectural Style Showing the influence of shapes, materials, detailing or other features associated with a particular architectural style.

Architrave The lowest of three main sections of a classical entablature resting directly on the capital of a column.

Asbestos Shingle Shingles composed of cement reinforced with asbestos fibers, manufactured in various sizes and shapes.

Asbestos Slate An artificial roofing slate manufactured with asbestos-reinforced cement.

Ashlar Finished stonework or quarried block often used in the foundation. Ashlar has a smooth or tooled finish.

Asphalt Shingles Shingles manufactured from saturated roofing felt that is coated with asphalt, with mineral granules on the side that is exposed to the weather.

Asymmetrical Not symmetrical, with the parts not arranged correspondingly identical on both sides of a central axis.

Attic The upper level of a building, not of full ceiling height, directly beneath the roof.

Awning A roof-like cover of canvas or other lightweight material that extends over a doorway or windows to provide protection from the sun and rain.

Baluster One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

Balustrade An entire rail system with top rail and balusters.

Bargeboard A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

Bay The portion of a facade between columns or piers providing regular divisions and usually marked by windows.

Bay window A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

Belt course A horizontal band usually marking the floor levels on the exterior facade of a building.

Board and batten Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

Bond A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond' or "Flemish bond."

Bracket A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

Building Type A definition based on floor plan, height, and sometimes roof shape of a house, having nothing to do with architectural style. Most houses that can be identified as a particular house type are of vernacular design meaning that their designs are based on regional tradition and utilize regional materials.

Bungalow Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

Capital The head of a column or pilaster.

Casement window A window with one or two sashes which are hinged at the sides and usually open outward.

Casing The finished visible framework around a door or window.

Caulking A soft material compound used to seal joints and cracks, prevent leakage, provide water-proofing, or provide a seal at expansion joints.

Chamfer The grooved surface made when an edge or corner is beveled or cut away, usually at a 45-degree angle.

Character Those individual qualities of buildings, sites and districts that differentiate and distinguish them from other buildings, sites and districts.

Cladding Any exterior wall covering, including masonry.

Clapboards Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.

Classical order Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

Clipped gable A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

Colonial Revival House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.

Column A circular or square vertical structural member.

Compatible Not detracting from surrounding elements, buildings, sites or structures; appropriate given what already exists.

Complex Roof A roof that is a combination of gable and hip forms and may include turrets and towers. Most commonly found on Queen Anne-style houses.

Component An individual part of a building, site or district.

Contemporary Of the current period; modern.

Contributing Contributes to the architectural or historic significance of a historic district. (A "contributing building" in a historic district is one that may be of limited individual significance but nevertheless functions as an important component of the district.)

Context The setting in which a historic element or building exists.

Coping The capping member of a wall or parapet.

Corbel In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

Corinthian order Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

Corner Board A narrow vertical board placed n corners of buildings to terminate the wooden clapboards.

Cornice The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.

Course A horizontal row of bricks, stones, or other masonry units.

Cresting A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.

Cross-gable A secondary gable roof which meets the primary roof at right angles.

Demolition Any act or process that destroys a structure in part or in whole.

Deck A roof-less porch, usually located at the rear of a building.

Demolition by Neglect The result of a prolonged lack of significant maintenance; the preventable demise of a historic building due to deliberate lack of maintenance.

Dentils A row of small tooth-like blocks in a classical cornice.

Doric order A classical order with simple, unadorned capitals, and with no base.

Dormer A structure projecting from a sloping roof, most commonly housing a vertical window with its own roof; may also contain a ventilating louver.

Dormer window A window that projects from a roof.

Double-hung window A window with two sashes, one sliding vertically over the other.

Eave The edge of a roof that projects beyond the face of a wall.

Easement An amendment to the deed of a piece of property granting rights to others to use the property in a specified manner; might include restrictions for use or development on the property.

Element An individual defining feature of a building, structure, site or district.

Elevation Any of the external faces of a building.

Ell The rear wing of a house, generally one room wide and running perpendicular to the principal building.

Engaged column A round column attached to a wall.

Entablature A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.

Facade The face or front elevation of a building.

Fanlight A semi-circular window usually over a door with radiating muntins suggesting a fan.

Fascia A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

Fence A structural barrier consisting of wood, iron, or other materials used to define, separate, or enclose areas such as yards, gardens, fields, and cemeteries.

Fenestration The arrangement of windows on a building.

Finial A projecting decorative element, usually of metal, at the top of a roof turret or gable.

Fishscale shingles A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

Flashing Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

Flat arch An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

Flemish bond A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

Fluting Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

Footprint The outline of a building's ground plan from an overhead view; a projected area of a building on a horizontal surface.

Foundation The lowest exposed portion of the building wall, which supports the structure above.

Frame Construction A building constructed with wood frame rather than masonry.

Frieze The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

Front-gabled Describes a building with a gable end on its façade.

Gable The triangular section of a wall to carry a pitched roof.

Gable roof A pitched roof with one downward slope on either side of a central, horizontal ridge.

Gambrel roof A ridged roof with two slopes on either side.

Garage A building attached or detached where the motor vehicle is kept.

Gazebo A small structure that is usually octagonal in plan with a steeply pitched roof that is topped by a finial. The sides of the structure are usually left open. It is usually found in a garden or yard.

Gingerbread The highly decorative woodwork applied to Victorian-style houses such as a Queen Anne.

Green Space Space that is planted with grass, plants, shrubs, or trees. Sometimes, this land is set aside and cannot be built on.

Half-timbering A framework of heavy timbers in which the interstices are filled with plaster or brick.

Header A brick laid with the short side exposed, as opposed to a "stretcher."

High Style A completely authentic or academically correct interpretation of an architectural style; a "textbook" example of one particular style and not a composition of several different styles.

Historic District A geographically definable area designated as possessing a concentration, linkage, or continuity of sites, buildings, structures, or objects of historic, archaeological, architectural or aesthetic value.

Historic Site A site worthy of protection or preservation, designated as historic for its historic, archaeological or aesthetic value.

Historic Structure A structure worthy of preservation, designated as historic for its historic, archaeological, architectural or aesthetic value.

Hipped roof A roof with uniform slopes on all sides.

Hood molding A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.

Infill New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.

In-kind Denotes a replacement element that replicates a deteriorated or missing element.

Integrity Authenticity of a property's historic identity, evidence by the survival of physical characteristics that existed during a property's historic period.

Ionic order One of the five classical orders used to describe decorative scroll capitals

Jack arch (see Flat arch)

Keystone The wedge-shaped top or center member of an arch.

Knee brace An oversize bracket supporting a cantilevered or projecting element.

Landmark A building, structure, object or site worthy of preservation, designated as historic for its historic, archaeological, architectural or aesthetic value.

Lattice An openwork grill of interlacing wood strips used as screening.

Light A section of window; a single pane of glass.

Lintel The horizontal top member of a window, door, or other opening.

Louver A small opening, usually with wood slats, used for ventilating attics or other spaces.

Maintenance Routine care for a building, structure or site that does not involve design alterations.

Mansard roof A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

Masonry Exterior wall construction of brick, stone or adobe laid up in small units.

Massing The three-dimensional form of a building.

Materials The quality of integrity applying to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

Metal standing seam roof A roof composes of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof are named.

Modillion A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.

Mortar A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

Mothballing When all means of finding a productive use for a historic building have been exhausted or when funds are not currently available to put a deteriorating structure into a useable condition, it may be necessary to close up the building temporarily to protect it from the weather as well as to secure it from vandalism.

Mullion A heavy vertical divider between windows or doors.

Multi-light window A window sash composed of more than one pane of glass.

Muntin A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

National Park Service A bureau of the U.S. Department of the Interior whose purview includes the historic and cultural resource in the National Park system and the National Historic Preservation Programs.

National Register of Historic Places The official federal list of districts, sites, buildings, structures, and objects significant to American history, architecture, archaeology, engineering, and culture.

Neglect The failure to care for a property in such a manner as to prevent its deterioration. Neglect is often not intentional, but may lead to very serious deterioration of materials and even structural systems.

Neo-classical style Early twentieth-century style which combines features of ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.

New Construction The construction of a new element, building, structure or landscape component; new construction involves the introduction of designs not original to the building, structure or site.

Noncontributing Does not contribute to the architectural or historic significance of a historic district. (Some noncontributing resources are not yet fifty years of age, and therefore do not meet the age requirement for contributing resources. Other noncontributing resources may be historic but have lost their architectural integrity due to extensive changes or alterations.)

Oriel window A bay window which emerges above the ground floor level.

Ornamentation Any accessory or detail used to adorn, decorate, or embellish the appearance of an object.

Overhang The horizontal distance that the upper level/story or roof projects beyond the level immediately below.

Paired brackets Two brackets spaced close together to form a pair.

Paired columns Two columns supported by one pier, as on a porch.

Palladian window A window with three openings, the central one arched and wider than the flanking ones.

Panelled door A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

Parapet A low horizontal wall at the edge of a roof.

Patio An outdoor area, usually paved and shaded, adjoining or enclosed by walls of a house.

Pattern The rhythm of architectural elements in a space.

Pediment A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

Pergola An outdoor structure with an open wooden-framed roof, often latticed, supported by regularly spaced supports or columns.

Pier A vertical structural element, square or rectangular in cross-section.

Pilaster A square pillar attached, but projecting from a wall, resembling a classical column.

Pitch The degree of the slope of a roof.

Pointing or "Tuck pointing" The process of scraping out failing mortar between bricks back to the stable point and re-troweling new mortar that matches the makeup, color, and mixture of the original mortar.

Porch A roofed entrance.

Porte-Cochere A large covered entrance porch through which a vehicle can drive or park. An exterior structure usually used to shelter a driveway area in front or on the side of a building.

Portico A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

Portland cement A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old buildings. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.)

Preservation The act of maintaining the form, details, character, and integrity of a building as it presently exists. Preservation stops deterioration and stabilizes the structure, but does not involve reconstruction to any significant degree.

Pressed tin Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.

Proportion The relationship between buildings or elements of a building. For example, the combination of elements in one building is said to be proportionate if they are of like size or dimension to those of an adjacent or neighboring building.

Pyramidal roof A roof with four identical sides rising to a central peak.

Queen Anne style Popular late nineteenth century revival style of early eighteenth century English architecture, characterized by irregularity of plan and massing and a variety of texture.

Quoins A series of stone, bricks, or wood panels ornamenting the outside of a wall.

Recess Receding parts or space, such as a cavity in a wall for a door, an alcove, or niche.

Reconstruction The accurate recreation of a vanished or irreplaceably damaged structure, or part thereof; the new construction recreates the building's exact form and detail as they appeared at some point in history.

Rehabilitation The act of returning a building to usable condition through repair, alteration, and/ or preservation of its features.

Relocation The process of moving a building or structure to a new location.

Remodel To alter a building in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.

Renovation The process of repairing and changing an existing building for modern use to make it functionally equivalent to a new building.

Repair Any minor change to a property that is not construction, removal, demolition or alteration and that does not change exterior architectural appearance.

Restoration The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

Retaining Wall A brace of free-standing wall that bears against an earthen backing.

Retro-fit The process of installing new mechanical, fire protection, and electrical systems or equipment in an existing building.

Return The continuation of a molding from one surface onto an adjacent surface.

Ridge The top horizontal member of a roof where the sloping surfaces meet.

Risk Assessment An environmental survey of an existing building to determine the extent of hazardous materials that may be present, such as lead paint or asbestos.

Rusticated Roughening of stonework of concrete blocks to give greater articulation to each block.

Sand-blasting An abrasive method of cleaning brick, masonry, or wood by directing high-powered jets of sand against the surface.

Sash The moveable framework containing the glass in a window.

Scale The proportions of a building in relation to its surroundings.

Segmental arch An arch whose profile or radius is less than a semicircle.

Semi-circular arch An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

Sense of Place The general feelings of locality.

Setback The distance a building is located from the street or sidewalk; the distance between a building and the property line.

Setting The immediate physical environment of a building, structure, site or district.

Sheathing An exterior covering of boards of other surface applied to the frame of the structure. (see Siding)

Shed roof A gently-pitched, almost flat roof with only one slope.

Shutter One of a pair of movable panels used at window openings to provide privacy and protection when closed over the window; also used as a decorative element.

Sidelight A vertical area of fixed glass on either side of a door or window.

Siding The exterior wall covering or sheathing of a structure.

Significant Possessing importance to a particular building, structure, site or district; essential to maintaining the full integrity of a particular building, structure, site or district.

Sill The bottom crosspiece of a window frame.

Soffit The exposed underside surface of entablature, archways, balconies, beams, lintels, or columns.

Spall In stone, to flake or split away though frost action or pressure.

Spindles Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

Stabilization The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

Streetscape The general appearance and configuration of the many buildings which define the street.

Stretcher bond A brickwork pattern where courses are laid flat with the long "stretcher" edge exposed.

String Course A projecting band of masonry running horizontally around the exterior of a building; also known as a “belt course.”

Structure Anything constructed or erected which has, or the use of which requires, permanent or temporary location on or in the ground, or which is attached to something having a permanent location on the ground, including, but not limited to, the following: buildings, gazebos, signs, billboards, tennis courts, radio and television antennae and satellite dishes (including supporting towers), swimming pools, light fixtures, walls, fences and steps.

Stucco An exterior fine plaster finish consisting of a mixture of Portland cement, sand, lime, and water; usually textured.

Style A given type of architecture made of specific character-defining elements.

Surround An encircling border or decorative frame, usually at windows or doors.

Swag Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

Symmetry The exact correspondence of forms of similar size and arrangement of parts, intermediate or opposite sides of a dividing line or plane.

Transom A horizontal opening (or bar) over a door or window. (see Overlight)

Trim The decorative framing of openings and other features on a facade.

Turret A small slender tower.

Veranda A covered porch or balcony on a building's exterior.

Vergeboard The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

Vernacular A regional form or adaptation of an architectural style and utilizing regional materials.

Wall dormer Dormer created by the upward extension of a wall and a breaking of the roofline.

Water table A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

Weatherboard Wood siding consisting of overlapping boards usually thicker at one edge than the other.

Weatherstrip A piece of wood, metal, or other material installed around a door or window opening to prevent air infiltration and moisture penetration.

Wrought Iron Decorated iron that is hammered or forged into shape by hand, as opposed to cast iron, which is formed by a mold.

Zoning Areas divided into geographic zones with different mixtures of allowable use, size, siting and form of real estate property. Zoning is typically applied in conjunction with a zoning code or review of permit application for development and variance.

For additional terms, see https://en.wikipedia.org/wiki/Glossary of architecture.

APPENDIX D
TAX CREDITS FOR REHABILITATION

Federal Tax Credit

Since 1976, more than 42,000 buildings have been rehabilitated across the country, generating over $84 billion in private investment in historic buildings nation-wide. The Federal Tax Credit for Rehabilitation reduces the cost of restoration and rehabilitation to the owner of an income producing historic property as an income tax credit. The credit is 20% of what an owner spends rehabilitating the building, not including acquisition costs or costs of site work or new construction.

To qualify for the 20% Credit:

1. The building must be listed in the National Register of Historic Places, or listed as a contributing structure within a National Register Historic District. Not every building in a district is contributing. The applicant building must be designated by the National Park Service as a structure that retains historic integrity and contributes to the historic character of the district, thus qualifying as a "certified historic structure." Your Certification by the National Park Service may be initiated by completing and submitting Part 1 of the Historic Preservation Certification Application. **NOTE: Most buildings in the Bristol Commercial Historic District would be considered contributing and qualify for the tax credit.**

2. The rehabilitation project must meet the "substantial rehabilitation test," which means that the cost of rehabilitation must exceed the pre-rehabilitation cost of the building. Generally, this test must be met within two years or within five years for a project completed in multiple phases. The cost of a project must exceed the greater of $5,000 or the building's adjusted basis. The following formula will help you determine if your project will be substantial:
   A - B - C + D = adjusted basis
   A = purchase price of the property (building and land)
   B = the cost of the land at the time of purchase
   C = depreciation taken for an income-producing property
   D = cost of any capital improvements made since purchase

3. After rehabilitation, the structure must be income producing for five years (e.g., commercial, rental, B&B). Owner-occupied residential properties do not qualify for the federal rehabilitation tax credit. The 20% credit is available only to properties rehabilitated for income-producing purposes, including commercial, industrial, agricultural, rental residential or apartment use. The credit cannot be used to rehabilitate your private residence. However, if a portion of a personal residence is used for business, such as an office or a rental apartment, in some instances the amount of rehabilitation costs spent on that portion of the residence may be eligible for the credit.

4. The rehabilitation must meet *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings.*

Virginia Tax Credit

Rehabilitation Tax Credits are dollar-for-dollar reductions in income tax liability for taxpayers who rehabilitate historic buildings. The state credit is 25% of eligible rehabilitation expenses. The credit is available only for Certified Historic Structures, defined as follows.

Under the federal program, a certified historic structure is one that is either:

- Listed individually on the National Register of Historic Places, or
- Certified as "contributing" to a district that is so listed.

Under the state program, a certified historic structure is one that is:

- Individually listed on the Virginia Landmarks Register, or
- Certified as eligible for listing, or
- Certified as a contributing structure in a district that is so listed.

With a few exceptions, a Virginia property that is listed on one of these registers is listed on the other. Please note, historic districts listed in the national and Virginia registers may be different from locally designated historic districts. Certification that a building contributes to a register-listed district (or is *eligible* for individual listing for purposes of the state credit) can only be obtained by submitting Part 1 of the tax credit application.

The rehabilitation work for the entire project must meet *The Secretary of the Interior's Standards for Rehabilitation.* If the project does not meet these standards, no part of the credit may be claimed. If the work is certified as meeting these standards, the credit is based on all eligible expenses.

Technically speaking, eligible expenses include any work that is properly chargeable to a building's capital account in connection with a certified rehabilitation. Essentially, all work done to structural components of the building will be eligible, as well as certain soft costs such as–

- architectural and engineering fees,
- construction period interest and taxes,
- construction management costs, and
- reasonable developer fees.

Also eligible are expenses related to

- new heating, plumbing and electrical systems,
- updating kitchens and bathrooms, and
- compliance with ADA and fire suppression systems and fire escapes.

Acquisition costs, however, and any expenses attributable to additions or enlargements of the building, are *not* eligible. Under the federal program, site work and landscaping elements are *not* eligible expenses. Under the state program, certain site work may be eligible.

Under the federal program, the project must be a "substantial rehabilitation" to qualify the investor for the credit. The Internal Revenue Service defines "substantial" as exceeding the owner's adjusted basis in the building, or $5,000, whichever is greater. The adjusted basis is generally defined as the purchase price, minus the value of the land, minus any depreciation already claimed, plus the value of any earlier capital improvements.

Virginia Tax Credit (Continued)

The threshold requirements for the state program are different from the federal requirements. In order to qualify for the state credit, the rehabilitation expenses must be:

- For owner-occupied structures, at least 25% of the assessed value of the buildings for local real estate tax purposes for the year before the rehabilitation work began.

For all other eligible structures, at least 50% of the assessed value of the buildings for local real estate tax purposes for the year before the rehabilitation work began.

The rehabilitation does not have to be completed within any particular period of time. However, the "substantial rehabilitation" test (for the federal program) and the "material rehabilitation" test (for the state program) must be met within a consecutive 24-month period that ends some time during the year in which the credits are claimed. Essentially, this means that for most projects the greatest expenditures must be made within a 2-year period. For phased projects, the time limit is extended to 60 months.

The state credit is claimed in the year the rehabilitation is completed. If the full amount of the credit is not claimed in the first year, it can be carried forward for up to ten years. There is no carry-back for the State credit.

The Federal credit is claimed beginning the year the rehabilitation is completed, but must be spread out over a 5-year period at a rate of 20% per year. (This is a change in Federal tax law which went into effect in December 2017.) Additionally, the Federal credit can be carried forward for up to twenty years and back for one year.

For more information contact the following State Historic Preservation Offices:

Virginia Department of Historic Resources
2801 Kensington Avenue
Richmond, Virginia
23221
804-482-6446

Tennessee Historical Commission
2941 Lebanon Road
Nashville, Tennessee
37243
615-770-1098

APPENDIX E
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