

City of Bardstown  
Historic Preservation Design Guidelines  
for the  
Bardstown Historic District

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Adopted by the HRB April 1st, 2024

Prepared for the Bardstown Historic Review Board

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Technical assistance and guidance was provided by the Bardstown Historic Review Board, the Kentucky Heritage Council, and the City of Bardstown. The Board and City Council would like to offer special thanks to the focus group members for their service. All photographs were taken by project staff, unless otherwise noted.

### **Bardstown City Council**

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Betty Hart, Member  
David Dones, Member  
Roland Williams, Member  
William S. Sheckles, Member  
Franklin Hibbs IV, Member

### **Bardstown Historic Review Board**

Cameron Skinner, Historic Preservation Administrator  
Susan Sloane, Chair  
Pat Hagan, Member  
Josh Blackmon, Member  
Nick Kipper, Member  
Nancy Foster, Member

### **2021-2022 Design Guidelines Focus Group Members**

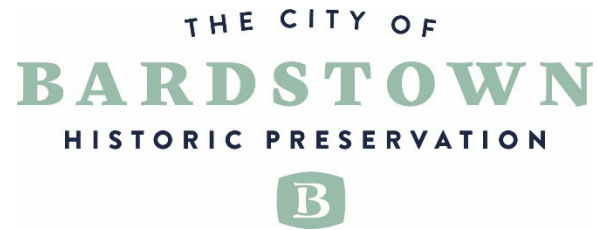
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Janet Johnston-Crowe, Member  
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Audrey Haydon, Member

Pat Hagan, Member  
Betty Kelly, Member  
Reginald Mudd, Member

**Nelson County Planning Commission Staff**

Cameron Skinner, Historic Preservation Administrator

Janet Johnston-Crowe, Director, Nelson County Joint City-County Planning Commission



## A. Introduction



The Historic Preservation Design guidelines outlined in this document, beginning on page 18, flow out of the City of Bardstown’s efforts that began in 1967 to preserve and protect individual landmarks and historic neighborhoods under the Kentucky Heritage Council/National Park Service’s Certified Local Government (CLG) program. The guidelines are intended to help Bardstown’s citizens understand and implement the goals set out in the city historic preservation ordinance and are updated periodically to meet contemporary needs.

The following document is the result of an effort beginning in September 2021 to revise the 2008 design guidelines, as amended, in partnership with the Kentucky Heritage Council and the Bardstown Historic Review Board (HRB). An historic preservation planning team from Stantec Consulting Services was hired to help the HRB determine evolving needs and to develop a new organizational system for guideline usage. The resulting document intends to help Bardstown’s citizens preserve and protect their historic resources for years to come.

### **Local Historic Zoning Overlay in Bardstown**

Historic preservation is a major factor in Kentucky’s community and economic development. Throughout the Commonwealth, cities and counties have enacted historic overlay zoning and incorporated historic preservation into their planning efforts. The City of Bardstown recognizes the importance of maintaining the vitality of its historic resources as part of its overall community and economic development goals.

In 1967, the City of Bardstown became one of the first communities in the nation, and the first in Kentucky, to adopt historic zoning. In 1931, Charleston, South Carolina was the first city to designate an historic district and establish regulatory tools for protecting and preserving historic properties. Other communities, such as New Orleans in 1937 (French Quarter), San Antonio in 1939 (Prolex la Villita), and Washington, D.C. in 1950 (Georgetown), followed and implemented regulatory protection for historic districts. According to the National Park Service, by 1965, 51 communities had enacted historic zoning. During the 1960s, other communities implemented preservation programs in conjunction with the 1966 passage of the National Historic Preservation Act and in reaction to urban renewal, inappropriate modern development,

and general decay of older commercial areas and neighborhoods.

After World War II and throughout the mid-1960s, Bardstown, as with other communities, experienced inappropriate and insensitive development and redevelopment, loss of significant historic structures and architectural elements, and use of inappropriate materials and colors in the historic district. In 1966, Bardstown's fervor for historic zoning resulted from the demolition of three historic buildings for the construction of a modern-design post office within the core of Bardstown's historic district. After considerable debate and consideration, the Bardstown City Council, along with Nelson County Fiscal Court, enacted a "Joint Ordinance and Resolution of the City of Bardstown and the County of Nelson, Kentucky, for the Preservation of Historic and Architecturally Significant Structures and Creating a Bardstown-Nelson County Historical Commission" on January 10, 1967, and January 3, 1967, respectively.

Bardstown's first historic zoning ordinance established the Bardstown-Nelson County Historical Commission. It was an "appearance" ordinance providing for the regulation of only the exterior appearance of 250 historic structures within the historic district. In 1976, the ordinance evolved from an "appearance" to a "true preservation" ordinance regulating the review of exterior alteration, new construction, relocation, demolition, site alterations, landscaping, and signage. The ordinance also was amended to comply with statutory requirements for historic overlay zoning and was incorporated into the countywide Zoning Regulations. In 1985, the City of Bardstown qualified as a "Certified Local Government," a program designed to promote preservation by establishing a partnership between local governments and the State Historic Preservation Office (SHPO) and to provide technical and financial assistance for preservation programs and activities. At this time, the historic district was again expanded, and the Historical Review Board developed written design guidelines (standards and criteria) for addressing design issues and assisting property owners to ensure that exterior alteration, new construction, relocation, demolition, site alterations, landscaping, and signage were appropriate. In 1995, the historic district was expanded to its present boundary.

### **Article 15 for the Zoning Regulations for All of Nelson County**

Bardstown's historic overlay zoning is established through Article 15 of the Zoning Regulations for All of Nelson County. The purposes of the regulations are to:

- Protect areas, buildings, structures, and sites that have special historical or architectural significance;
- Protect historic areas, structures, and sites from destruction, degradation, or encroachment;
- Encourage and promote adaptive use and rehabilitation of historic areas, structures, and sites which will lead to their continuance, conservation, and improvement;

- Encourage and promote appropriate infill development and new construction within historic areas; and,
- Promote the educational, cultural, economic, and general welfare of the public and prevent creation of environmental influences adverse to such purposes.

Article 15 establishes a local review board and sets forth the processes and procedures for local historic designation, development and adoption of design standards, and consideration and approval of exterior alteration, new construction, relocation, demolition, site alterations, landscaping, and signage.

### **Purpose of the Bardstown Historic Review Board (HRB)**

The HRB's powers and duties are prescribed in the provisions of Article 15 of the Zoning Regulations. Those powers and duties include:

- Conducting and maintaining an inventory of historic, cultural, and archaeological resources;
- Making recommendations to the Planning Commission and City of Bardstown on all matters related to the preservation, conservation, and enhancement of structures, premises, and areas of substantial historic or architectural significance;
- Making recommendations on the designation and regulation of historic overlay zoning districts to the Planning Commission and City of Bardstown;
- Developing written design guidelines, based on the Secretary of the Interior's Standards for Rehabilitation, for reviewing the appropriateness of site and structural alterations, demolition, new construction, or relocation;
- Assisting with local nominations to the National Register of Historic Places;
- Providing technical assistance to property owners, design professionals, contractors, and other interested individuals in historic preservation; and,
- Enhancing public awareness of historic preservation through educational programs, meetings, and publications.



**Figure 1. The Horine House (circa 1800) at 201 West Flaget was rehabilitated using guidance from the historic preservation guidelines. The windows and doors were repaired and the standing seam metal roof was stripped and recoated.**

### **Purpose of Historic Preservation Design Guidelines**

The purpose of the Historic Preservation Design Review Guidelines Manual is to provide the Bardstown HRB with standard criteria on which to base preservation decisions in the districts. The guidelines deal with all aspects of construction, rehabilitation, and demolition. Appropriate additions, compatible new construction, and respectful rehabilitation are outlined in detail for the benefit of the Historic Review Board and property owners who wish to alter their properties. Property owners should refer to these guidelines as a resource when planning and designing projects or engaging in routine maintenance. The guidelines also address the growing desire for sustainability in every aspect of our built environment.

Please note that all property owners in the districts are required to obtain a Certificate of Appropriateness (COA) for most work done in the historic districts. Please refer to guidance in subsection below: **Approval of Changes to Locally Designated Properties and Local Historic Districts for more details.**

Bardstown's historic overlay zoning is established through Article 15 of the Zoning Regulations for All of Nelson County. The purposes of the regulations are to:

- Protect areas, structures, and sites that have special historical or architectural significance;
- Protect historic areas, structures, and sites from destruction, degradation, or encroachment;
- Encourage and promote adaptive use and rehabilitation of historic areas, structures, and sites which will lead to their continuance, conservation, and improvement;
- Encourage and promote appropriate infill development and new construction within historic areas; and,

- Promote the educational, cultural, economic, and general welfare of the public and prevent creation of environmental influences adverse to such purposes.

Article 15 of the local land use ordinance establishes a local historic review board and sets forth the processes and procedures for local historic designation, development and adoption of design standards, and consideration and approval of exterior alteration, new construction, relocation, demolition, site alterations, landscaping, and signage.



**Figure 2. Bruntwood, now known as Bourbon Manor, is an individual landmark regulated under the auspices of the Bardstown Historic Review Board. The property is also listed in the National Register of Historic Places.**

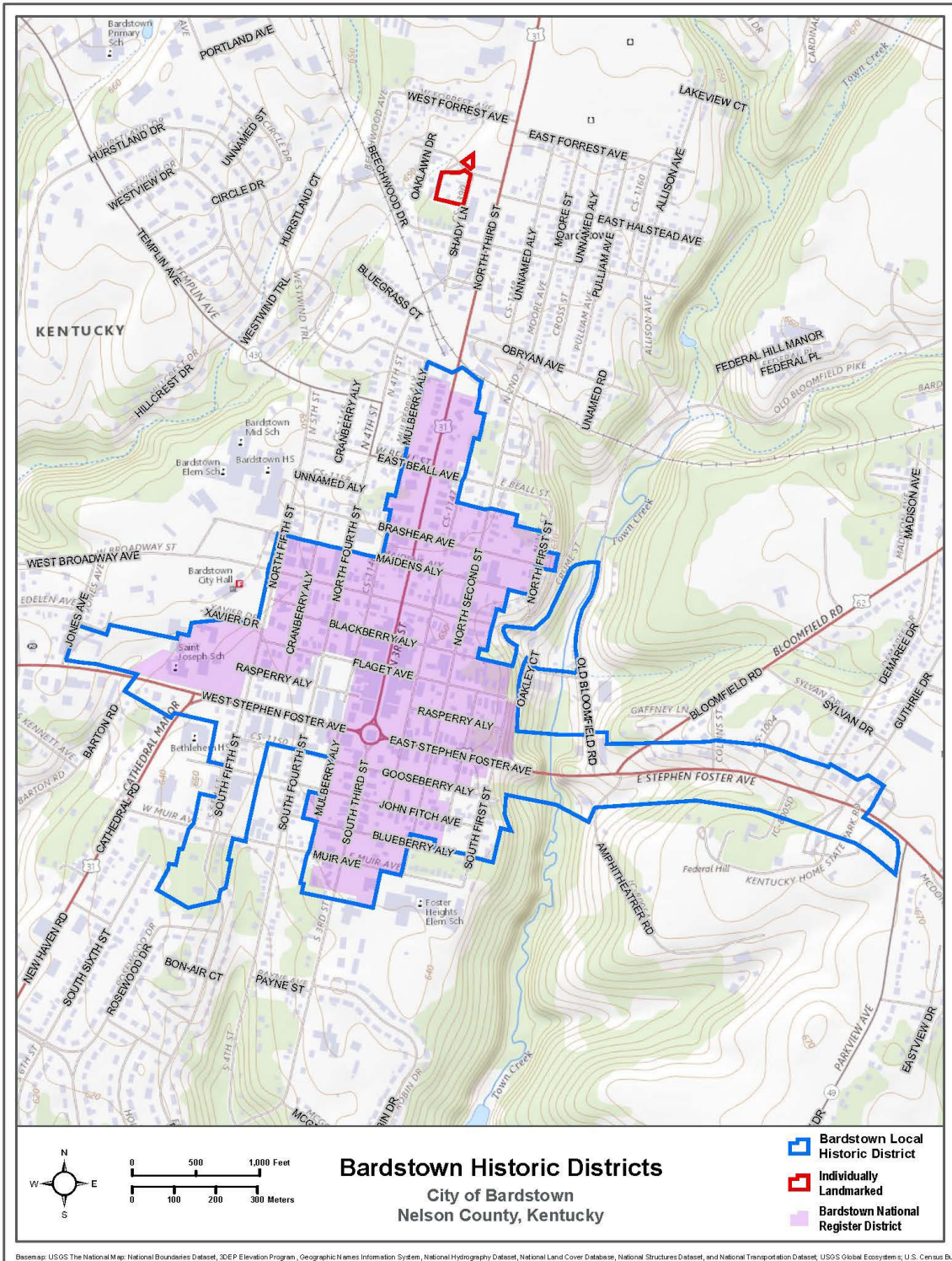
### **Overview of Local Historic Designation and Local District and Landmarks Map**

Overlay zoning is an effective tool used by communities to protect specific resources from development pressures. Overlay zoning establishes an additional layer of regulations for a specific area. Overlays are zoning tools that work with the underlying zoning—they don't replace it. The base zoning regulations continue to be administered, but the overlay adds another level of regulations to be considered.

Local historic designation, or historic overlay zoning, is a proven tool for maintaining and protecting distinctive historic and architectural characteristics of areas, buildings, and structures. This designation is not an independent process. It is a zoning tool that is part of the community's overall planning and zoning process. Local historic designation consists of the identification of districts, landmarks, or landmark sites and the establishment of processes and standards for designation and design review. Local historic designation is regulatory and requires property owners to comply with additional regulations prior to alterations, demolition, relocation, or new construction. However, this proven zoning tool provides property owners and the marketplace with predictability and certainty that designated historic areas, buildings, structures, and sites will be protected and property values will be maintained.

Kentucky's enabling legislation, Kentucky Revised Statutes (KRS) 82.660-670, allows cities to adopt overlay zoning to provide for additional regulations for design standards and development within an area determined to be historic, architectural, natural, or culturally significant and that is suitable for preservation or conservation.

Bardstown's ordinance provides for two types of local historic designations – local historic districts and Individual landmarks. Local historic districts are geographically defined areas comprised of a significant concentration of historic properties that share common historic events, architectural features, or physical development. Individual landmarks are buildings, structures, objects, or sites which are identified as historic resources of particular significance. Since local historic designations are overlay zoning districts, the designation process is the same as zoning map amendments (zone changes) and requires a public hearing and recommendation by the Joint City-County Planning Commission and final action by the Bardstown City Council.



**Figure 3. Bardstown Local Historic District/Individual Landmarked Property Map. Also includes the NRHP Listings.**

## Overview of the National Register of Historic Places in Bardstown

Listed in 1983 and expanded in 2010, the Bardstown National Register District includes 365 resources, of which 252 are contributing and 113 are non-contributing as of 2010. A contributing property is a building, structure, object, or site located within the district's boundaries and that has maintained its historic integrity and contributes to the districts' historic associations and/or architectural or archaeological qualities. A non-contributing property is also located within the district's boundaries but does not add to the district's significance, has had significant alterations affecting its historic integrity, or, at the time of listing, was less than 50 years in age. Non-contributing properties are not eligible for benefits of the National Register designation. A contributing property may be reclassified as non-contributing if significant alterations are made that adversely impact or destroy its historic integrity.

Listing in the National Register confers honorary status on historic places and does not place any restrictions or obligations on private property owners. National Register listing is meant to recognize properties of architectural and historic importance and should not be confused with local historic designations, which require that any proposed work or alteration of a building or site be reviewed and approved by a local architectural review committee or historic preservation commission. Designation as a Bardstown Landmark or as contributing in a local historic preservation district requires that the property owner or developer obtain a Certificate of Approval (COA) or otherwise consult with the Bardstown Historic Review Board for any exterior alterations, as described in this document.

Listing in the National Register provides access to the Kentucky and Federal Historic Preservation tax credits, whereas local designation alone does not. The federal credit can be used only for income producing properties and offers 20 percent of the qualified rehabilitation expenses back in the form of a tax credit. The state credit can also be used on income-producing properties and paired with the federal credit for an additional 20 percent return on investment for qualified expenses. In addition, the state credit can be used by homeowners for a 30 percent credit and by non-profits for a 20 percent credit.

Bardstown's local historic district encompasses a National Register District and seven individual NRHP listings on the National Register of Historic Places. Individual listings include

- Edgewood (<https://npgallery.nps.gov/NRHP/AssetDetail/2da33c58-0b26-4489-8806-8125b4a7d611>)
  - The Cobblestone Path, City of Bardstown (<https://npgallery.nps.gov/NRHP/AssetDetail/23b7456d-b819-4349-9669-12c44c08a580>)
  - St. Joseph Basilica and the St. Joseph College District (<https://npgallery.nps.gov/NRHP/AssetDetail/d33ee494-e690-412c-9fc1-7e93669ee821>)
- And <https://npgallery.nps.gov/NRHP/AssetDetail/7933065f-2b09-4590-98d9->

[cc2dbc81f5ee](#)

- Nelson County Jail (<https://npgallery.nps.gov/NRHP/AssetDetail/7047e6fb-23c1-4b1b-a9fc-2b74adc2f321>)
- Old Talbott Tavern (<https://npgallery.nps.gov/NRHP/AssetDetail/9fc457b1-4e5e-4296-9541-b4d88ce25885>)
- Spalding Hall (<https://npgallery.nps.gov/NRHP/AssetDetail/065940f2-72bc-4986-ae20-e0ef1bbe8953>)
- The John S. Kelley House (<https://npgallery.nps.gov/NRHP/AssetDetail/82d3f50f-6de6-4bb3-b2de-fdd633893fbd>)

### **Resources for Further Reading**

Information regarding the National Register of Historic Places can be found online at:

<https://www.nps.gov/subjects/nationalregister/index.htm>

The 1983 Bardstown NRHP District nomination form can be found online at:

<https://npgallery.nps.gov/NRHP/AssetDetail/5605996b-2277-45ff-93df-b038cd963198>

The 2010 Bardstown Historic District (Amended and Expanded) can be found online:

<https://catalog.archives.gov/id/123851496>

Information regarding federal and state rehabilitation tax credits please contact the Bardstown Historic Preservation Administrator or access information online at:

<https://www.nps.gov/subjects/taxincentives/index.htm>, and

<https://heritage.ky.gov/historic-buildings/rehab-tax-credits/Pages/overview.aspx>.

## B. Design Review and Approval Process in Bardstown

Design review in Bardstown is based on the Certificate of Appropriateness process, as outlined below in **Approval of Changes to Locally Designated Properties and Districts**. The level of change is guided by the property's Contributing or Noncontributing Status. More information about that process can be found in **Bardstown HRB Policy on Contributing and Noncontributing Properties** below. Finally, the regulatory language used in these guidelines is outlined in **Regulatory and Technical Language** below and is essential to understanding what changes are recommended, required, or permissible.

### **Approval of Changes to Locally Designated Properties and Districts: Certificate of Appropriateness (COA) Application Process**

Prior to initiating any activities listed below in the ***Exterior Alterations that Typically Require a COA*** section, owners must follow the following steps for obtaining a Certificate of Appropriateness (COA):

#### Step #1: Pre-Application Conference

While not required, a pre-application conference with the Preservation Administrator is highly recommended. Such a meeting allows the applicant to discuss project details with the Preservation Administrator. The Preservation Administrator will explain the design guidelines, application process, submittal requirements, and approval processes to ensure the applicant understands the program's requirements.

#### Step #2: COA Application Submission

A Certificate of Appropriateness (COA) application must be fully completed and submitted with the required documentation and fees. Any application that is deemed incomplete will not be placed on the HRB's agenda. A COA application and checklist, deadline and meeting schedules, and fee schedule are available at the HRB office or online at [https://www.cityofbardstown.org/government/historic\\_preservation/index.php](https://www.cityofbardstown.org/government/historic_preservation/index.php). Please direct all questions about application completion and submission to the Preservation Administrator.

#### Step #3: Staff Review

The Preservation Administrator will review the COA application and attachments with reference to the design guidelines. A staff review will be prepared recommending approval, denial, or conditional approval. A copy of the staff review, along with the COA application and supporting documentation, will be emailed to each HRB member and applicant prior to the scheduled meeting.

#### Step #4: HRB Review & Recommendation

*For all projects, except demolition:* Within 60 days from the date of COA submission, the HRB will conduct a meeting to review the proposed project and determine compliance with the adopted design guidelines. The HRB will make a recommendation on the proposed project to the Bardstown City Council.

*For demolition projects:* Within 30 days from the date of the COA submission for demolition, the HRB will conduct a public hearing to evaluate the proposal for demolition. See Section 15 of this manual for guidance on demolition proposals.

#### Step #5: Bardstown City Council Action

*For HRB recommendations of approval:* If the HRB recommends approval of a COA application, then the Bardstown City Council will take final action and issue a Certificate of Appropriateness (COA). If the Bardstown City Council votes to deny the COA, then the applicant may appeal the decision to Nelson County Circuit Court, as set forth in KRS 100.347.

*For HRB recommendations of disapproval:* If the HRB recommends denial of a COA application, the applicant may appeal the HRB's recommendation and request a public hearing by the Bardstown City Council. The City Council must hold the public hearing and take final action within 45 days of the appeal. If the Bardstown City Council votes to deny the COA, then the applicant may appeal the decision to Nelson County Circuit Court, as set forth in KRS 100.347.

#### Step #6: COA Issuance

Upon final action by the Bardstown City Council, a COA will be issued, and the applicant may obtain all other applicable permits for the proposed project. The Preservation Administrator will mail the approved application and attachments to the applicant via US Postal Service. The work issued by the COA must be completed within a year, once that year is up the applicant must go through the approval process once again.

#### Step #7: Inspection & Enforcement

During the proposed project, the Preservation Administrator will conduct inspections to determine compliance with the approved COA. If the project does not comply with the approved COA, the Administrator will take action, as set forth in the enforcement section below.

If at any time during the project, the applicant makes unapproved changes to the proposed project, the applicant must contact the Preservation Administrator to determine whether the proposed changes are within the scope of the original work. If not, the Preservation Administrator will require an amended application to the HRB and will work with the applicant to clearly outline the changes.

#### **COA Enforcement**

Work undertaken without a COA or contrary to the approved Certificate of Appropriateness is a violation of, and is subject to, penalties and enforcement set forth in the Zoning Regulations for All of Nelson County.

The Preservation Administrator monitors properties within historic overlay zoning districts for compliance and investigates complaints received from other agencies or citizens. If the Administrator finds a violation, then the following steps will be taken to reach compliance:

1. If work is initiated without a COA, a stop work order is issued.
2. A notice of violation (NOV) is mailed to the property owner. The NOV cites the violation and necessary actions and deadline for compliance.
3. If work continues without a COA and the owner fails to obtain one, then the Planning Commission will take action in Circuit Court to ensure compliance.

### **Exterior Alterations that Typically Require a COA**

Under Article 15 of the Bardstown-Nelson County Historic District Zoning Ordinance, which outlines making changes to locally designated properties, certain types of work require a COA and HRB approval.

The HRB shall hear all cases that involve new construction; demolition; additions; relocations; historic window and door replacement; siding or wall replacement; and/or changes to the historic roof shape or form. Work that meets the guidelines herein may be reviewed and approved by the Bardstown Historic Preservation Officer, in consultation with the HRB Chair, Bardstown-Nelson County and Zoning Director, and the Mayor.

The HRB reserves the right to hear a case that is considered minor and thus requiring only staff level approval. In addition, all cases submitted by city staff and family members are required to be heard at the HRB level, regardless of the proposed project approval levels noted below. The Bardstown Historic Preservation Officer reserves the right to bring any case, regardless of scale, to the HRB for review, as needed.

### **Exterior Alterations That Do Not Require a COA**

Under Article 15 of the Bardstown-Nelson County Historic Preservation Zoning Ordinance, which outlines ordinary repair and maintenance, certain acts of routine maintenance do not require a COA. The HRB has established the following list of alterations that do not require a COA and fall into the category of ordinary maintenance and repair. Please note that projects undertaken below do not require a COA **only when** such installation causes no harm or adverse effects to a historic building or within the property's visual setting.

1. Caulking and weather stripping with compatible materials approved for use on historic buildings
2. Repairs to walks, rear patios, fences, and driveways as long as replacement materials match the original or existing materials in detail and color
3. Repair/Replacement of ten percent of missing or deteriorated original/existing siding, trim, ornamental trim, roof covering, porch flooring, box gutters, steps, as long as replacement materials match the original or existing materials in detail, texture, and

color

4. Repair/Replacement of downspouts and chimney caps as long as color, material, and shape matches the existing
5. The following minor temporary additions to the rear or sides of the property, as long as they are not street visible: rain barrels; recreational structures that are intended to be mobile, such as swing sets, sand boxes, and trampolines; outdoor dining areas (residential only); and any other structure or object that lacks a foundation wall and is thus, temporary in nature, such as bird baths
6. Display of temporary signs such as real estate and political signs
7. Installation of new house numbers and mailboxes which are compatible with the original in style, size, and material, as long as original numbers are not extant
8. Repair of existing yard lighting with in-kind materials
9. Minor landscaping maintenance, including vegetable and flower gardens, shrubbery, tree plantings. New overall landscaping or replanting designs are not a minor change

#### **Bardstown HRB Policy on Contributing and Non-Contributing Properties**

Bardstown's historic districts have a *period of significance* that begins in 1795 and ends in 1960, which is the time during which the area gained its architectural and historic importance.<sup>1</sup> Generally, fifty years must pass before a property or a collection of properties can be evaluated for historic significance; however, some properties are considered exceptionally significant before that fifty years passes, such as Elvis Presley's Graceland. No such properties exist in Bardstown's historic districts. In addition to dating from an important historic period, a property must possess *integrity*. The concept of *Integrity* basically means that a property possesses the physical characteristics that link it to a specific period of time.

In the case of properties that are considered *contributing*, the majority of the property must possess integrity and date from the period of significance. That is, the building's structural system and materials should date from the period of significance and most or all of the character-defining elements of the architectural style should be intact. Character-defining elements in historic districts also include the design of blocks, lots, streets, sidewalks, yards, and planting strips near curbs.

Properties not present during an historic district's period of significance, or those that have been greatly altered or disturbed so that they no longer possess historic integrity are considered *noncontributing* properties. These properties still possess characteristics that make them important to the overall historic character of the district, such as scale, massing, setbacks, and materials. And as such, changes to them will be reviewed.

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<sup>1</sup> Pen Bogert, "Bardstown Historic District (Amended and Expanded)," *Nomination to the National Register of Historic Places*, 2010.

Bardstown's HRB determines contributing versus non-contributing status on a case-by-case basis. In addition to the concept of integrity introduced above, the Board looks at the ability of the property to be restored to its former condition, using documentary or forensic evidence.

### **Regulatory and Technical Language**

The guidelines set forth in this manual emphasize historic primary façades and secondary façades that are readily visible from the street or sidewalk. Alleyways are not defined as a street in these guidelines. Alterations to rear façades are not as strictly regulated by the HRB because they are usually obscured by fences, trees, or by the building's placement on the lot. In addition, alterations to non-historic properties and new construction are reviewed based on how they might impact the district's overall integrity.

In the guidelines that follow, regulatory language is utilized to help the property owner determine what types of changes are recommended, required, or permissible. This language is summarized below and included in the glossary of terms. When *not* is used with these terms, the meaning changes to the negative of the term defined below. Any usage of these words that is not bolded is not considered regulatory language.

- **Shall = This action is required**
- **Should = This action is recommended**
- **May = This action is permissible**

## C. Brief History of Bardstown

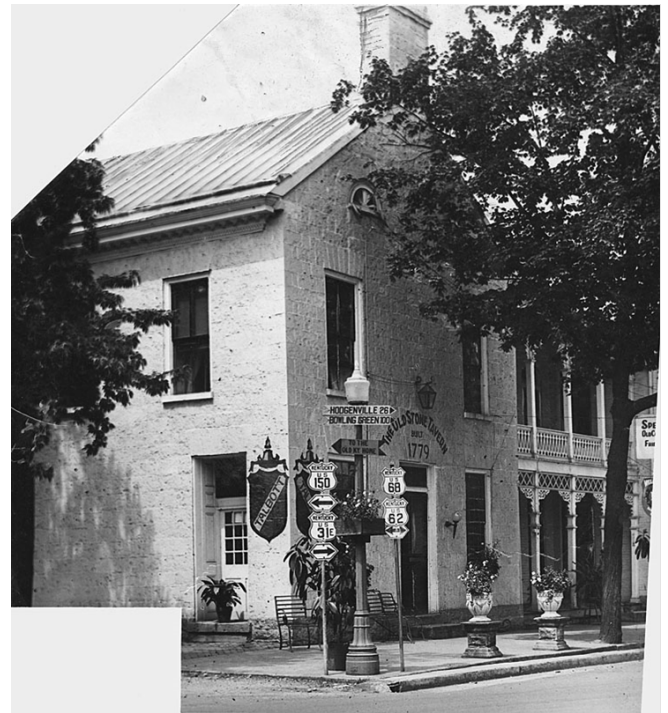


**The courthouse (built circa 1787) and public square, shown circa 1863, were focal points for Bardstown's initial growth. (SLIDE: 3150, Clay Lancaster Slide Collection University of Kentucky)**

Bardstown was founded in 1780. In 1789, the Bardstown Trustees ordered a resurvey of the city's original street plan and established the present one-half acre lot plan and the dimensions of its streets and alleys. Bardstown became an important commercial center in the early 19<sup>th</sup> century. Nelson County produced an abundance of agricultural products and in its early days Bardstown supported a prosperous merchant and business class. The quality of the city's craftsmen and the wealth of its citizens are reflected in buildings such as the Nelson County Jail, Talbott Tavern, Harrison-Smith House, and McLean House, all centered around the courthouse square. Commercial development dominated the area along North Third Street – a major thoroughfare leading to Louisville. Wealthy residents located their substantial Georgian and Federal homes north and south of this commercial section along North and South Third Street, Flaget Avenue, Stephen Foster Avenue, and Broadway Avenue. The town's

early beginnings enabled it to rival Louisville and Lexington as a political, commercial, educational, and architectural center.

The Catholic Church influenced Bardstown's development. Bardstown had the largest Catholic population among 18<sup>th</sup> century Trans-Appalachian settlements, making it a hospitable location for the establishment of many religious orders. In 1819, St. Joseph Proto-Cathedral (now St. Joseph Basilica) became the first cathedral built west of the Appalachian mountains, which is listed individually on the National Register of Historic Places.



**The Talbott Tavern, photographed circa 1930, remains an important Bardstown landmark. (Courtesy of Herald-Post Photographs Collection, Special Collections, University of Louisville)**



**Nehemiah Webb built this grist mill, formerly located on Town Creek and since demolished. (Courtesy of Dixie Hibbs)**



**St. Joseph's, photographed in 1933. (Courtesy of Herald-Post Photographs Collection, Special Collections, University of Louisville)**

Social and physical changes occurring in late 19<sup>th</sup> century Bardstown changed its landscape again. Bourbon became an economic and cultural force in and around Bardstown. The trend began after the Civil War with the establishment of the Early Times and Jim Beam distilleries. By 1896, Bardstown boasted some 26 distilleries in operation in the area. This bourbon industry helped to foster Bardstown's residential and commercial development.



**Distilleries like Heaven Hill, photographed circa 1935, helped fuel Bardstown's late 19th and early 20th century growth. (Courtesy of the City of Bardstown)**

In the 19th century African American residents built vernacular frame houses and churches along North First and Second Streets and East Brashear Avenue. In other sections of the city, owners subdivided their large lots and large Queen Anne, Colonial Revival, and Craftsman houses rose between the older Georgian, Federal, and Greek Revival buildings. Late 19th and early 20<sup>th</sup> century buildings in these two areas constitute important architectural resources of the city.



**The current courthouse and many commercial buildings were built around the turn of the 20th century. This image shows Market Street (now East Stephen Foster Avenue) and the Courthouse circa 1920. (Courtesy of the Kentucky Historical Society)**



**St. John A. M. E. Zion Church (founded 1866), 219 East Brashear Avenue.**



**This photograph looks south along North Third Street circa 1935. (NCPZ Digital Archive)**

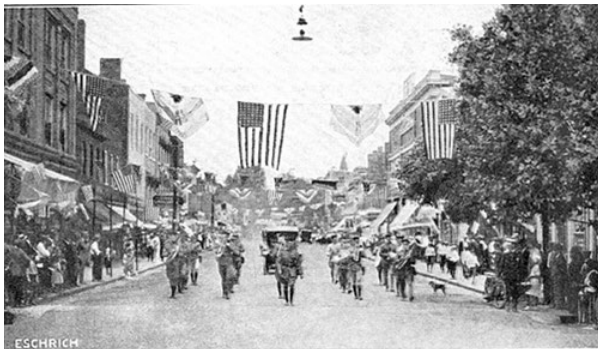
Modern Bardstovn has capitalized on its historic resources. The early adoption of historic overlay zoning in 1967, the listing of the district and individual listings in the National Register, and adoption of design guidelines in 1983 have all promoted preservation so successfully that heritage tourism, based on Bardstovn’s rich historic character, is a major economic factor in the community.



**Early 20th century street paving and sidewalk construction on South Fifth Street. (SLIDE: 3150, Goodman-Paxton Photographic Collection University of Kentucky)**



**Looking north along North Third Street in 1960. (Courtesy of the City of Bardstovn)**



**This image of North Third Street, captured in 1923, shows the celebrations on the day that My Old Kentucky Home became a state historic shrine. (Courtesy of Jim Brooks)**

### D. Historic Architectural Styles and Types

Architectural styles and building types present in Bardstown exemplify the town’s development from its beginnings as a late 18th century settlement through its development into a 21st century tourist destination. Familiarity with historic styles and types should help guide preservation and rehabilitation efforts, enabling residents to better maintain Bardstown’s unique sense of place. The dates of construction given for each style are approximate. In Bardstown, as in other places, builders and owners developed favorite styles, which may have lasted longer than in other locations, and they often used elements from multiple styles on the same building.



## Vernacular Houses: late 1700s-1890

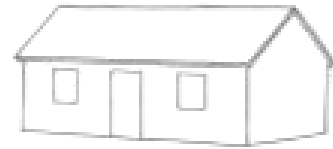
Vernacular houses are defined by their stock building forms and lack of stylistic detailing. Builders in the 18th and 19th centuries usually constructed linear buildings that were one-room deep and this practice is reflected in the floor plans of Bardstown's earliest buildings. Before railroad transportation became widespread, vernacular builders relied on local materials and made ready use of the forests that covered much of eastern North America. Bardstown's earliest settlers, like those elsewhere in the region, constructed buildings of logs. Residents quickly established mills to process lumber, enabling the construction of new frame houses and the modernization of log houses through the addition of weatherboard siding. Bardstown's surviving early vernacular houses are important evidence of the town's initial development and the prosperity of many of its settlers. Changes in framing techniques enabled later vernacular houses to use massed plans, so called because of their two-room-deep floor plans. These later vernacular houses demonstrate the diversity of income and housing preference present in Bardstown around the turn of the 20th century. Typical floor plans of vernacular houses included: gable front (suited for urban lots), gable front and wing, hall and parlor, I House, massed side-gable, and pyramidal.



**Gable-Front Plan**



**Gable-Front-and-Wing Plan**



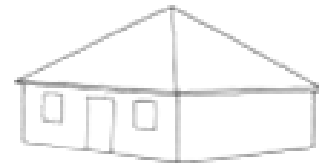
**Hall-and-Parlor Plan**



**I-House Plan**



**Massed Side-Gable Plan**



**Pyramidal Plan**

*\*Illustrations from A Field Guide to American Houses, by Virginia and Lee McAlester, 2006 edition.*



**The Yocum-Hite House at 201 East Stephen Foster Avenue was constructed circa 1792, and features a three-bay symmetrical facade.**



**512 North Third Street is a substantial front-gable and wing house. Its columns with Ionic capitals and cast-concrete piers represent limited Neoclassical and Craftsman influences.**



**The Rizer House at 208 North Fourth Street, constructed circa 1820, is two stories, proportionally balanced, and has a plain appearance. This house has a frame rear wing and weatherboard siding, with infill in the ell.**



**The house at 214 East John Fitch Avenue uses a single story gable-front and wing plan. Its cornice with returns demonstrates Italianate or Greek Revival influences, and the porch, built in the early 20th century, is Craftsman style.**



**The Jacob Rizer House at 204 West Flaget Avenue was built circa 1802 and displays a four-bay plan with exterior end chimneys.**



**This pyramidal house at 112 East Brashear Avenue has the square form and pyramidal roof popular in the early 20th century.**

## **Federal: 1780-1820**

Bardstown's extant Federal architecture reflects style choices favored by the city's wealthier residents and mirrored national stylistic trends in the late 18th and early 19th centuries. Bardstown's collection of Federal architecture signifies its prosperity and growth in the early 1800s. Facades are generally symmetrical and unadorned and entrances are the primary design features. Bardstown's Federal architecture favored brick construction and interior-end chimney placement. The Federal style is occasionally referred to as Adam style.

Typical Federal elements include: a semi-circular or elliptical fanlight over the door, ornamented entrances with or without sidelights and fanlights, windows with double-hung sashes usually with six panes per sash and separated by thin muntins, and horizontally or vertically aligned windows in symmetrical rows.



**The James Wright House at 204 East Broadway Avenue is a good example of a five-bay, central passage Federal house.**



**103 East Stephen Foster Avenue features elements of the Federal and Greek Revival styles.**



**This duplex at 205 and 207 West Flaget Avenue combines an urban form with the Federal style.**



**The McLean House at 105 East Stephen Foster Avenue is an outstanding example of Federal period commercial architecture.**

## **Greek Revival: 1825-1860**

Interest in Classical civilization peaked in the early 19th century. At the same time, the War of 1812 reduced the United States' interest in British architectural trends, including what one architectural history referred to as the "thoroughly British" Federal style. The Greek war for independence that followed further endeared Greek culture to the newly independent United States. Greek Revival architecture became so popular in the United States that its mid 19th century contemporaries in this country often referred to it as the National Style.

Typical Greek Revival features include: a low-pitched gable or hip roof, a wide trim band along the cornice line, entry or full-width porches with square or rounded columns, and a front door surrounded by narrow sidelights and a rectangular transom.



**The house at 312—314 North Third Street displays several elements of the Greek Revival style. (NCPZ Digital Archive)**



**Bardstown architect and builder Osso Stanley added this Greek Revival porch, with pediment, block modillions, and Doric columns, to Shadowlawn, a Federal style home built in 1825 by noted architect John Rogers.**



**The house at 402 North Third Street has many Greek Revival features, including a low pitched roof, a porch with prominent columns, a cornice line of the roof emphasized with a wide divided band of trim, and a front door surround.**

## Italianate: 1840-1885

Romantic styles like Italianate reflected a building approach that valued emotion and decoration over the rationalism of the classically influenced styles that preceded them, and competed successfully with the earlier styles for popularity in the mid 19th century United States. Italianate architecture was widely popular throughout central and northern Kentucky both before and after the Civil War.

Typical Italianate elements include: a low-pitched roof, tall narrow windows, overhanging eaves with ornamental brackets, paired doors, and decorative lintels and hoods below and above windows and doors.



This Italianate style commercial building at 116 North Third Street has arched windows and hoods and a bracketed cornice.



This Italianate house at 211 East Flaget Avenue has overhanging eaves, cornices, brackets, and fascia boards.



The house at 501 North Third Street is a good example of Italianate residential architecture. (NCPZ Digital Archive)



This vertically oriented house at 415 North Third Street is Italianate in style. (NCPZ Digital Archive)

## Queen Anne 1880-1910

The Queen Anne style was popular late in the 19th century. Pattern books helped to spread the style, which stressed asymmetry and decorated surfaces. It appealed largely due to its emphasis on domesticity and comfort. The availability of prefabricated architectural details helped also to popularize the Queen Anne style.

Typical Queen Anne features include: an asymmetrical façade, a front porch with ornamental woodwork, a steeply pitched irregularly shaped roof, and the use of texture and color to differentiate façade elements.



**The house at 204 South Third Street has many Queen Anne elements including a tower, decorated gable field, porch, and various heights and projections of building bays.**



**The Queen Anne house at 108 West Broadway Avenue features various textures and shapes common to the Queen Anne style.**



**The Queen Anne house at 112 South Third Street features Colonial Revival detailing.**



**At 217 West Flaget Avenue is a cross-gabled Queen Anne house. (NCPZ Digital Archive)**

**Folk Victorian: ca. 1870-1910**

Folk Victorian houses combine decorative detailing similar to that used with Italianate or Queen Anne houses with the simple forms used by vernacular architecture. Railroad transportation networks and pre-cut detailing enabled owners of simple homes to decorate them with elaborate trim work for a dramatic appearance.

Typical features include: proportional and balanced facades, spindlework porch detailing, plain window surrounds, and smooth walls.



**This vernacular gable-front-and-wing house (circa 1885) at 117 South Second Street has Folk Victorian stylistic details such as Steamboat Gothic trim, brackets, and cornice returns.**



**This Folk Victorian house (circa 1900) at 202 West Flaget Avenue also has a gable-front-and-wing plan and has stylistic details including gingerbread trim, cornice returns, fish-scale shingles, and chimney pots.**

## Colonial Revival: 1880-1995

The Colonial Revival style looked to architecture built in the earlier Georgian and Federal styles. Historians typically credit the centennial celebrations of 1876 with awakening a renewed interest in the early years of the United States. The earliest Colonial Revival architecture was typically somewhat grand in scale and designed by people who borrowed loosely from Colonial and early National precedents. Early in the 20th century, the fashion was to mimic these historic precedents as closely as possible. Finally, many Colonial Revival buildings became simplified versions of their stylistic predecessors that appealed to a broader range of residents.

A subtype of Queen Anne and Colonial Revival is the Free Classic Style. These houses were typically constructed prior to 1910 and represent a transition from the more organic, asymmetrical shapes and textures of the eclectic Queen Anne Victorian style to the symmetrical Colonial Revival/New-Classical styles. This subtype will typically feature Colonial Revival style elements on a shape/form that features asymmetry and multiple competing textures.

Typical features include: a symmetrically balanced facade, pedimented entry porch, fanlight and sidelights around the door, multi-pane glazing in double-hung windows, and dentiled cornice.



**This early Colonial Revival house at 502 North Third Street is an example of the Free Classic style. It demonstrates Federal and Georgian influences in its pedimented dormers, arched windows, transom-and-sidelights opening surround, and Ionic capitals. The asymmetry created by its porches was influenced by the Queen Anne style.**



**This house at 206 East Flaget Avenue is characteristic of later Colonial Revival homes in its size, symmetry, and simple appearance.**



**The Dant House (circa 1910), at 211 South Third Street, is an example of a larger Colonial Revival house with its symmetry, accented entryway, double-hung multi-paned windows, and side-gabled form. (NCPZ Digital Archive)**



**The Old City Hall building at 207 North Third Street is an example of the Colonial Revival style and features a side-gabled roof, symmetry, and three-part window grouping.**

## **Tudor: 1890-1940**

Tudor houses looked to Medieval England for precedent. In the style's early years, Tudor architecture tended to mimic late Medieval and Renaissance models. After World War I, the style evolved into a popular choice for modest, suburban homes and came to be defined by the external treatments, the steeply pitched front gables, and arched openings.

Typical Tudor features include: a steeply pitched roof with a prominent gable; half timbering; narrow grouped windows; and varied wall materials including decorative brickwork, stonework, and stucco.



**This house at 201 South Third Street features a front-facing gable extended to one side with half timbering in the apex, wood shingles, and an asymmetrical façade.**



**A more modest example of the Tudor style is the Sears and Roebuck Cotswold cottage at 116 South Fifth Street.**

## Neoclassical: 1895-1950

Historians cite the 1893 World's Columbian Exposition in Chicago as a major influence in setting the Neoclassical style as a hugely fashionable one in the United States, though the style was not widely built in Bardstown. Like with other Classically influenced styles, symmetry was a dominant characteristic.

Typical Neoclassical features include: a full-height porch with classical columns having Ionic or Corinthian capitals, symmetrically balanced windows, and a center door.



This bank building at 101 North Third Street has a symmetrical façade, pilasters extending the height of the building, Ionic capitals, and a pediment over the entrance—all indicators of the Neoclassical style.

## Craftsman: 1905-1930

The Craftsman style emphasized the honest use of materials, horizontal forms, and use of wide eaves and ample porch space. This style dominated residential construction in the 1910s and 1920s in Bardstown and many blocks display excellent examples of this style. Bungalows, small low-to-the-ground homes with front porches and interconnected floor plans, were commonly built in the Craftsman style.

Typical features include: low-pitched gable roofs, exposed eaves with ornamental braces, porches with squared columns, horizontal emphasis, and natural materials such as wood or stone.



This Bungalow at 106 East Broadway Avenue has roof brackets, multi-light-over-single-light windows, and wood porch posts over flared piers.



The house at 202 East Flaget Avenue has Craftsman windows and porch features. (NCPZ Digital Archive)



The Craftsman house at 108 South Fifth Street combines the contrasting materials of brick and concrete.



American Foursquare, turn-of-the-century houses like this one at 506 North Third Street, often used Craftsman features. (NCPZ Digital Archive)

## Minimal Traditional and Ranch: 1950-1979

The Minimal Traditional and Ranch architectural types are representations of the modern architectural movement, which occurred popularly throughout the United States just after the conclusion of World War II. Both Ranch and Minimal Traditional houses are types of architecture that may exhibit various styles, such as Colonial Revival and Neoclassical. Ranch houses, especially those constructed in the 1950s and 1960s, may also exhibit a modern or Contemporary design aesthetic.

Minimal Traditional houses are small one to one-and-a-half story buildings with a high-pitched side gable roof. The roof typically has little to no overhang. Windows are commonly double-hung and there is sparse architectural detail and ornamentation. Some Minimal Traditional houses feature gable-roofed dormers on the steep roof pitch. This type is called a Cape Cod Minimal Traditional House.

Ranch houses are low, single story residence with a designed horizontal emphasis. Its gabled, cross-gabled, or hipped roofs are low-pitched, free of dormers, and typically have wide overhanging eaves. The entry is frequently off-centered and sheltered by a low porch roof. Large picture windows typically flank one side of the entry, giving the residence an asymmetrical appearance. An integral garage, either located on the façade or a side elevation, is common. A subvariant of the Ranch house is the Ranchette. This type is a more compact version of the Ranch that can be confused with the Minimal Traditional type. The Ranchette type usually features little ornamentation and a squarish shape, and is among the earlier versions of Ranch houses to be built in middle-class neighborhoods across the United States.



This Minimal Traditional House on East Brashear is a sub-variant called a Cape Cod.



This Ranchette type on East Broadway is a transitional type between the Ranch and Minimal Traditional House.



This Ranch House on North 2<sup>nd</sup> Street has a cross-gabled roof and an off-center entrance.



This Styled Ranch house on South 1<sup>st</sup> Street has Contemporary style elements.

## 1.0 One: Guidelines for Historic Site and Setting

### Summary



The streetscape in Bardstown is characterized by streets bordered by curbs, concrete sidewalks, and buildings. Numerous street trees have been planted close to the sidewalk. Front yards are bordered by retaining walls, hedges, or fences. Common landscape elements include plantings, fences, lighting, sidewalks, and parking areas. Fencing and retaining walls are among the most important landscaping features used to separate the public space of the street from the private space of the yard or lot.

New streetscape improvements should be selected for their simplicity and durability. Many streetscape improvements installed across the country in the late twentieth and early twenty-first centuries are in varying degrees of deterioration. In many cases, materials or construction methods were selected which were incompatible with exposure to the elements or could not withstand the constant use of vehicles and pedestrians. Before any investment in major expenditures for street furniture, sidewalk materials, or curbing, the longevity and lifespan of the proposed improvements should be carefully studied. The following text is intended to help maintain historic and aesthetic integrity of setting in the districts.

## 1.1 Parking and Driveways

1.1.1 New parking areas/lots **shall be** located so that the primary façade of the associated historic building and the primary façades of adjacent historic buildings are not obscured.

1.1.2 Parking areas/lots **should be** screened from pedestrian view so as to not detract from the visual quality of the districts

- a. Screen landscaping, such as masonry walls or hedges, **may be** used to reinforce the building massing and setback common in the districts, as long as the primary façade of a historic building is not obscured
- b. The design of this screening **shall be** compatible with the district's visual setting

1.1.3 Parking areas/lots **shall** maintain the general setback on the block in which they are located

1.1.4 Circular driveways or small front parking pads **shall not** be constructed in the districts unless they are part of the original landscape configuration

1.1.5 New parking areas and driveways **shall be** located behind the rear plane of the building with garages and carports at the very rear

- a. In most areas of historic Bardstown, public alleys provide rear access to buildings. These are ideal locations for a new driveway or parking pad

1.1.6 New surface parking lots **shall not** be constructed as stand-alone entities within Bardstown's historic district.

1.1.7 Twenty percent of a surface parking lot associated with commercial entities **should be** devoted to plantings suitable to the local historic district's visual setting.

1.1.8 Parking areas, parking lots, and driveways **shall be** constructed of concrete, concrete aggregate, patterned concrete, permeable pavers, asphalt, gravel or brick

1.1.9 Porous paving and gravel **may be** used on driveways and parking areas/lots.

- a. Acceptable materials include permeable clay brick pavers, permeable interlocking concrete pavers, porous asphalt and/or porous concrete

1.1.10 Parking garages **shall** follow guidance found in the New Construction (Section 13), and shall be compatible in form, scale, height and materials within the visual setting.



**Figure 4. Parking areas should be screened from pedestrian view, as shown in this example. See Guideline 1.1.2.**



**Figure 5. This rear alleyway contains numerous historic garages and provides an excellent location for parking opportunities without obscuring the primary facades of historic buildings. See Guideline 1.1.5.**



**Figure 6. This rear parking pad and associated historic garage is located behind a Bardstown residence along an alleyway. See Guideline 1.1.5.**

## **1.2 Landscaping Features and Plantings**

1.2.1 Street trees help to define the character of a historic neighborhood and **should be** maintained and protected

- a. Regular and light pruning is recommended to maintain the health of mature trees. The pruning of the trees located in the public right-of-way is regulated by the Bardstown Tree Board under the City Code of Ordinances
- b. Planting and removal of mature street trees is regulated by the Bardstown Tree Board under City Code of Ordinances. New tree plantings and tree removal **shall** follow guidance set by the Tree Commission

1.2.2 Historic landscape patterns that define the public right-of-way **shall be** maintained

- a. The ratio of planted space to built space **shall be** maintained in a block's public right-of-way
- b. Historic topographic patterns in the district's front yards, such as grade and sloping, **shall be** maintained and matched with adjacent historic properties
- c. Historic front yards **shall not be** recontoured with stepped terraces or earthen berms, where these did not exist previously

- 1.2.3 Local historic landscape plantings **should be** preserved
- 1.2.4 Native Plants, original to the Central Kentucky region, **should be** maintained and planted when possible. These plants are preferable to imported plants because they will be healthier and live longer than imported plants, such as cacti or bamboo
- 1.2.5 Landscaping **should not** conceal or obscure the primary façade of a historic building
  - a. Hedgerows and shrubs in the front of the primary façade **should be** trimmed or otherwise selected so as to not obscure the view of the main façade
- 1.2.6 Certain plantings and/or grades and slopes **may** have an unintended adverse effect on historic buildings
  - a. The roots of certain trees, shrubs, and other plantings can damage historic foundation walls. Great care **should be** taken when selecting plantings to be certain that the plants' roots will not impact the historic building
  - b. Creeping or climbing cover plantings **should not be** permitted to grow on historic buildings as they can damage the exterior wall materials
  - c. If this has already occurred, great care **should be** exercised when removing such plantings to minimize damage to the building's historic fabric
  - d. Historic slopes and grades were typically developed in harmony with its surroundings however; if the slope and/or grade is causing undue damage to the historic property, the topography **may** need to be altered to preserve the overall site.
- 1.2.7 Non-invasive climbing cover plantings or other plantings **should be** used to screen existing chain link or wire fences
  - a. Such plantings **shall not** have an adverse impact on any historic building or the visual setting in which they are located
- 1.2.8 Historic landscape features, such as mature trees and earthen berms, **shall be** maintained
  - a. Survey your property to identify and maintain these features to the greatest extent feasible
  - b. Should removal be necessary, as determined by the HRB, new landscaping with equivalent or greater environmental benefits **should be** provided that also contributes or will contribute to the historic character of the district
  - c. All tree removal within the public right-of-way **must be** reviewed by the Tree Board, unless directed by the City Arborist or groundskeeper for emergency or public safety reasons.

1.2.9 Historic garden ornaments, walkways, or gazebos **shall be** preserved and maintained

1.2.10 New garden features, such as gazebos, fountains, pergolas, and walkways, **should be** placed in the rear yard or a non-street visible location, where possible

1.2.11 Permeable paving or pavers which maintain moisture in the soil, **should be** used for new walkways

a. Brick, stone or, concrete pavers **should be** used

b. Gravel **may** also be used as a permeable paving material



**Figure 7. Ivy and other climbing plantings can be very destructive to historic buildings. See Guideline 1.2.5.**



**Figure 8. Chain link fence obscured by rose bushes. See Guideline 1.2.7.**

### **1.3 Sidewalks and Streetscapes**

- 1.3.1 Preservation of elements of the existing historic streetscape, such as historic sidewalks, historic street paving, and historic curbs is a priority and **should be** accomplished through periodic repair, resetting, and maintenance
- 1.3.2 Appropriate new streetscape improvements **shall** only be undertaken where elements of the historic streetscape do not exist
  - a. New improvements **should be** of compatible style, materials, and scale to the character of the historic districts
- 1.3.3 Street furniture, such as benches, planters, and trash containers, are encouraged in residential and commercial areas. The furniture **should be** of a consistent design, size, and scale appropriate to character of the historic districts
- 1.3.4 The addition of elements to the streetscape, such as continuous metal or concrete canopies, oversized kiosks or oversized gazebos, **shall be** prohibited
- 1.3.5 Public utilities and other elements, such as power poles and transformer vaults, **shall be** placed where they are least visible and **shall be** screened by landscaping, fences, and/or walls when possible
  - a. Overhead wires **should be** placed underground whenever possible



**Figure 9. Historic brick sidewalk and cast-iron fence in the Bardstown Historic District. See Guideline 1.3.1.**



**Figure 10. North Third Street sidewalk. See Guideline 1.3.3.**



**Figure 11. Concrete sidewalk with cast-iron fence. See Guideline 1.3.2.**

## 1.4 Lighting

- 1.4.1 Preserve existing historic light fixtures on buildings in residential and commercial areas in the districts
  - a. Electric lights were added to older buildings beginning in the early twentieth century. These lighting fixtures **shall be** preserved and maintained
- 1.4.2 New light fixtures **should be** simple in design and/or based upon historic examples within the districts
  - a. Lighting designs **should** replicate fixtures compatible with the age and architectural style of the building
  - b. Contemporary designs **should be** kept simple so not to detract from other decorative features
  - c. Fixtures **shall be** made of brass, copper, iron, or painted metal
- 1.4.3 New light fixtures **shall be** situated in locations common in the visual setting or based on forensic evidence on the historic building
  - a. Light fixtures **may be** mounted onto the porch ceiling in the case of a residence and/or adjacent to the primary entrance
  - b. Light fixtures **may also be** mounted directly to the porch ceiling or recessed into the ceiling in the case of a historic house
- 1.4.4 Security lighting and foot lighting **may be** installed but fixtures **should be** mounted on secondary and rear façades and **shall** cause no damage to historic buildings when installed
  - a. Path lights and security lights **should be** simple and unobtrusive in design
  - b. Security light fixtures and footlights **should be** made of brass, copper, or painted metal
  - c. Small footlights **should be** used rather than free standing post-mounted lights for walks and drives
- 1.4.5 Lighting in commercial areas of the districts **shall** conform to the appropriate zoning requirements
  - a. Contemporary lighting **may be** used as long as it complements the character of the historic district in design, size, and massing



Figure 12. These lighting fixtures blend with the historic setting and is appropriate to the style/type of the house in the Bardstown Historic District. See Guideline 1.4.2.



Figure 13. This light fixture is not an appropriate choice for the historic districts, as it attempts to mimic Victorian styles with no precedent. See Guideline 1.4.5.

## 1.5 New Fences and Retaining Walls

- 1.5.1 The material and style of a new fence or wall **shall be** compatible in design and materials with the associated historic building and within the visual setting
- a. Cast iron and painted aluminum fences **may be** used in front of primary facades
  - b. White-painted picket wood fences **may be** installed in front of primary facades
  - c. Vinyl, composite, plastic, solid wood board fences, solid wall fences, chain link, and/or wire fences **shall not be** placed in front of historic buildings in the district
  - d. Wooden split rail fences are associated with rural historic properties and are not appropriate in a nineteenth and early twentieth century urban landscape. This type of fencing **shall not be** used
  - e. If there is sufficient evidence of a historic fence that was in place during the property's period of significance, then that fence **may be** reconstructed

- f. New retaining walls **shall be** built of brick, stone, concrete block, or poured concrete, and **shall not be** constructed of railroad ties
- g. Chain link fencing **shall not be** used as fencing within the districts
  - 1.5.2 New fences situated in front of primary façades **shall not** obstruct a primary facade's visibility from the street
  - 1.5.3 New fences situated in front of primary façades **shall not** be higher than 4 1/2 ft.
  - 1.5.4 New fences **shall be** installed facing inward toward the area being fenced in with the finished side facing toward the public right-of-way
  - 1.5.5 Wooden privacy fences and solid wall fences of painted or stained wood, brick, metal or stone **may be** built to a maximum height of six (6) feet on interior side and rear property lines
  - a. Rear yard fences **shall be** recessed from the back corner of the primary building
    - 1.5.6 Rear fencing within the commercially-zoned areas within the district **may be** erected up to six (6) feet
  - a. Fencing materials **shall** conform to those detailed above in 1.5.1
  - b. Solid fencing that is intended for corner lots shall maintain a setback from the property line
  - 1.5.7 Trash collection areas, associated with commercial buildings, **shall be** screened in street-visible locations
    - a. A solid wood or painted metal fence with gate **should be** installed; other materials will be reviewed on a case-by-case basis
    - b. The fencing **shall** enclose the entire area and **shall be** of sufficient height to obscure the view of related trash collection infrastructure



**Figure 14. This rear and side wood fence works well in the context of the Bardstown Historic District. See Guideline 1.5.1 and 1.5.4.**



**Figure 15. Example of a modern brick retaining wall compatible with the associated building and visual setting. See Guideline 1.5.1.**

## 1.6 Historic Fences, Retaining Walls, and Property Boundary Walls

1.6.1 Original fences **shall be** maintained and preserved

- a. Wrought or cast iron is a commonly found historic fence material in Bardstown. These fences **shall be** retained and kept in good repair.

1.6.2 Historic retaining walls **shall be** maintained and preserved.

- a. Nineteenth century retaining walls were commonly constructed of brick or limestone. Early twentieth century retaining walls were often constructed of rock-faced hollow core concrete block. Both types of wall **shall be** maintained and preserved.
- b. Retaining walls **should be** inspected periodically to ensure that a build-up of soil is not causing the wall to lean.
- c. Soil situated against a retaining wall **shall be** removed to acceptable levels if it threatens the stability of a historic wall.



**Figure 16. Historic cast-iron fences are a common site in the historic districts. See Guideline 1.6.1.**



**Figure 17. Stone retaining walls can also be found in the district. This wall is along the north side of East Flaget Street. See Guideline 1.6.2 .**



**Figure 18. Historic stone retaining wall on South 5<sup>th</sup> Street. Treatments for this wall should follow guidance in 1.6 below.**

## 1.7 Public Art, Sculpture, and Murals

1.7.1 Public sculptures **should be** of high-quality materials, and of contemporary design compatible with the districts

- a. Public sculpture **should not** dominate the areas where it is placed, except where designed to accentuate a focal point.

1.7.2 Existing historic public sculptures **shall be** maintained, preserved, and protected

1.7.3 Murals **shall be** sensitive to the context of surrounding buildings

- a. New murals **shall not** be painted on historic brick or other masonry that has not previously been painted.
- b. New murals **shall not** be painted on contributing buildings, nor on the primary facade of non-historic buildings
- c. New murals **shall be** attached to the building in a way that does not damage existing materials or obscure architectural features
- d. The subject matter of new murals **shall not** be an advertisement for a business, but rather should be sensitive to the local context and to the building and **shall not** include obscene, lewd, or otherwise inappropriate subject matter
- e. If the intention of a new mural is to advertise a business, this type of art work **shall be** considered a sign and regulated under the City's sign ordinance in Chapter 98.
- f. The paint colors selected for new murals **shall be** congruent with the building and surrounding context
- g. Only one mural per property **shall be** installed so as to limit visual clutter in the historic district
- h. Murals **may be** coated with an anti-graffiti coating or sealant to preserve their integrity

1.7.4 Where historic commercial murals, i.e. "ghost signs" are present, every effort **shall be** made to maintain their presence

- a. Historic "ghost signs" **may be** recreated, if sufficient evidence is available

1.7.5 Murals **may be** painted on non-historic commercial buildings or ancillary buildings, but **should** follow the applicable guidance in 1.7.3 above.

## 1.8 Outdoor Dining (Commercial properties only)

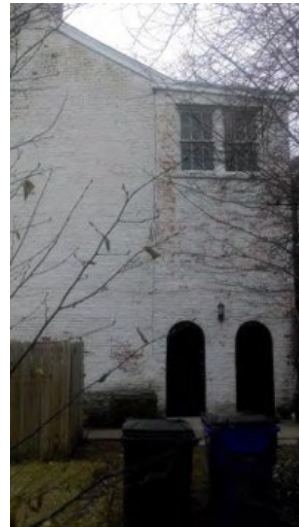
- 1.8.1 Outdoor dining facilities **shall** maintain the historic character of the district by minimizing visual clutter and keeping the associated furniture in good condition
- a. Outdoor dining tables within the public right-of-way **shall be** small enough to accommodate pedestrian traffic along the sidewalk.
  - b. Extended umbrellas in the public right-of-way **shall** measure at least seven ft. above the surface of the outdoor dining area to ensure proper pedestrian clearance.
  - c. Outdoor dining areas **shall** maintain at least four ft. of unobstructed horizontal pedestrian sidewalk space. Unobstructed space includes limitations created by street trees, fire hydrants, and other infrastructure
  - d. Outdoor dining areas **may be** required to adjust the layout, if this layout obscures visibility to adjacent businesses, per Chapter 122 of the Bardstown Code of Ordinances.
- 1.8.2 New outdoor dining spaces, visible from the public right-of-way shall be constructed of materials suitable to the district's visual setting and **shall not be** of a size or scale that competes with the main building to which it is attached

## 1.9 Resources for Further Reading

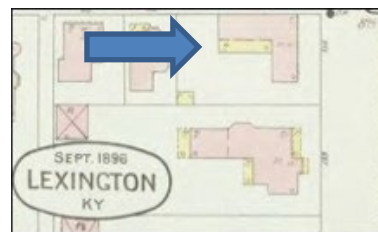
- NPS Guidelines for Sustainability, Site Features:  
<https://www.nps.gov/tps/standards/rehabilitation/guidelines/site-features.htm>
- Kentucky Native Plant Society:  
<https://www.knps.org/external-links/>
- City of Bardstown, Tree Board:  
[https://cms6.revize.com/revize/bardstownky/document\\_center/Ordinances/Chapter99TreePreservation.pdf](https://cms6.revize.com/revize/bardstownky/document_center/Ordinances/Chapter99TreePreservation.pdf)
- Stewart Iron Works:  
<https://stewartironworks.com/>
- MRSC Greening Public Spaces:  
<https://mrsc.org/Home/Stay-Informed/MRSC-Insight/June-2014/The-Greening-of-Main-Street.aspx>
- Accessible Historic Streetscapes (Case Studies Appendix): [http://hdc.org/wp-content/uploads/2017/08/HDC\\_Historic-Streetscape-Study-Lo-Res.pdf](http://hdc.org/wp-content/uploads/2017/08/HDC_Historic-Streetscape-Study-Lo-Res.pdf)

## Forensic Evidence

Forensic evidence is evidence found on your building or site that can be used to restore a missing feature. This type of evidence is typically used with documentary evidence to restore a building or site.



The example above shows a line in the masonry that divides the historic portion of the building with the later portion. A rough floor plan was drawn/annotated and with further examination, it was determined that the modern portion concealed an earlier side porch. The 1896 Sanborn Map confirms these observations below.



## 2.0 Two: Guidelines for Foundation Walls

### Summary



Foundation walls form the literal basis of an historic building's structural system. Depending on the type of construction they are supporting, wood, brick, or stone foundation walls are typically built on the ground in a trench specifically excavated for this purpose. If the building walls are frame, the need for a wide solid base is less important, though a trench is likely present. For most nineteenth century brick or stone buildings with several stories, the underlying masonry (stone or brick) foundation wall is wider and of heavier materials to carry the load above.

By the early twentieth century, builders began to utilize poured concrete and concrete block as foundation wall material. Virginia McAlester explains this type of foundation wall as, "monolithic concrete walls made of concrete beams poured in place and reinforced with internal steel rods." (McAlester 2013, 36). Rusticated concrete block walls may well have their origin in a Sears concrete block making machine or catalog, which were extremely popular in the very late nineteenth and early twentieth century. After mid-century, foundation walls were likely constructed of concrete slabs, which are based on a thin, monolithic poured concrete foundation that was so sturdy that use of steel rods was no longer necessary.

Foundation walls in Bardstown are typically made of brick, stone, concrete block, or poured concrete. Most extant historic buildings in Bardstown are constructed on continuous foundation walls. Given their essential role in the stability of a historic building, preserving foundation walls is an important part of historic building maintenance in the districts. The following guidelines demonstrate best practices for caring for your building's foundation walls.

## 2.1 Foundation Wall Materials and Repairs

- a. Foundation walls **shall be** preserved and maintained
  - b. Brick or stone masonry walls **should be** kept in good repair and inspected at least once a year on the interior, if possible, and exterior of the building for excessive dampness, soundness of mortar joints (if mortar is used), settlement of the wall, and condition of the masonry units
  - c. Poured concrete and concrete block foundation walls **should be** inspected at least once a year on the interior, if possible, and on the exterior, to assess excessive dampness, cracking and settlement, and the general condition of the wall
  - d. Foundation walls **shall be** kept free from plant roots or vegetation that could undermine their stability and the grade **should** slope away from the foundation wall to prevent moisture infiltration
  - e. Plantings and landscape features **should not** obscure the entire foundation wall; at least a portion of the foundation **should be** street visible
  - f. All repairs and maintenance revealed by inspection **should be** addressed before additional deterioration takes place
- 2.1.1 Gutter downspouts **should be** inspected at the same time foundation walls are examined to be certain that downspouts are not discharging into the foundation walls



Figure 19. Molded concrete block foundation walls were occasionally used on early 20th century houses in the district. See Guideline 2.1.



**Figure 20. Stone foundation walls are extremely common on 19th century buildings in the Bardstown Historic District. See Guideline 2.1.**

## **2.2 Altering Foundation Walls**

2.2.1 Historic brick, stucco/parging, concrete block, poured concrete, and stone foundations **shall not** be altered or concealed with any modern materials

- a. Foundation walls **shall not** be covered or otherwise concealed with new stone or brick veneer, rolled asphalt, stucco/parging, or a stamped metal screens
- b. If a foundation wall must be replaced or have serious repairs, the replacement materials and design **shall** match the historic materials in design and materials
- c. Before considering complete replacement, masonry wall components **should be** replaced with in-kind as single units
- d. If the face of a masonry component has severely deteriorated, the component **may be** turned around to reveal the interior face, if this interior face matches the historic exterior conditions

## 2.3 Painting Foundation Walls

- 2.3.1 Unpainted foundation walls **shall not** be painted
- 2.3.2 Brick, stone, or concrete foundation walls **shall** remain painted, stuccoed, or parged if that was their historic condition
- 2.3.3 Foundation walls **may be** painted if extensive repairs have led to the patchwork of masonry surfaces and mismatched mortar



Figure 21. This historic foundation wall has been covered with vinyl (left) and unpainted stone walls have been painted an uncomplimentary color (right). See Guidelines 2.2.1 and 2.3.

## 2.4 Resources for Further Reading

- For more information on maintaining foundation walls, see Preservation Brief No 47 : <http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm#foundation>
- For more information on repairing mortar joints, see Preservation Brief No 2: <http://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>
- For more information on cleaning and water-proofing historic buildings, see Preservation Brief No 1: <http://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>
- For more information on preserving concrete, see Preservation Brief No 15: <http://www.nps.gov/tps/how-to-preserve/briefs/15-concrete.htm>
- For more information on Sears block walls, see Pamela Simpson, *Cheap, Quick, and Easy: Imitative Architectural Materials, 1870-1930*.

### 3.0 Three: Guidelines for Exterior Building Walls

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#### **Summary**

Exterior walls are among the first things we notice about a historic building and comprise much of the essential visual character of the historic districts. Maintaining exterior walls is also important to preventing water infiltration and unwanted air infiltration on the building's interior. The National Park Service notes that, "The primary maintenance objective is to keep walls in sound condition and to prevent water penetration, insect infestation, and needless decay. Depending on the materials and construction methods, walls should have an even appearance, free from unwanted cracks, and should be able to shed excess moisture. Where surfaces are significantly misaligned or where there are bulging wall sections or cracks indicative of potential structural problems, seek professional guidance as to the cause of distress and appropriate corrective measures. Wood-frame construction generally will require more frequent maintenance than buildings constructed of brick, stone, or terra cotta" (Preservation Brief 47, 7).

A building's actual structural system, that is its supporting frame, is not likely visible on the exterior. Unless the building is constructed of full brick masonry, that is brick masonry in which several rows of brick are placed parallel to one another and tied together through various bonding patterns, the building's interior support cannot be seen. This type of masonry predominates in nineteenth century buildings. Frame buildings were also prevalent in Bardstown. These buildings were typically constructed with a braced or combination frame in the nineteenth century and clad in weatherboard or wood shingles.

## BRICK BONDING PATTERNS

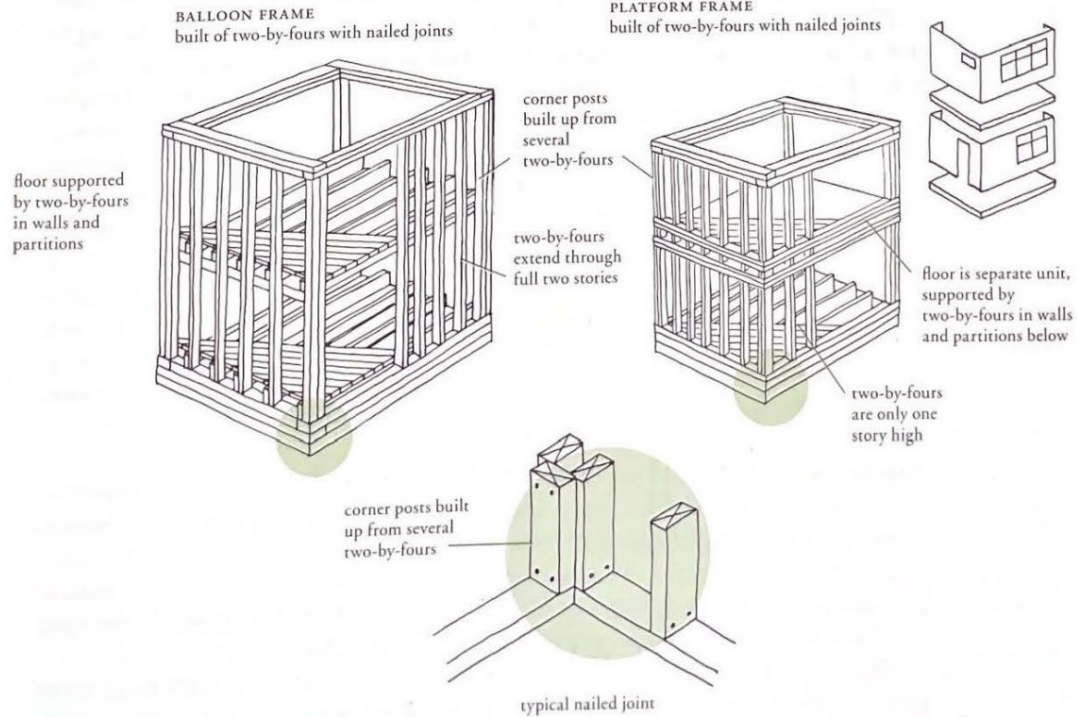


**Figure 22. Typical brick bonding patterns.<sup>2</sup>**

Around 1920, builders began to utilize a balloon frame structural system, which was cheaper than either full masonry or traditional wood framing methods. This light structural system could be clad in brick or stone veneer as well as traditional wood weatherboard. Although it is difficult to see a building's structural system, most buildings constructed after approximately 1920 utilize the balloon framing method and are not full brick or stone masonry. Also, after the turn of the century, materials such as reinforced concrete block, poured concrete, and hollow clay tiles were utilized as exterior building materials. Commercial buildings made particular good use of hollow clay tiles. It is important to note that prior to around 1950, concrete was not a standardized material and, like historic bricks, can be more or less porous, based upon the mix utilized. Stucco is a material that can easily be placed over any of the structural system described above. Stucco is defined by the National Park Service as, a type of exterior plaster applied as a two-or-three part coating directly onto masonry, or applied over wood or metal lath to a log or wood frame structure" (Preservation Brief 22, 1). Although used since the early nineteenth century in various applications, stucco became highly popular wall covering after 1900. Unlike the earlier stucco finishes, stucco applied after 1920 tended to be done over metal lath, rather than wood lath.

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<sup>2</sup> Illustration from: Dominique Hawkins, AIA, *DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes*, prepared for the Township of Hopewell, New Jersey Historic Preservation Commission, 2005. Guidelines for Masonry and Stucco, 5.



**Figure 23. Illustration showing Balloon and Western Platform framing systems.<sup>3</sup>**

Exterior walls in Bardstown are typically comprised of wood siding, brick masonry, brick veneer, concrete block, or stucco-covered surfaces. With proper maintenance, these walls can serve for many years to come. However, in some instances, it will be necessary to remove and replace wholesale portions of historic wall materials. In these cases, traditional natural materials are more appropriate and cost-effective solutions over the long-term. The guidelines that follow demonstrate best practices for preserving and maintaining exterior building walls in Bardstown’s historic districts.

### **3.1 Maintain and Preserve Historic Building Wall Materials**

3.1.1 Historic wood siding and wood shingle siding **shall be** preserved and maintained

- a. Wood-sided or shingled walls **should be** inspected yearly for deterioration and any climbing plants carefully removed from the wall surface as needed

<sup>3</sup> Virginia Savage McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America’s Domestic Architecture*, (New York: Alfred A. Knopf, 2013), 39..

- b. Wood siding and shingles **shall be** cleaned using the gentlest possible method, i.e. soap and water with a soft-bristled brush, and **shall** follow the specific guidance in 3.2 below
- c. Wood siding and shingles **shall be** patched using in-kind materials with the same dimensions, profile, thermal expansion, and strength
- d. Wood siding and shingles **should be** cleaned, repaired, primed and painted every five to ten years, as needed, to keep the siding in good condition
- e. Holes and cracks in wood siding and shingles **should be** repaired with caulking, appropriate sealants, or a dutchman unit before considering wholesale replacement in-kind
- f. Adding insulation to the exterior or interior of historic frame buildings **should only be** undertaken when other weatherization methods, such as insulating the roof and/or caulking the windows/doors, has not provided the best results. See Section 11, *Guidelines for Sustainability and Green Infrastructure* for more details.

3.1.2 Historic brick, concrete block, ceramic tile veneer, and terra cotta masonry **shall be** preserved and maintained

- a. Masonry **should be** inspected yearly for deterioration and any climbing plants carefully removed from the bricks and historic mortar
- b. When determined necessary, masonry **shall be** cleaned by the gentlest method possible, i.e. soap and water or steam cleaning, and **shall** follow the specific guidance in 3.2 below
- c. Historic masonry **should be** repointed when mortar is loose or where masonry units have settled or cracked
- d. A comparable mortar mix **shall be** used when repointing; Brick masonry walls constructed before 1920 will likely use a lime-mortar based mix.



**Figure 24. This brick wall needs repair and maintenance. Note the cracking along the wall and the missing mortar joints. See Guideline 3.1.2.**

- 3.1.3 Repointing work **shall** use a lime-mortar based mix on older masonry walls
- a. Brick veneer or concrete block walls constructed after 1920 is likely a machine-made brick that originally utilized a Portland cement. A Portland cement-based mix **should be** used to repoint this type of walls.
  - b. Joint sealants or other non-breathable sealants **shall not** be used on historic masonry walls
  - c. Repointing work **shall match** the original mortar in color, width, tooling, profile, and appearance
  - d. Removal of historic mortar **shall be** done by the gentlest method possible, by a preservation mason, avoiding rotary saws or drills
  - e. If broken brick, concrete block, or terra cotta units need to be replaced, new masonry units **shall be** added that match the original in dimensions, appearance, bonding system, strength, color, and texture
  - f. Masonry damaged on the surface **may be** removed, turned around, and reset if the brick face matches the existing wall in appearance
  - g. Bonding patterns **shall be** preserved if it is necessary to replace a section of masonry
  - h. Unpainted brick walls, ceramic tiles, or terra cotta blocks **shall not** be painted
  - i. Painted concrete block walls **should be** painted

3.1.4 Historic stucco **shall be** preserved and maintained

- a. Stucco that was part of the wall treatment during the period of significance **shall be** maintained and preserved
- b. Stucco walls **should be** inspected yearly for deterioration and any climbing plants carefully removed from the wall surface, as needed
- c. Stucco **shall not** be removed from historic buildings where it was an important historic treatment
- d. Small hairline cracks **should be** repaired with a lime wash or thin slurry wash
- e. Commercially available caulking compounds **shall not** be used to repair cracks in stucco
- f. If significant areas of deterioration exist, stucco **should be** patched using a compatible stucco mixture, after consulting a historic plaster professional. It is likely that early twentieth century stucco will be composed of a high-lime based mixture
- g. Stucco repair **should** proceed after using a small test patch on a non-street visible location to determine whether the treatment is successful
- h. The repaired stucco **shall** have the same strength, texture, color, and wall thickness as the historic stucco
- i. A lime-based wash **may be** applied to the entire wall surface to even out the coloring from a patch
- j. Stucco repair **should not** be undertaken in temperatures below 40 degrees Fahrenheit



Figure 25. Historic brick masonry walls are an important character-defining feature in the historic district. See 3.1.2 for their care and maintenance.

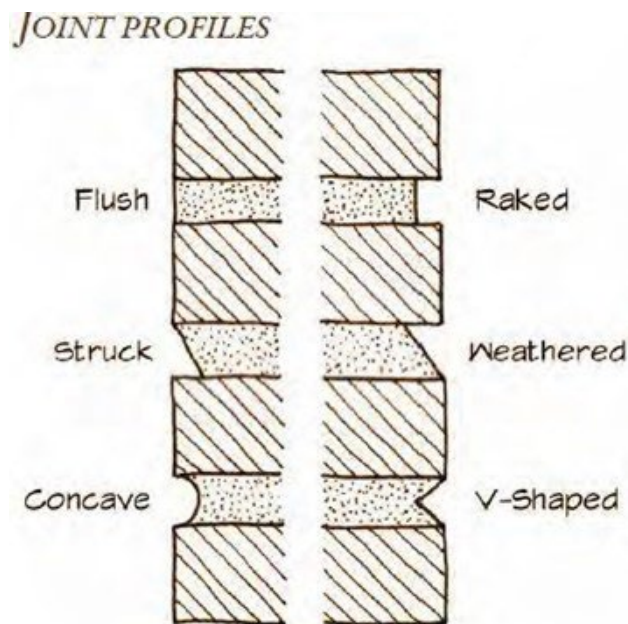


Figure 26. It is important to match mortar joint profiles when repointing. Common joint profiles are shown above. See Guideline 3.1.2.<sup>4</sup>

<sup>4</sup> Hawkins, *DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes*, Guidelines for Masonry and Stucco, 5.



**Figure 27. Frame buildings can also be found in Bardstown’s historic districts.  
See Guideline 3.1.1 for their care and maintenance.**



**Figure 28. Historic stucco walls can also be found in the district.  
See Guideline 3.1.4 for their care and maintenance.**

## 3.2 Cleaning and Painting Historic Building Walls

3.2.1 Historic masonry walls **shall be** appropriately cleaned and painted with breathable paint, when applicable

- a. Unpainted brick or terra cotta masonry walls **shall not** be painted
- b. Masonry walls **may be** painted if extensive repairs have led to the patchwork of masonry surfaces and mismatched mortar
- c. Masonry walls **should not** be cleaned to remove the effects of weathering over time. This natural patina acts as a protective coating and creates a characteristic texture, color, and appearance
- d. Masonry **should only be** cleaned to retard deterioration by removing soiling materials that may be damaging the masonry; to provide a clean surface to accurately match repointing mortars or patching compounds; or to conduct a condition survey of the masonry



**Figure 29. This street-visible brick patch was cleaned inappropriately, and the color wash removed. See Guideline 3.2.1.**

3.2.2 Historic stucco walls **shall be** appropriately cleaned and painted, when applicable

- a. Limewash or cement-based paint, latex paint, or oil-based paint **should be** used on stucco buildings

- b. A very gentle cleaning method **shall be** used when cleaning stucco, as the material is subject to disintegration

3.2.3 All historic building walls **shall be** appropriately cleaned and painted, when applicable

- a. Abrasive cleaning methods **shall not** be used. These methods can cause damage that is difficult to fix, such as raising the grain of wood and creating a fuzzy appearance, and/or removing the hard outer layer of brick to expose the softer inner layer to weathering and deterioration
- b. New paints **should be** chemically compatible with existing paints, i.e. do not use latex paint over oil-based paint, as this will cause premature paint failure
- c. Existing paint **should be** carefully stripped where the paint exhibits cracking, blistering, or peeling due to paint build-up
- d. Removal of existing paint **shall** use the gentlest method possible, i.e. hand scraping or appropriate chemical removal systems
- e. Power washing and sandblasting **shall not** be used to remove paint on historic building walls
- f. If using a new method of paint removal, a small test area **should be** cleaned first on a non-street visible façade to determine that the wall surface will incur no damage
- g. Frame buildings with siding **shall be** painted in a complementary color(s), if that was the original treatment. Staining historic siding is not appropriate, unless that was the original condition, and **shall be** avoided.



**Figure 30. This foundation wall was inappropriately cleaned using an abrasive method and repointed using incorrect materials. See Guidelines 3.2.1 and 3.2.3.**

### **3.3 Replacement of Historic Wall Materials**

3.3.1 Historic wood siding **shall only be** replaced when significant deterioration has occurred making replacement siding necessary. Significant deterioration is defined here as 60 percent

a. Deterioration shall be calculated on an elevation-by-elevation basis, as determined by the HRB, allowing for replacement on non-street visible elevations but preservation and repair on the facade and other street elevations

3.3.2 If replacement siding is removed and historic siding uncovered, every effort **shall be** made to restore the historic siding

3.3.3 Historic wood siding **shall be** replaced with a comparable wood siding

a. The following siding materials **shall be** avoided: aluminum, vinyl, rolled asphalt, artificial stone veneer, or asphalt composition shingles

b. Brick or stone veneer **shall not** be used to replace damaged wood siding

3.3.4 Frame buildings **should not** be sided with incompatible modern materials, as this makes them more susceptible to decay and rot

3.3.5 Substitute materials, such as fiber-cement or Boral (smooth side facing out), **may be** used to replace wood siding if the product meets the following requirements and is located on a non-street visible elevation

- a. Replacement siding **shall** replace, not be layered over, historic siding
- b. Replacement siding **shall not** have a pattern or a grained appearance
- c. Replacement siding **shall** have a traditional or plain bevel lap.
- d. Replacement siding **shall not** be laid as board and batten or vertical board siding, unless this was the historic treatment
- e. Each replacement siding board **shall be** of comparable width and laid in the same plane (horizontal or vertical) as the boards of the historic siding formerly on the building or in the immediate visual setting
- f. Corner boards of the replacement siding **shall be** of the same size and dimensions as the existing historic corner boards
- g. Siding materials **shall not** be stained, unless that was the original treatment, but rather painted with a color complementary to the building and the historic setting
- h. Architectural features, such as cornices, brackets, window sills, and lintels, **shall be** preserved and not be obscured or damaged when replacement siding is installed
- i. Substitute materials **may be** used if they have a proven track record of durability over time and physical compatibility with materials on the rest of the historic building

VINYL INDUSTRY VIEW	PRESERVATION VIEW
<i>"Vinyl siding is a cost effective alternative to wood"</i>	<ul style="list-style-type: none"> <li>• Vinyl siding is usually guaranteed for 20 years and costs approximately the same as two quality paint jobs. (Guarantees over 20 years are usually prorated.) Properly maintained wood siding has been found to last hundreds of years.</li> <li>• Vinyl siding installed over existing woodwork can trap moisture and lead to costly hidden structural repairs. (See weatherproof section below.)</li> <li>• Artificial siding can reduce home values by covering distinctive qualities and details.</li> </ul>
<i>"Vinyl siding improves the appearance of a building"</i>	<ul style="list-style-type: none"> <li>• Exposures, shadow lines, joint layout, texture and the sheen of vinyl siding typically do not match wood.</li> <li>• Historic or decorative trim is often covered or removed in the installation process. Installation typically requires damage to historic wall materials.</li> <li>• Stock vinyl trim is generally narrower than historic wood trim.</li> <li>• Historic details and decorative elements are generally not available in vinyl.</li> <li>• Available vinyl colors are limited and might not be appropriate for the building style.</li> <li>• Colors are difficult to change. (If change is desired, the type of paint should be compatible in material and color to minimize peeling, warping and curling.)</li> </ul>
<i>"Vinyl siding is weatherproof"</i>	<ul style="list-style-type: none"> <li>• It can be weatherproof if properly installed, but at many historic buildings there are crevices and uneven surfaces that allow moisture behind the artificial siding or capping. (Generally, new buildings with vinyl siding are constructed with an internal vapor barrier to exhaust moisture-laden air.)</li> <li>• Unlike wood, vinyl or metal siding does not breathe and can trap moisture within a building's wall cavity. Trapped moisture condenses when it reaches the dew point, changing to water droplets that can drip and run through the wall's structure. This can lead to rotting of sills and structural components, and potential mold and insect damage. (To reduce trapped moisture, install continuous wall vents under eaves and add weep holes to artificial siding.)</li> <li>• Installing vinyl or metal over deteriorated wood will not make the problem disappear. (Generally, by trapping additional moisture, the deterioration could accelerate and lead to costly hidden structural repairs.)</li> </ul>
<i>"Vinyl siding conserves energy"</i>	<ul style="list-style-type: none"> <li>• Insulation value of vinyl siding is minimal, even when it is backed by a thin layer of insulating foam or rigid board insulation. Furthermore, the insulation could trap additional moisture within the wall cavity.</li> <li>• Tests have shown that up to 75% of a typical building's heat loss is through its roof. Installing attic insulation is a more cost effective method of reducing a heating bill.</li> </ul>
<i>"Vinyl siding is maintenance free"</i>	<ul style="list-style-type: none"> <li>• Like wood, vinyl siding needs regular cleaning.</li> <li>• Vinyl and aluminum siding is subject to denting, warping, cupping, puncturing and fading from sunlight exposure. Vinyl siding is prone to cracking in cold weather. Replacement patches usually do not match the earlier installation.</li> <li>• The painting of vinyl or aluminum siding to change or to freshen the appearance typically voids the manufacturer's warranty. (Type and color of paint used over vinyl siding should be compatible to minimize potential peeling, warping and curling. Once painted, artificial siding will need to be repainted as often as wood.)</li> </ul>

**Figure 31. This table demonstrates some of the pitfalls of selecting vinyl siding and why it is not considered an appropriate substitute for wood or Hardi Plank siding.**

- 3.3.6 Historic mix **shall be** used in terms of color, width, tooling, profile, and appearance
- 3.3.7 Complete replacement of the historic stucco with a new stucco covering of either a traditional or modern mix **should be** necessary only in cases of significant deterioration— that is, a loss of bond on over 50 percent of the stucco surface
- 3.3.8 Historic stucco **shall not be** replaced with manufactured stucco panels
- 3.3.9 Replacement of wholesale amounts of historic stucco wall surface **shall be** done using a comparable mixture with the same texture, color, and thickness
- 3.3.10 Replacement of wholesale portions of brick, terra cotta, or concrete masonry **shall** match the original in dimensions, appearance, bonding system, color, and texture
- 3.3.11 Historic mortar **shall be** replaced by a mixture that is comparable to the original

#### **3.4 Replacement of Non-Historic Wall Materials on Historic Buildings**

- 3.4.1 Synthetic or artificial siding, such as fiber-cement siding, (Hardie Board, for example), **may** replace non-historic materials on historic buildings, such as asbestos shingles, masonry veneers, artificial stone, and asphalt shingles
- 3.4.2 Replacement siding **should be** of comparable width and laid in the same plane (horizontal or vertical) as the boards of the historic siding formerly on the building or in the immediate visual setting
  - a. Replacement siding **shall not** be laid as board and batten or vertical board siding, unless this was the historic treatment
- 3.4.3 If a non-historic wall material exists on a historic building, the historic wall treatment **should be** returned to the building, if confirmed by sufficient forensic or documentary evidence
  - a. Restoration **shall be** done with In-kind materials and design features that match the historic conditions, following guidance in 3.1 – 3.2 above.
- 3.4.4 Non-historic buildings or additions **shall use** materials complementary to the historic setting. New construction and additions are handled in Section 13, *Guidelines for Additions to Historic Buildings* and Section 14, *Guidelines for New Construction*.

#### **3.5 Preserve and Maintain Architectural Ornament on Exterior Building Walls**

- 3.5.1 Architectural ornamentation, such as brackets, braces, trim, molding, and decorative siding, **shall be** preserved and maintained
  - a. Architectural ornament **should be** inspected yearly for signs of deterioration and damage

- b. Architectural ornament **shall be** patched using in-kind materials with the same dimensions, profile, thermal expansion, and strength
- c. Architectural features and ornamentation **should be** restored where missing, if sufficient documentation is available
- d. Historic buildings **shall not** receive architectural ornament that is either incongruent with the architectural style or that never existed on the building



Figure 32. This ceramic veneer building has a decorative cornice line with block modillions, Neoclassical style columns, and a pedimented entryway. For details on their treatment, see Guideline 3.5.



**Figure 33. The circa 1892 Nelson County Courthouse features historic stone details, such as the prominent entryway arch. For details on treatment of character-defining architectural details, see Guideline 3.5.**

### 3.6 Resources for Further Reading

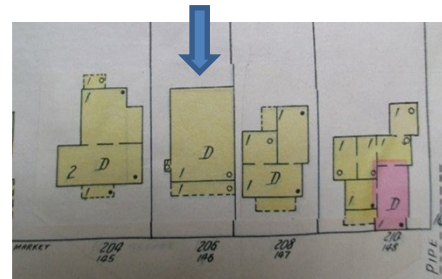
- Preservation Brief 1:  
<http://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>
- Preservation Brief 2:  
<http://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>
- Preservation Brief 6:  
<http://www.nps.gov/tps/how-to-preserve/briefs/6-dangers-abrasive-cleaning.htm>
- Preservation Brief 8  
<http://www.nps.gov/tps/how-to-preserve/briefs/8-aluminum-vinyl-siding.htm>
- Preservation Brief 10:  
<http://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm>
- Preservation Brief 15:  
<http://www.nps.gov/tps/how-to-preserve/briefs/15-concrete.htm>
- Preservation Brief 16:  
<https://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm>
- Preservation Brief 22:  
<http://www.nps.gov/tps/how-to-preserve/briefs/22-stucco.htm>
- Preservation Brief 37:  
<http://www.nps.gov/tps/how-to-preserve/briefs/37-lead-paint-hazards.htm>
- Preservation Brief 39:  
<http://www.nps.gov/tps/how-to-preserve/briefs/39-control-unwanted-moisture.htm>
- Preservation Brief 47:  
<http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>
- NPS, Technical Preservation Services, Evaluating Substitute Materials:  
<https://www.nps.gov/tps/standards/applying-rehabilitation/successful-rehab/substitute-materials.htm>

## Documentary Evidence

Documentary evidence is evidence found in books, newspapers, deeds, maps, and other written sources. It is best to have evidence from several different sources that confirm the same issue. Below is a list of sources you may want to examine if you are researching your building.

- Sanborn Maps and/or other old maps
- Deeds and wills associated with your building
- Diaries or papers at the local library associated with the owner of your building
- City directories
- Tax and census records
- Old photographs or drawings

Many of these sources are available at your local library. Sanborn maps before 1920 are accessible online.



The 1925 Sanborn map, for instance, was used to restore a missing porch at 206 East Stephen Foster. The map shows a full-length porch had previously existed on the residence, which helped guide the restoration.

## 4.0 Four: Guidelines for Commercial Storefronts

### Summary



The storefront façade is the most important architectural feature of a nineteenth and early-to- mid-twentieth century commercial building. Historically, a storefront served to lure a population of walk-by customers into the establishment and was therefore given design prominence and fashionable architectural detailing. The essential architectural characteristics that define a late nineteenth and early twentieth century commercial storefront include prominent translucent glass display windows set into a wood or metal frame; wooden doors topped by a decorative pivot transom window, and a recessed entryway that led into the commercial floor space. A less architecturally significant secondary entry might be situated to one corner of the façade for access to upper story office or residential space.

By the late 1800s, the ready availability of cast-iron transformed storefront design, as cast-iron columns and lintels were able to carry the upper story weight, while large panes of glass became more economical and readily available. “The combination of these two technical achievements led to the storefront as we know it today—large expanses of glass framed by thin structural elements. The advertisement of the merchant and his products in the building facade and display windows quickly became critical factors in the competitive commercial atmosphere of downtowns. In the grouping of these wide-windowed facades along major commercial streets, the image of America’s cities and towns radically changed” (Preservation Brief 11, 1). Later on, steel beams and reinforced brick piers also became important to storefront design.

By the late 1920s, new materials became part and parcel of the character of American commercial buildings, such as pigmented structural glass, stainless steel and aluminum framing elements, glass block, and neon. Among the most popular of these new materials was Carrara glass and Vitrolite. During the Great Depression of the 1930s, President Roosevelt’s “Modernize Main Street” New Deal program assisted thousands of store owners with updating their facades with the new materials and architectural style, known as Art Moderne or Deco Commercial. The late 1940s and early 1950s were known for their experimental storefront designs which included floating display islands and curved glass.

Another phenomenon that began in the 1920s was the establishment of “taxpayer strips,” which are one-story brick veneer commercial buildings, located on a main shopping strip, adjacent to public transportation (Liebs 1985). There are a few of these historic commercial buildings in Bardstown historic districts as well.

As commercial establishments became lured away from the downtown core into suburban shopping centers and malls, downtown buildings were either abandoned or modernized (again) to reflect the late twentieth century shopping mall aesthetic. Slip covers were placed over historic commercial buildings in an effort to compete with new shopping areas in the hinterlands. At around the same time, the National Trust for Historic Preservation’s Main Street program began popularizing a downtown revitalization approach of which restoring historic architectural character played a key role.

As with most American communities, the history of storefronts in Bardstown was one of continued modernization to keep in step with marketing trends. Although few of Bardstown’s historic storefronts retain their entire original design and configuration, many important rehabilitation projects have occurred. More rehabilitation is encouraged while keeping in place the important design history of the community. The following guidelines will assist with property owners with successfully preserving Bardstown’s historic commercial buildings.

#### **4.1 Preserve Historic Storefront Façade Entryways, Display Windows, and Architectural Detailing**

4.1.1 Historic commercial doors **shall be** maintained, preserved, and replaced only when necessary

- a. Historic doors **shall be** repaired and maintained, following guidance in Section Six: *Guidelines for Doors and Entryways, and Stairs*
- b. Historic doors **shall not** be replaced unless significant deterioration is demonstrated
- c. Significant deterioration is defined as 60 percent of the historic fabric
- d. Original door openings **shall not** be enclosed or reduced in size
- e. Replacement doors **should be** wood or wood-clad doors with a large single rectangular glass light
- f. Unfinished aluminum doors **shall not** be installed on storefronts.
- g. Metal doors with a dark bronze finish or anodized aluminum finish **may be** installed

4.1.2 Historic transom windows, which are typically situated over the doorway and display windows, **shall be** maintained, preserved, and replaced only when necessary

- a. Transom windows **shall not** be enclosed, covered, or otherwise obscured

- b. Historic transom materials, such as prism glass or leaded glass, **shall be** preserved and maintained
- c. If a transom window needs replacement glass, this glass **shall be** translucent or replaced in-kind to match the historic transom glass design
- d. If previously covered over, historic transom windows **should be** uncovered and restored

4.1.3 Historic display windows **shall be** preserved, maintained, and replaced only when necessary

- a. Historic display window glass and framing **shall be** retained
- b. Historic display windows **shall not** have tinted or mirrored glass
- c. Historic display window openings **shall not** be enclosed or obscured
- d. If significant deterioration has occurred, display window glass, window framing, or other detailing **may be** replaced with in-kind materials and design
- e. Replacement display windows **shall** have translucent glass
- f. Replacement display windows **shall not** be re-sized to be enclosed or obscured
- g. Replacement display windows **should** use in-kind framing materials
- h. Aluminum window framing **may be** used as long as they are primed and painted a complimentary color
- i. Clear insulated glass **may be** installed on storefronts where the historic glass no longer exists
- j. Historic display windows **shall only be** concealed with temporary, moveable interior coverings, such as shades or blinds, if privacy is desired by the occupant

4.1.4 Historic bulkheads **shall be** preserved, maintained, and replaced only when necessary

- a. Historic wood, brick, Carrara or Vitrolite glass, and/or glazed tile bulkheads **shall be** preserved and maintained
- b. Historic bulkheads **shall not** be covered or obscured
- c. If historic bulkheads are missing or significantly damaged, replacement bulkheads **should be** restored to match the original bulkhead and/or other historic bulkheads within the visual setting

4.1.5 Cast iron, stone, and brick columns, piers, and pilasters **shall be** preserved, maintained, and replaced only when necessary

- a. Historic support columns, piers, and pilasters separate the storefront into distinctive bays and **shall be** repaired and preserved with in-kind materials

- b. Historic support columns, piers, and pilasters **shall not** be concealed or obscured by later interventions
- c. If these elements are missing or significantly damaged, replacement columns, piers, or pilasters **shall be** created to match the original column/pier/pilaster and/or other historic columns/piers/pilasters within the visual setting

4.1.6 The historic design and dimensions of entrances **shall be** retained

- a. The design of the historic entrance, whether flush with the sidewalk or recessed, **shall be** maintained
- b. Historic entryway design **may be** restored, if missing, as long as sufficient documentation exists

4.1.7 Historic cornices **shall be** maintained and preserved

- a. Historic brick, wood, or sheet metal cornices **shall be** preserved and maintained.
- b. Original cornice elements **shall not** be removed or obscured
- c. Replacement cornices **shall be** based on sufficient forensic or documentary evidence
- d. Where evidence does not exist, a simple cornice of wood or metal that matches the historic setting **should be** installed
- e. Replacement cornice materials such as fiberglass reinforced concrete **may** also be used
- f. Replacement cornices **shall** have the same overall dimensions as the original or as found in the visual setting

4.1.8 Other historic architectural details, such as brick corbelling, quoins, and finials **shall be** maintained and preserved

4.1.9 If historic architectural details are missing and sufficient forensic and/or documentary evidence is available, then these details **should be** utilized when planning storefront rehabilitation.

- a. If sufficient documentation does not exist, design inspiration **may be** gained from commercial buildings of a similar era in the visual setting

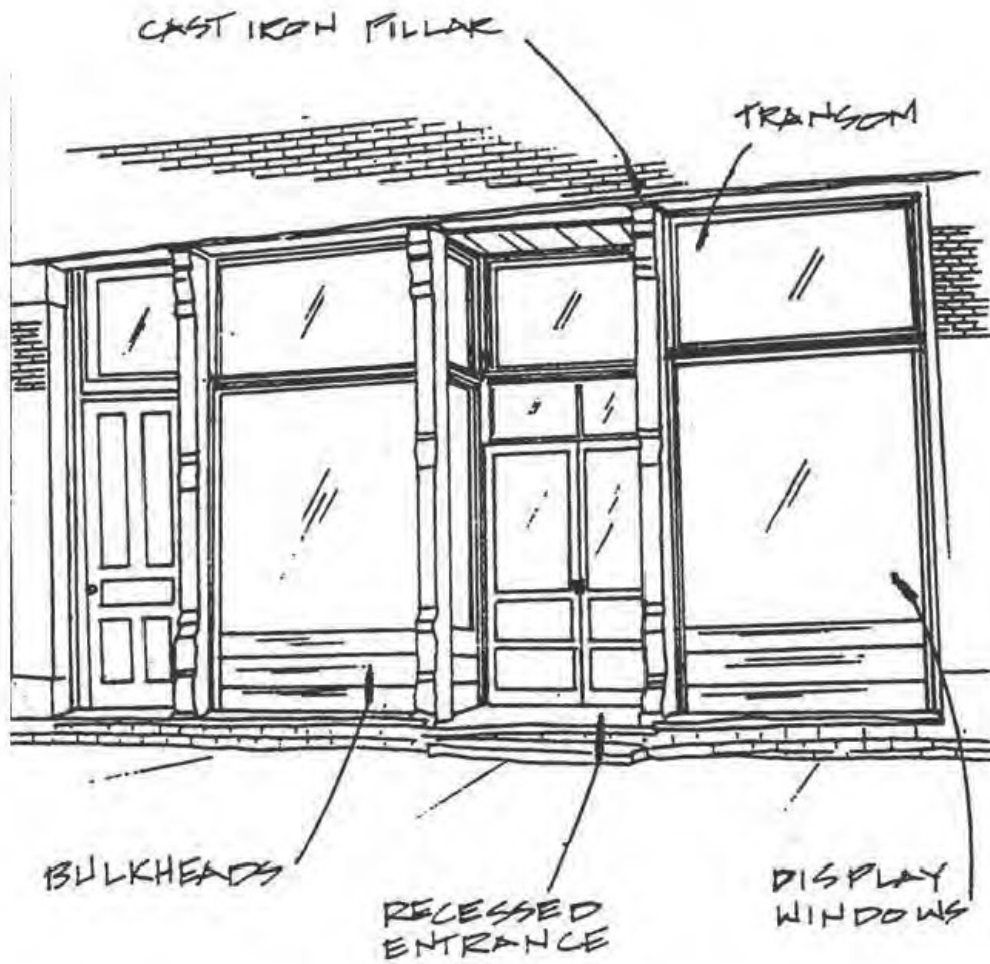


Figure 34. Historic entryway details are a character-defining feature of storefronts. See Guideline 4.1 for details on their preservation.<sup>5</sup>

<sup>5</sup> National Main Street Center, *Keeping Up Appearances*, 1978. Online at: [http://www.fredericksburgmainstreet.org/uploads/2/6/6/1/26611933/keeping\\_up\\_appearances.pdf](http://www.fredericksburgmainstreet.org/uploads/2/6/6/1/26611933/keeping_up_appearances.pdf)

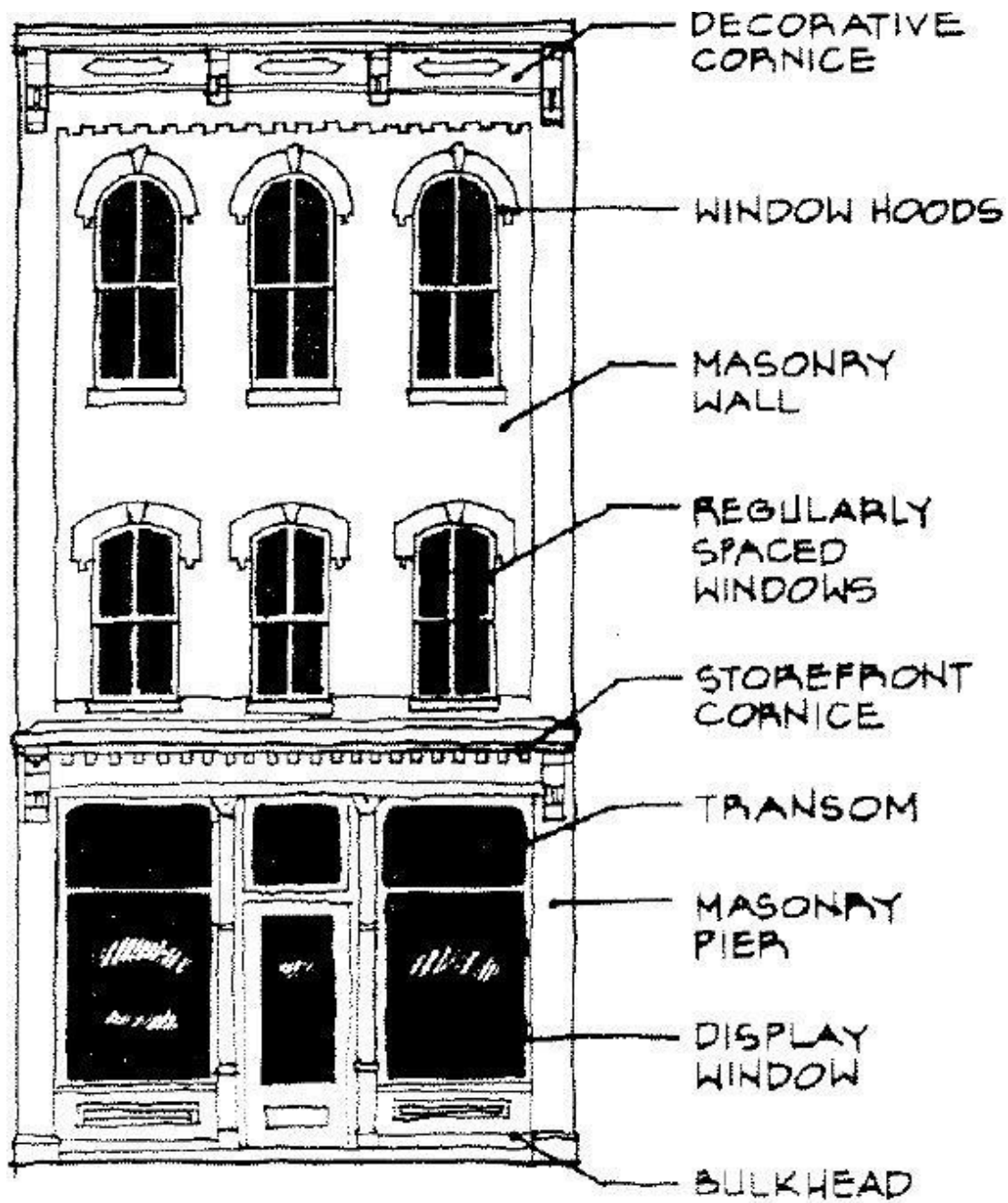


Figure 35. Basic elements of a 19<sup>th</sup> and early 20<sup>th</sup> century traditional storefront façade. Note that the walls can be wood sided, brick, or stuccoed.<sup>6</sup>

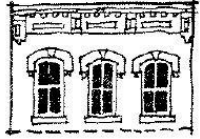
<sup>6</sup> National Main Street Center, *Keeping Up Appearances*, 1978. Online at: [http://www.fredericksburgmainstreet.org/uploads/2/6/6/1/26611933/keeping\\_up\\_appearances.pdf](http://www.fredericksburgmainstreet.org/uploads/2/6/6/1/26611933/keeping_up_appearances.pdf), 2.

TYPICAL UPPER FACADES

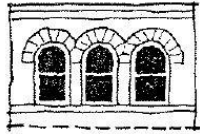
TYPICAL STOREFRONTS



- Early to Mid 1800s*
- SIMPLE CORNICE
  - LINTELS OVER WINDOWS
  - SMALL WINDOW PANES



- Mid to Late 1800s*
- BOLDLY DECORATED CORNICE
  - WINDOW HOODS
  - 2 OVER 2 WINDOWS



- Late 1800s to Early 1900s*
- CORBELLED BRICK CORNICE
  - LARGE, ARCHED WINDOWS



- Early 1900s to 1930s*
- SIMPLE BRICK CORNICE
  - LARGE WINDOW OPENINGS WITH MULTIPLE UNITS



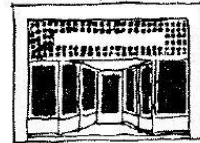
- Early to Mid 1800s*
- POST AND BEAM FRAME
  - DIVIDED DISPLAY WINDOWS
  - SIMPLE DECORATION



- Mid to Late 1800s*
- BOLDLY DECORATED CORNICE
  - CAST IRON COLUMNS
  - LARGE DISPLAY WINDOWS



- Late 1800s to Early 1900s*
- SIMPLE CORNICE
  - TRANSOM WINDOWS
  - RECESSED ENTRANCE



- Early 1900s to 1930s*
- METAL WINDOW FRAMES
  - STRUCTURAL GLASS
  - RECESSED ENTRANCE

Figure 36. Elements of a storefronts and upper facades from circa 1850-1940<sup>7</sup>



Figure 37. This classic storefront façade block is located on North 3<sup>rd</sup> Street. See Guideline 4.1 for their preservation.

<sup>7</sup> National Main Street Center, *Keeping up Appearances*, 2.

## 4.2 Rehabilitating or Replacing a Storefront

4.2.1 If a storefront must be replaced or re-installed due to heavy damage, or if the historic storefront has been removed, the replacement design **shall** complement the existing architectural style/type of the building to include scale, materials, proportion, color, and number and size of window and transom openings

- a. Modern slipcovers, made of metal, Dryvit, or some other material, **shall not** be placed over a storefront façade

4.2.2 Other historic commercial buildings of similar age and style in the visual setting **may also be** used as design inspiration where historic elements are missing

4.2.3 The rehabilitation of historic storefront facades **should** follow the original design if such evidence is available, such as historic photographs or building forensics

4.2.4 New entrance openings **shall not be** added on primary facades, unless required by building code.

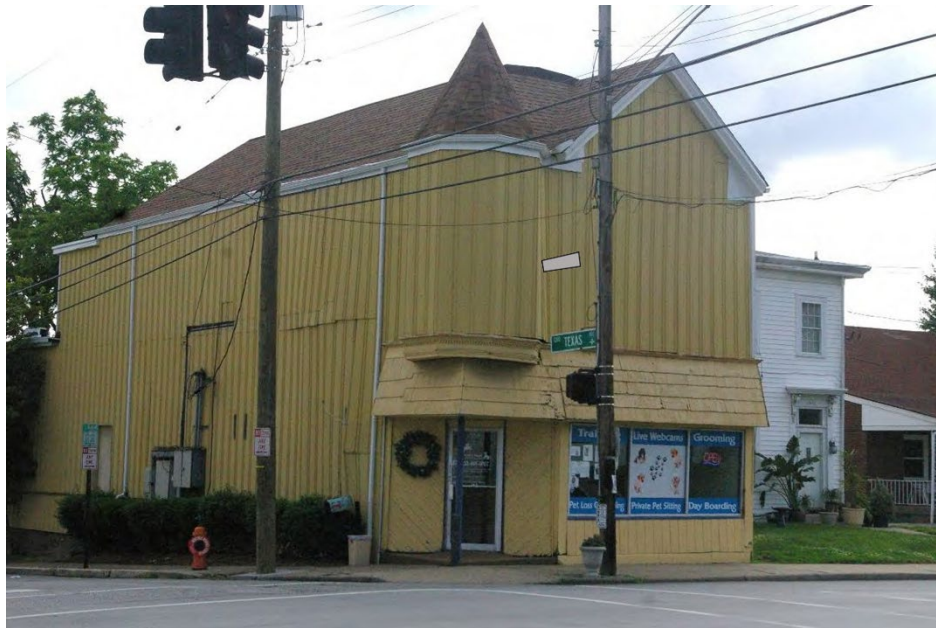
- a. New entrance openings **should be** kept simple in design and shall be kept flush with the sidewalk
- b. Swing of new doors **shall** follow local building code
- c. New entrances doors **should** follow guidance found in Guideline 6.3.2

4.2.5 Historic storefronts **shall not** be designed to represent a style or type that was not present in historic Bardstown

- a. Mansard roofs shading the first floor; coach lanterns; storefront shutters; wood shake; and other “colonial style features **shall not** be introduced on storefronts in the districts
- b. Replacement siding **shall not** be laid as board and batten or vertical board siding on storefronts, unless this was the historic treatment

4.2.6 Storefronts **shall not** be placed onto buildings that were never commercial in nature

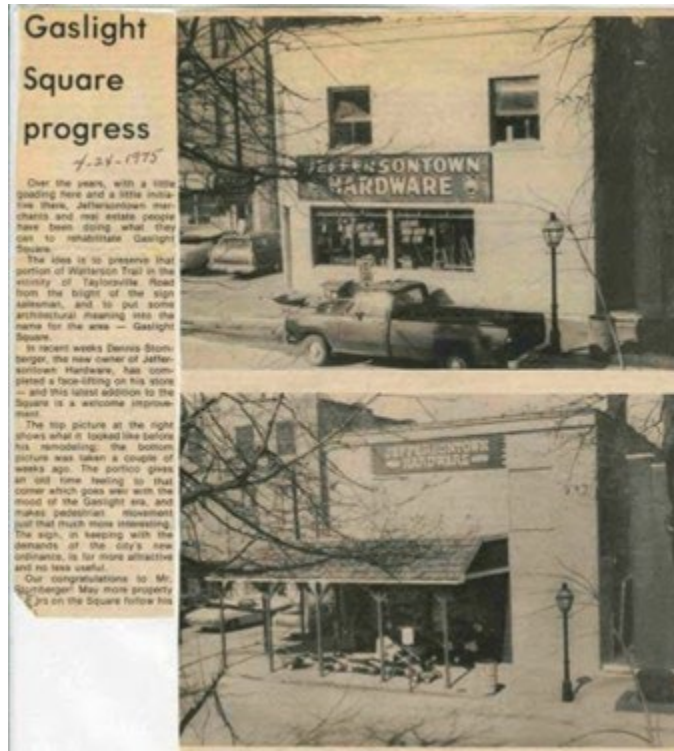
4.2.7 Storefronts **shall not** be placed on a secondary or rear façade unless there is sufficient evidence that there was a storefront on this façade during the period of significance



**Figure 38.** This historic commercial building has been covered with a variety of modern materials, such as an aluminum slipcover and wood shingles. Regardless, the building's 19th commercial form remains intact and the historic building materials are likely intact under the non-compatible modern treatments. See Guideline 4.2 for appropriate treatments to restore this building.



**Figure 39.** This neighborhood storefront was obscured and (mostly) covered with vinyl siding to convert the first floor to residential space. Note the original brick columns that were left uncovered. This treatment is not in compliance with Guideline 4.1.8 as well as most of Guideline 4.1. See Guidelines 4.1. and 4.2 for information on how to restore this storefront to its former design.



**Figure 40.** The building(s) pictured above received their first major alterations with a “colonial style” remodel in the 1970s, enclosing the upper story windows and adding a mansard style porch. From there, the buildings were combined and encased within a mansard roof building with a metal slipcover. See Guidelines 4.2.3 and 4.2.5.<sup>8</sup>



**Figure 41.** This storefront façade was covered with shake, removing the original display window glass, and the entrance was reduced and replaced. Doors were replaced with modern doors. This treatment is not in compliance with Guidelines 4.2.3 and 4.2.5 as well as most of Guideline 4.1.

<sup>8</sup> News article on file at the Jeffersontown Historical Museum, accessed in 2014.



**Figure 42.** The buildings on the left are encapsulated in the building on the right.



**Figure 43.** The buildings to the far right in this photo were uncovered and returned to their former appearance utilizing the historic preservation tax credits. See Figure 43 below for a present-day image of these buildings.



**Figure 44. Note the restored block and especially the buildings to the far right, which were uncovered. A success story that follows Guidelines similar to the ones in 4.1 and 4.2 above. Paint colors were selected that complemented the historic setting, as noted in 4.3 below.**

#### **4.3 Painting Historic Storefront Facades**

4.3.1 Historic color palettes and textures **should be** maintained

- a. Paint color on storefronts, trim, and upper façade openings **should** relate to the overall color of the building
- b. Signs and awnings **should** complement, not compete with this color palette
- c. Contrasting colors **should be** used to highlight architectural details on storefronts and upper façades
- d. Painting the storefront façade walls **shall** follow guidance in Section Three: Exterior Building Walls

#### **4.4 Sources for Further Reading**

\*For Awnings and Signs See Section 9: Guidelines for Signage and Accessory Features

- Preservation Brief 11: <https://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm>
- Preservation Brief 12: <http://www.nps.gov/tps/how-to-preserve/briefs/12-structural-glass.htm>
- Preservation Brief 27: <http://www.nps.gov/tps/how-to-preserve/briefs/27-cast-iron.htm>

## 5.0 Five: Guidelines for Windows

### Summary

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While the old truism, “The eyes are windows to the soul” can be interpreted many ways, it certainly indicates the importance of windows. Windows provide light, air, heat, and a sense of safety and transparency. The window sash, as we know it today, came about in the eighteenth and nineteenth century with improvements in glass-making. McAlester notes that, “The 17th century window sashes were glazed with many small panes of glass, usually square or diamond-shaped, held in wooden or metal frames by narrow strips of soft lead. Throughout the 18th and early 19th centuries, window sashes came to be glazed with panes of increasing size, as glass-making techniques improved and cost decreased. By the mid-19th century, panes large enough to glaze sashes in only one or, at most two, units became widely available. Since then, multi-paned sashes have only been used because of historical precedent rather than technological necessity” (McAlester 2013, 52). Historic windows from the early nineteenth through the early twentieth century typically used wood frames. Victorian window sashes were likely painted a dark color to emphasize the depth of the opening. Although the technology was available by the mid-nineteenth century, metal window frames did not become fashionable until the 1920s.

Window styles can tell us a great deal about the architectural style of a building. From Victorian-era 2/2 wood sash with vertical proportions to Colonial Revival style 6/6 square-shaped wood windows, the window was always an important character-defining feature of any architectural style. In Bardstown, historic windows range from 2/2 Victorian-era sash to a large 1/1 Queen Anne style double-hung sash to a Craftsman style 4/1 sash with more horizontal proportions to an early twentieth century single-light transom window to a 1/1 upper story commercial building window. All are important and essential to historic character in the districts.

Unfortunately, windows are among the first historic features that are considered for replacement. Ironically, wood windows were built so that any part of the window could be repaired or replaced, making wholesale replacement unnecessary. Therefore, if just a part of the window is broken or rotted, that part of the window can be replaced more cost effectively than installing a similar quality wood window. The most common argument against the retention and preservation of wood windows is that by replacing them with low-e insulated glass vinyl windows, a building owner will save a significant amount of money on energy bills. The fact is, as proven through numerous studies, a properly sealed and fitted historic wood window--that is weather sealed and has a properly fitted and sealed storm window-- actually has the same, if not better, R value (insulation value) than a low-e vinyl window. Furthermore, if properly maintained, a wood window will last hundreds of years longer than a vinyl window. (Johnson 2014, 25). Retention of historic wood windows should always be the goal. The improper or insensitive treatment of windows and their openings can drastically change a building.

Window shutters were historically used to cover a window to provide privacy and block unwanted light. Today, operable shutters provide the same benefits combined with a potential for energy savings, when used appropriately. With the advent of air conditioning in the twentieth century, the practical use of shutters diminished until shutters became purely decorative. Shutters are an important character- defining feature. The preservation and proper use of shutters is discussed in the guidelines below.

Storm windows are an essential part of an efficient historic window system. When installed in a sensitive manner, storm windows can help save money on energy consumption as well as protect the window from damaging weather and unwanted air infiltration. Guidelines for the proper use and type of storm window are introduced below.

## **5.1 Repairing or Restoring Historic Wood Windows**

5.1.1 Historic wood windows **shall be** maintained and preserved

- a. Windows **should be** inspected yearly for signs of deterioration and moisture infiltration

- b. If window surfaces show signs of moisture infiltration, limited paint removal **should be** done to assess the underlying wood; special note **should be** made of horizontal surfaces that tend to collect moisture. Paint can be damaged while the wood beneath it remains in good condition
- c. Routine maintenance on wood windows **should** include at minimum: replacing broken glass; re-putty deteriorated or missing window glazing; re-roping the sash, if ropes or chains are deteriorated; scraping, priming, and painting once every five (5) to ten (10) years; and replacing deteriorated weather-stripping
- d. Wood windows **shall be** repaired with in-kind materials that match the historic window in design, materials, strength, and thermal expansion
- e. Repair of wood windows **shall be** undertaken before replacement is considered. A historic preservation professional **should be** consulted for such projects
- f. Historic stained glass, leaded glass, and other decorative glass details **shall not be** removed from window openings
- g. Window configurations, i.e. 1/1 or 2/2, **shall** be maintained
- h. Spray foam **shall not** be used to insulate or weather-strip windows. Appropriate weather-stripping materials can be found in the Resources Section below

## What is a Historic Preservation Professional?

Contractors or craftspeople who normally work on modern buildings have very different skill sets, and are familiar with modern materials, and construction methods. It is important and far less expensive to hire someone who has experience working with historic buildings.

select a preservation contractor:

- a. Contact the Bardstown Historic Preservation office to find qualified preservation professionals
- b. Ask your neighbors within the district who they used to have quality work done on their historic buildings
- c. Ask a potential contractor for 3-5 references and photos of previous work completed
- d. Be sure your contractor is familiar with the Bardstown preservation guidelines
- e. Request a detailed cost estimate that clearly defines the proposed work and schedule

- 5.1.2 Historic frames; hardware; decorative surrounds; sills; lintels; molding; stained or leaded glass; decorative wood or metal cornices; and other historic window related details **shall be** preserved and maintained
- 5.1.3 If glass lights need to be replaced, replacement glass **shall be** translucent or otherwise match the original detailing, such as leaded or stained glass
  - a. Frosted glass **should only be** installed on rear or secondary façades not visible from the street
- 5.1.4 Window sash and frames **should be** painted to complement the building's color palette and those in the visual setting

## 5.2 Preserving and Repairing Historic Metal Windows

- 5.2.1 Historic metal windows **shall be** preserved and maintained
  - a. Windows **should be** inspected yearly for signs of deterioration, moisture infiltration, and bent or bowed frames and sash

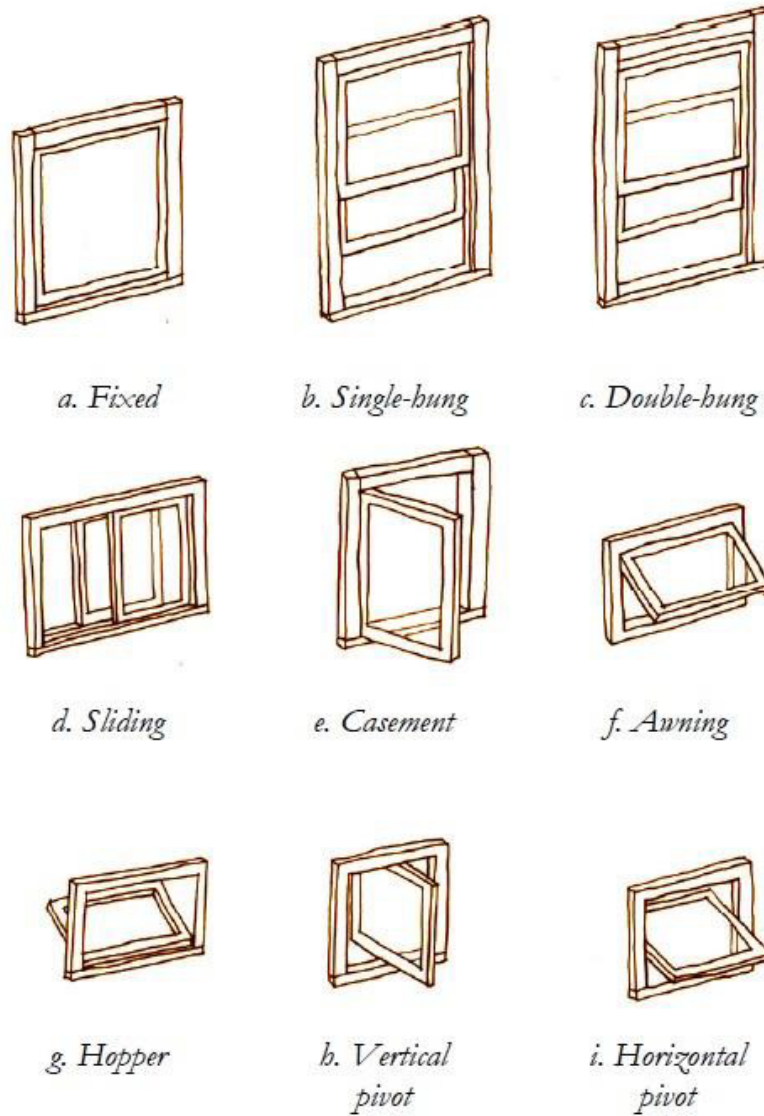
As part of routine maintenance, metal windows **shall be** cleaned using the gentlest possible method, such as using a brush or vacuum followed by wiping with a cloth dampened with mineral spirits or denatured alcohol
  - b. Routine maintenance **should** consist of removal of light rust, flaking and excessive paint; priming of exposed metal with a rust-inhibiting primer; replacement of cracked or broken glass and glazing compound; replacement of missing screws or fasteners; cleaning and lubrication of hinges; repainting of all steel sections with two coats of finish paint compatible with the primer; and, caulking the surrounds with a high-quality elastomeric caulk
  - c. Weatherization and energy efficiency **should be** achieved through caulking openings and adding weather-stripping. Other treatments include applying fixed layers of glazing over the historic windows, adding operable storm windows, or installing thermal glass in place of the existing glass. In combination with caulking and weather-stripping, these treatments can produce energy ratings rivaling those achieved by new units
  - d. More extensive repairs, such as welding or splicing in compatible patches, **should be** undertaken by a metal window preservation professional
  - e. Spray foam **shall not** be used to insulate or weather-strip windows. Appropriate weather- stripping materials can be found in the Resources Section below

- 5.2.2 Historic frames; hardware; decorative surrounds; sills; lintels; and other historic window related details **shall be** preserved and maintained
- 5.2.3 If glass lights need to be replaced, replacement glass **shall be** translucent or otherwise match the original specifications
- 5.2.4 Window sash and frames **should be** painted to complement the building's color palette and the visual setting, if originally painted
  - a. Historic metal windows that were never painted **shall** remain unpainted, but **may be** primed and coated using appropriate methods
  - b. Window sash and frames **should not** be painted white unless this matches the building's color palette



**Figure 45. Typical wood window configurations shown above. Metal windows may also utilize some of these configurations.<sup>9</sup>**

<sup>9</sup> Illustration from: Dominique Hawkins, AIA, DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Windows and Doors, 3.



**Figure 46. Common window types. The last six types (d-i) can commonly be found on historic metal windows.<sup>10</sup>**

<sup>10</sup> Illustration from: Dominique Hawkins, AIA, DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Windows and Doors, 2.



**Figure 47. This Craftsman Bungalow retains its historic 3/1 wood windows in the Bardstown Historic District.**

### **5.3 Replacing Historic Wood or Metal Windows**

5.3.1 Historic windows **shall only be** replaced when significant damage has occurred

- a. Significant deterioration is defined as deterioration of greater than sixty (60) percent of the window's historic fabric
- b. If replacement of historic windows is approved by the HRB, the applicant **should** consider moving compatible historic windows in good or repairable condition from a non-street visible façade to the primary façade and installing replacement wood, aluminum-clad wood, or vinyl windows on the secondary façade

5.3.2 If replacement has been approved by the HRB, historic windows **shall be** replaced by windows that match the existing historic window or match other historic windows on the building in sash configuration (1/1 or 2/2 true divided lights); window sash operation details (casement, double-hung, hopper, etc.); decorative glazing patterns; size and shape; frame dimensions; and finishes

- a. Historic windows **shall be** replaced in-kind, e.g. metal by metal, wood by wood, etc. on street visible elevations

b. Historic windows on secondary or non-street visible facades **may be** replaced with wood, aluminum-clad, or vinyl-clad wood windows. Vinyl and aluminum sash **shall not** be used

5.3.3 Approval to replace one historic window **shall not** imply approval to replace other historic windows on the building. Window replacements are considered on a window-by-window basis

5.3.4 Historic frames; hardware; decorative surrounds; sills; lintels; molding; stained or leaded glass; and decorative wood or sheet metal cornices **shall be** preserved when window sash are replaced, unless significant deterioration of greater than sixty (60) percent has occurred

5.3.5 Elaborate stained glass or other decorative glass lights **shall not** be added to a street-visible façade if there is no evidence that such window features were ever present

5.3.6 Simulated-divided light (SDLs) windows with external and internal muntins and spacer bar, **may be** used on additions to historic buildings and on new construction, but are prohibited on historic buildings

5.3.7 Replacement windows **shall** fit into original window openings without any alteration in width or height

5.3.8 New replacement windows **may be** installed on non-street visible secondary facades where there are no existing openings on a case-by-case basis, as long as they match existing historic windows in size, shape, and sash configuration

5.3.9 Historic windows **shall not** be replaced solely for the purpose of achieving energy efficiency, as historic windows can be extremely energy efficient through proper maintenance and installation of exterior storm windows



**Figure 48. The upper story 2/2 wood windows were reduced in size and replaced by a fixed pane window with a single light. This treatment is not permitted under 5.3.2.**

#### **5.4 Replacing or Repairing Non-Historic Windows**

5.4.1 Non-historic windows situated on a historic building **should be** returned to the original design, dimensions, material, sash operation, and configuration whenever possible, using documentary or forensic evidence, or design inspiration from building's architectural style and/or buildings of similar design and age in the district

5.4.2 If historic windows are missing and there is no documentary evidence available, replacement windows **should** match the building's historic architectural style

5.4.3 If replacing windows on a non-historic building, the windows **should be** similar to others in the visual setting, relating in design and proportions

- a. Metal, vinyl-clad, or aluminum-clad wood sash **may be** used on non-historic buildings as long as they do not detract from the visual setting.
- b. Vinyl and metal sash **may be** used, in addition to wood and clad windows, on non-historic buildings on secondary or non-street visible elevations
- c. Simulated divided lights (SDLs) with external and internal muntins and a spacer bar **may be** used on a non-historic building

- d. SDLs **may be** used on an addition to a historic building, as long as the sash configuration matches that found on the historic building

## 5.5 Historic Windows Openings

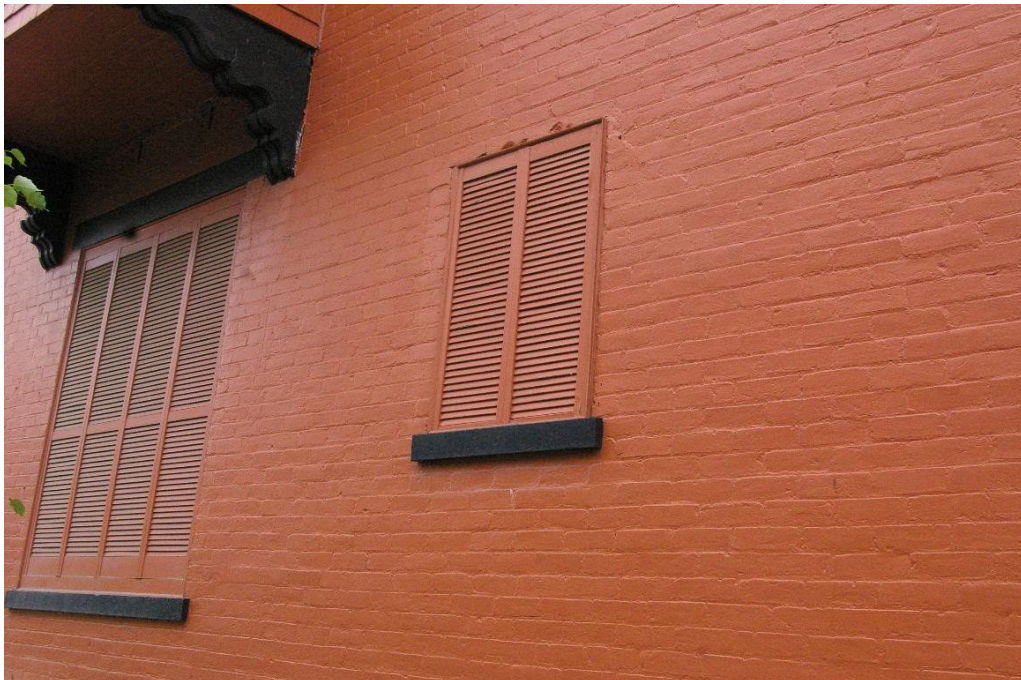
- 5.5.1 Historic window openings **shall not** be reduced, enlarged, or otherwise re-sized
  - a. New window openings on street visible facades **shall not** be permissible
- 5.5.2 Historic window openings **shall not** be concealed or covered on primary or street-visible facades
- 5.5.3 Historic window openings **should not** be concealed or covered on non-street visible facades, but if approved, the opening **may be** covered with closed exterior shutters, if these were historically used on the building, or the outline of the opening **may be** set back from the main wall surface with the lintels and sills remaining in situ
- 5.5.4 Window openings that have been altered **should be** restored to their historic dimensions utilizing documentary and/or forensic evidence
- 5.5.5 Window openings required for a new use **may be** installed on non-street visible facades
  - a. New interior floors or dropped ceilings **shall not be** installed that block the glazed area of historic windows on street-visible facades
- 5.5.6 Window air conditioning units or any other permanent obstructions **shall not be** installed on street visible facades
- 5.5.7 Security bars **shall only be** permissible on non-street visible facades, unless historically documented to have existed in other locations



**Figure 49. The transom window above the door on this house was covered. This treatment is not permitted under 5.5.2 and 4.1.2.**



**Figure 50.** This dormer window was enclosed with vinyl siding. The original window likely remains intact. This treatment is not permitted under Guideline 5.5.2.



**Figure 51.** These windows were no longer useful with the new interior program and were covered with shutters so they can be restored when the interior programming needs change. See Guideline 5.5.3.



**Figure 52. The historic window was removed and a smaller vinyl window installed in the window opening above. The window was inset from the main body of the building as well. This treatment is not permitted. See Guideline 5.5.1, 5.3.2, and 5.3.7.**



**Figure 53. The historic window openings were blocked-in with concrete block on this building. This treatment is not permitted. See Guidelines 5.5.2 and 5.5.3.**

## 5.6 Shutters

5.6.1 Historic shutters **shall be** maintained and preserved

- a. Historic shutters **should be** inspected and repaired annually
- b. Historic shutters **shall be** repaired with in-kind materials that match the existing shutter and associated hardware in design, materials, strength, and thermal expansion

5.6.2 If the need for replacement shutters is demonstrated, replacement **shall be** with design, materials, and proportions to match the historic shutters

- a. Metal or vinyl shutters **shall not** be installed, unless these existed historically on the building
- b. If installing replacement shutters, historic hardware, such as hinges, shutter dogs (holdbacks), and slide bolts, **shall** be preserved and reused
- c. Replacements shutters **should be** operable and **shall** fit the window opening in size and shape

5.6.3 Ornamental shutters, that is non-operable shutters added solely for aesthetics, **shall not** be added to a street-visible façade of a historic building

5.6.4 Shutters **may be** restored on a building where documentary or forensic evidence suggests their historic presence

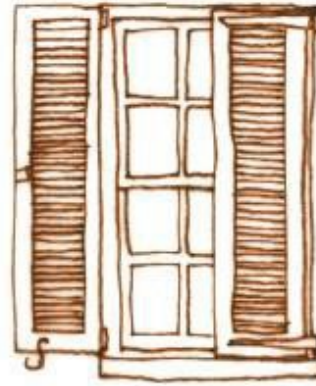
- a. Restored shutters **shall** resemble the documented historic shutters in size, shape, materials, and design

5.6.5 Shutters on historic buildings **may be** either louvered or solid panels unless the original attachment suggest otherwise

- a. Non-historic buildings **shall** use design, styles, and paint colors that match the overall building and the visual character of the district



*Six-over-six double-hung window with 4-panel shutters*



*Six-over-six double-hung window with louvered shutters*



*The 2-panel shutters do not fit the arched opening  
Not Recommended*



*The louvered shutters are the incorrect size for the window  
Not Recommended*

**Figure 54. Replacement of new shutters, if permitted by the HRB, must be the correct dimensions to cover the opening. See Guideline 5.6.2.<sup>11</sup>**

<sup>11</sup> Illustration from: Dominique Hawkins, AIA, *DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Windows and Doors*, 4.

## 5.7 Storm Windows

5.7.1 Historic storm windows **shall be** preserved and maintained

- a. Historic storms **should be** inspected and repaired annually to perform appropriately

5.7.2 Compatible new storm windows **shall be** installed on historic buildings

- a. New storms **shall** match the size and shape of the historic window opening
- b. New storms **should** have a relatively thin profile
- c. New storms **shall** have a narrow sash with a meeting rail that is in-line with the historic window's meeting rail
- d. Wood storm windows **should be** installed on historic buildings
- e. Aluminum or metal storm windows **may be** installed if the metal surface is primed and painted
- f. The color of the storm window **should** match the historic window and complement the overall color of the building and that of the associated historic setting
- g. Single-pane glass **should be** used on new storm windows
- h. Glass **shall be** un-tinted and non-reflective

5.7.3 Non-historic buildings **should** use storm windows that are similar to others in the visual setting



**Figure 55. Storm windows should be installed so that they are barely noticeable as in the example above. See Guideline 5.7.2.**

## 5.8 Resources for Further Reading

- Preservation Brief 9: <http://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>
- Preservation Brief 13: <http://www.nps.gov/tps/how-to-preserve/briefs/13-steel-windows.htm>
- Preservation Brief 33: <http://www.nps.gov/tps/how-to-preserve/briefs/33-stained-leaded-glass.htm>
- Preservation Brief 47: <http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm>
- Window Preservation Standards Collaborative: <http://windowstandards.org/>
- National Trust for Historic Preservation, Saving Windows, Saving Money: Evaluating the Energy Performance of Window Retrofit and Replacement: <https://www.ncptt.nps.gov/blog/saving-windows-saving-money/>
- NPS, Sustainability Guidelines for Windows: <https://www.nps.gov/tps/standards/rehabilitation/guidelines/windows.htm>
- NPS, Technical Preservation Services, Evaluating Windows for Repair or Replacement: <https://www.nps.gov/tps/standards/applying-rehabilitation/successful-rehab/windows-evaluating.htm>
- NPS, Technical Preservation Services, Documentation Requirements for Proposed Window Replacement: <https://www.nps.gov/tps/standards/applying-rehabilitation/successful-rehab/windows-documentation.htm>
- NPS, Technical Preservation Services, Replacement Windows that Meet the Standards: <https://www.nps.gov/tps/standards/applying-rehabilitation/successful-rehab/windows-replacement.htm>

\*Commercial display windows are discussed in Section 4.1 above.

## 6.0 Six: Guidelines for Doors, Entryways, and Stairs

### Summary



Historic doors and entryways are among the most important architectural features on a historic building. The front doorway provides public entrance and exit from a building and often features the most fashionable architectural detailing on a building. Many excellent examples of Greek Revival and Federal style doors exist in Bardstown with such detailing as incised panels, leaded glass lights, or milled decoration. Sidelights, transoms, and milled surrounds are also common historic entryway elements. The majority of historic buildings in the districts have rectangular wooden doors with large single-glass lights.

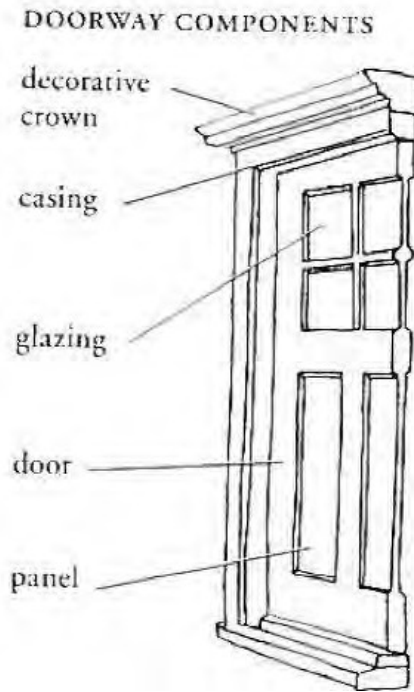
Historic stone, concrete, brick, or wood stairs connect the public realm, perhaps with the intercession of a porch, to the private doorstep to interior space within the house. The number, materials, and stair type are all character-defining features that are important within the historic districts of Bardstown.

Several large residences located throughout Bardstown have been subdivided into multi-family dwellings in recent decades. To access upper floor apartments and meet code requirements, it might have been necessary to install exterior staircases. Staircases placed on rear façades are appropriate, but those placed on primary façades detract from the original design and character of the residence. The guidance below details the appropriate way in which to access an upper story in the district. For guidance on doors and entryways on commercial storefronts, please see Section Four.

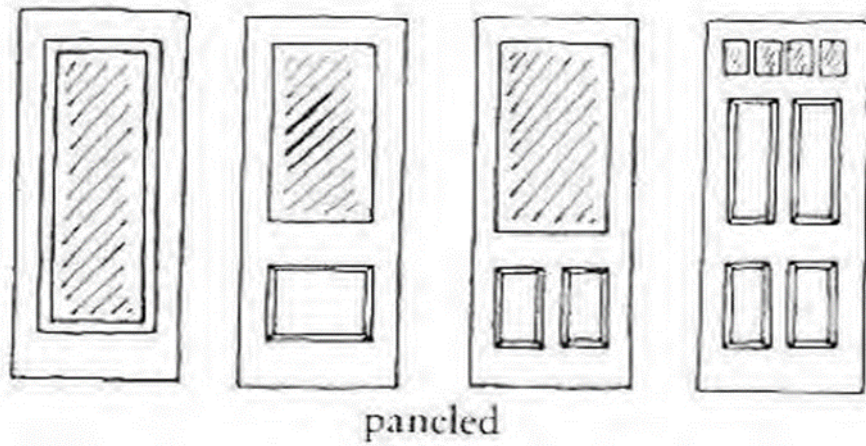
## 6.1 Restoring or Repairing Historic Doors and Entryways

6.1.1 Historic entry doors and entryways **shall be** preserved and maintained

- a. Historic doors and entryways **should be** inspected and needed repairs made annually
- b. All repairs to historic doors and entryways **shall be** done with compatible materials that match the historic materials in composition, texture, and strength
- c. Historic doors and entryways **should be** weather-stripped with compatible materials as part of routine maintenance
- d. Historic doors and entryway details **should be** painted, stained, or otherwise treated with preservatives following the original finishing details to keep them in good working order
- e. Historic doors and entryways that have not been previously painted **shall be** left in their natural condition and **should be** treated with linseed oil or other such compatible preservatives to keep them in good condition
- f. Historic doors and entryways with a grained or stained finish **shall only be** painted if the finish is severely weathered and cannot be restored
- g. Historic entryway features which include historic door surrounds, casing, threshold, sidelights, transoms, and other character-defining features **shall be** preserved and maintained
- h. All repairs that alter the original details, design, or materials in any way **shall** follow the guidelines for *Replacing Historic Entryways and Doors* in 6.2 below
- i. Historic doors and entryways **shall not** be replaced unless significant deterioration has occurred, which is defined here as 60 percent of the historic fabric
- j. If a historic door is no longer in use, the door **should be** sealed from the interior, but never covered on the exterior, and the historic entryway details preserved
- k. Historic doors on primary or street-visible facades **shall not** be relocated from their original opening
- l. Historic doors **shall** maintain their original hardware, such as locks and knobs



**Figure 56. Elements of a typical historic residential door and entryway. Note that side or non-primary doors on a commercial building may share some of these elements.<sup>12</sup>**



**Figure 57. The typical historic door in Bardstown has a combination of panels and glazing. The above represents some of the possible types.<sup>13</sup>**

<sup>12</sup> McAlester, 51.

<sup>13</sup> Ibid., 51



**Figure 58. Bardstown’s historic district has some important examples of historic panel doors, such as the one pictured above.**

## **6.2 Replacing a Historic Door or Entryway**

6.2.1 If significant deterioration has occurred, defined as sixty (60) percent of the original materials, replacement of historic doors and entryway details **shall be** done with matching materials, design details, and proportions

- a. A survey of the historic door or entryway feature to be replaced **should be** accomplished prior to installing a new door or entryway feature and **should** make note of the following details that **shall be** replicated: size, design, dimensions, division of panes (lights), finishes, and materials

b. If a historic door has been approved for replacement by the HRB, historic entryway details and design **shall be** maintained, including the historic frame, decorative surround, and associated hardware

c. The replacement door **should be** painted a color compatible with the building's overall color palette and the character of the visual setting

6.2.2 Wood or painted metal-clad doors with glass lights **shall be** used as replacement doors on primary and street-visible facades, when there is no existing historic door in situ on which to base details for the replacement door

a. Solid doors with no lights **shall not** be used, unless that was the historic treatment

b. Doors with false internal muntins, simulated divided lights, and/or internal curtains **shall not** be used on street-visible facades of historic buildings

c. Doors with false internal muntins, simulated divided lights, and/or internal curtains **may be** used on secondary, non-street visible elevations of historic buildings

6.2.3 Sliding glass and wooden or fiberglass French doors **may be** added to a rear or non-street visible facade

6.2.4 If replacing a non-historic door or entryway feature, the replacement door or entryway feature **shall** match the architectural style of the house and be compatible within the visual setting

a. Doors with non-historic designs, **shall not** be installed on a historic building

b. Doors with leaded or stained glass **shall not** be installed on a primary or street-visible facade unless that was the historic treatment

c. Old photographs or houses of the same style and age **should be** consulted to determine an appropriate design for the replacement door or entryway feature

6.2.5 Historic doors on the rear or non-street visible facades **may be** relocated to a primary facade to replace a deteriorated historic door, as long as the details, design, and materials are similar

6.2.6 Non-historic buildings **should** utilize door and entryways details that are compatible with the surrounding visual setting



**Figure 59 This replacement door is not compatible with the associated historic building. Installing this type of modern metal-clad door on a historic building (and enclosing the transom window) is not permitted under Guideline 6.2.4 and 4.1.2.**

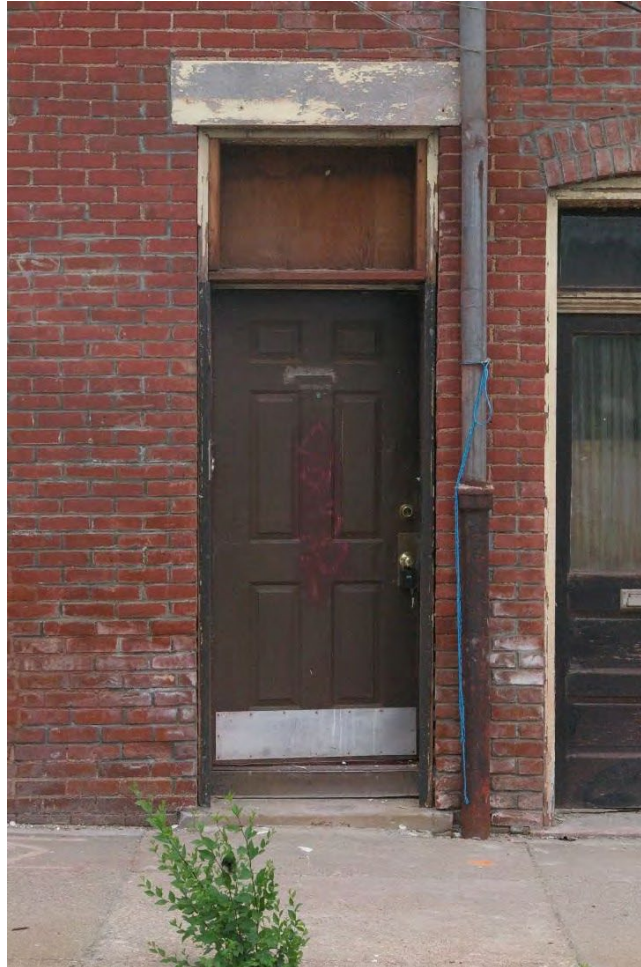
### **6.3 Resizing and Relocating a Historic Door or Entryway**

- 6.3.1 Historic doors and entryways **shall not** be covered over or obscured on primary or street- visible secondary façades
- 6.3.2 New doors and entrance openings **shall not** be added on primary façades or street-visible secondary façades, unless required by commercial building code
- 6.3.3 Historic entryway openings **shall not** be reduced, enlarged, or otherwise altered in size on primary facades or street-visible secondary facades

6.3.4 Historic entryway openings **should not** be altered on rear or secondary façades

- a. If the interior program makes alteration necessary on rear or non-street visible façades, historic doors, entryways, and details that have been removed **should be** labeled and preserved in the building itself

6.3.5 Missing historic door openings **should be** restored to their historic configuration and design, if sufficient documentary and forensic evidence is available



**Figure 60.** This doorway transom has been covered and the historic door removed and replaced with an inappropriate modern door. An original door can be seen to the right in this photo, which could be used in rehabilitation efforts. These treatments are not permitted under Guidelines 4.1.2, 5.5.2, and 6.2.4 .

## 6.4 Preserving or Installing a Screen or Storm Door

6.4.1 Historic screen and storm doors **shall be** preserved and maintained

- a. Historic screen and storm doors **should be** inspected annually for signs of deterioration
- b. Needed repairs **shall be** done with in-kind materials and designs

6.4.2 Replacement screen and storm doors **shall** match the architectural style of the house, if located on a primary or street-visible facade

- a. New screen and storm doors **shall** have plain designs that complement but do not compete with the framing design of the historic door
- b. Screen or storm doors with ornate designs of cast iron or similar metals **shall not** be installed on primary or street-visible facades
- c. Screen or storm doors **shall be** of full-view design and not obscured.

6.4.3 Replacement screen and storm doors **shall** match the architectural style of the house or **should have** a plain contemporary design, if located on a rear or street-visible facade

- a. New screen and storm doors **shall** have plain designs that complement but do not compete with the framing design of the historic door, if it remains in place
- b. Screen or storm doors with ornate designs of cast iron or similar metals **should not** be installed on rear or non-street visible facades
- c. Security screen and storm doors **shall** have minimal metal framing and be within as translucent as possible

6.4.4 Replacement screen and storm doors added to entrances on primary façades and/or street- visible secondary façades **shall** provide a full view of the original door

- a. Full-light glass or full-light screens **shall be** used on screen and storm doors so that they do not obscure the entry door
- b. Meeting rails **may be** used on replacement screen and storm doors

6.4.5 Replacement screen and storm doors **shall be** built of wood or metal and **shall be** painted to complement the historic door and entryway color palette

6.4.6 New storm and screen doors **should be** installed for energy efficiency and to protect the historic entry door



Figure 61. This historic screen door is in the Bardstown Historic District. For information on preservation of historic screen doors, see Guidelines 6.1 and 6.4.1.



Figure 62. Historic storm door in the Bardstown District. Preservation Guidelines can be found in Guidelines 6.1 and 6.4.1.

## 6.5 Exterior Entry stairs

### 6.5.1 Historic entry stairs **shall be** maintained and preserved

- a. Exterior stairs **should be** inspected and repaired annually, when inspecting porches, windows, and doors
- b. Specific note **should be** made of any cracking or settling of the stair which **should be** remedied as soon as possible to prevent further decay
- c. Deteriorated stair elements, such as risers and treads, **shall be** repaired or replaced with compatible materials that match the historic stair in composition, strength, texture, and color
- d. Certain historic stair materials **should be** permitted to show historic character-defining wear and tear, such as stone steps, as long as that does not affect the structural stability of the stair
- e. Repairs to historic stairs **shall not** alter the stair design; rise and run; or number of stairs. Any of these alterations, along with a change in material, **shall be** considered a replacement (see Guideline 6.5.2)

- f. Historic stairs **shall not** be replaced unless significant deterioration has occurred
  - 6.5.2 If significant deterioration has occurred, replacement of historic entry stairs **shall be** done with matching materials, designs, and proportions. Significant deterioration is defined as 60 percent of the stair materials
    - a. The replacement historic stair **shall** use the same or similar material and **shall** use the same design, rise and run, and number of stairs as the historic stair
    - b. If local building code is required to be followed, the replacement stair **should** utilize as much of the historic stair design as possible
    - c. Pre-cast concrete stairs are not original in the districts and **shall not be** placed on the primary façade
    - d. Modern wood or composite (e.g. Trex) decking **shall not be** used as stair material on a primary facade
  - 6.5.3 If the existing stair is a second or third generation replacement that does not match the building's architecture or the visual setting, the historic stair **should be** restored using documentary and forensic evidence
    - a. If sufficient evidence is not available, a replacement stair **shall be** installed that matches the style and period of the building and the surrounding visual setting
  - 6.5.4 New exterior entry stairs **shall not** be added to a historic building's primary or street-visible façade
    - a. A rear or non-street visible location is appropriate for new entry stairs
    - b. New entry stairs **should be** constructed of wood, composite (e.g. Trex), or like-substitute materials that have a proven track record of durability
  - 6.5.5 If handrails and stair railings are required by building code or safety concerns, they **should be** simple in design with little ornamentation
    - a. The use of scroll or corkscrew decorative railings or balusters **shall be** avoided
    - b. Wood and painted metal **shall be** used for hand rails and stair railings
    - c. If handrails require balusters to meet local building code, the balustrade **should be** simple in design



**Figure 63. Stone is a common material used on 19th century entry steps in Bardstown’s historic district.**

## **6.6 Resources for Further Reading**

\*Guidance for commercial doors and entrances can be found in  
Section Four: Commercial Storefronts

\*Guidance for porches is located in Section Seven: Guidelines for Porches, Decks, and  
Stoops

- Preservation Brief 15: <http://www.nps.gov/tps/how-to-preserve/briefs/15-concrete.htm>

- Preservation Brief 16: <http://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm>

- Preservation Brief 47: <http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm>

## 7.0 Seven: Guidelines for Porches, Decks, and Stoops

### Summary



The porch is one of the major character-defining elements of a building. Each component of a porch, from the columns to railings to decorative trim, adds to the essential character of both the building and the surrounding historic neighborhood. Historically, the porch functioned as an indoor-outdoor space. That is, porches helped make the transition between the building's public exterior and private interior spaces. In addition, the porch played a social role that tied the building's architecture to a sense of greater community. As John Leeke observes, "The second half of the nineteenth century was the golden age of porches. The social role of the porch was increased as it evolved into an outdoor parlor...Often partially screened by shrubs, porches could provide occupants with discreet opportunities for social contacts that might otherwise be difficult to achieve in an age obsessed with manners and proprieties" (Preservation Brief 45, 3). Whatever the case, porches became essential features on houses built in the last quarter of the nineteenth century onward. While the overall plan, form, and location of porches remained similar, porch treatment changed often between 1880 and 1945.

The invention of such woodworking machines as high-speed lathes and jigsaws in the mid-nineteenth century made it possible to turn out a wide variety of designs for house components. Highly decorated porch columns, railings, and decorative trim were often applied on prominent front porches. Columns were turned with various decorative profiles and both rounded and square forms were often combined in a single column. Turned balusters in various shapes and forms were applied beneath handrails, and milled panels, "gingerbread" details, brackets, and spindled friezes were frequently applied to porch eaves. The economy and availability of these porch features also made them popular for more modest homes and they became the center of decoration. One-story porches with ornate columns and railings are found on various Folk Victorian plan residences and distinguish an otherwise plain appearance.

From 1900 into the 1920s, a resurgence of interest occurred in early American heritage. Houses reflecting the Colonial and Neo-Classical styles were constructed and with them came porch columns reflecting formal Greek and Roman orders. The most common type of column was the hybrid Tuscan style. These columns are essentially the roman adaptation of the Greek Doric columns that had minimal detailing. Tuscan columns were mass produced and applied to many style Colonial Revival homes as well as Folk Victorian and Foursquare residences. Other columns also used in this period were Ionic columns, which were distinguished by circular clouted capitals; occasionally these columns were fluted, although historically they never would have been.

There are at least two types of Colonial Revival style balusters in porch railings: circular turned balusters in historic design, and simple square balusters measuring between one (1) inch and two (2) inches square. These balusters are found on both the large Colonial Revival homes and the simpler Foursquare designs. The frieze boards of porches were either left plain or decorated with Greek or Roman influences that included dentils or modillion blocks.

By the 1920s, the Bungalow or Craftsman style became the dominant building form across America, and with this style came more changes in porch detailing. Columns became larger and had battered ends, with the column tapering from a narrow, plain capital to a large, full base, often resting on a brick or stone pier. Concrete was also used for porch columns and sometimes stones or rocks were embedded in the concrete for a decorative effect. Concrete also became popular as the material for porch floors by the late 1920s. Balusters in porch railings were fairly simple on Bungalow and Craftsman houses and were generally variations on square or rectangular designs. Other porch railings were built of solid brick or brick laid in open weave or lattice patterns. Frieze boards were left plain or embellished with wood shingles.

Door stoops are also common in the districts. Stoops are small, uncovered entry areas, accessed either directly from the front walkway or sidewalk or from a set of stairs. Stoops may have hood molds, a projecting decorative treatment, to provide some shelter from the elements. Doorways situated in stoops are typically recessed into the exterior building walls.

Porches are one of the most significant character-defining features of a building and of a neighborhood. Whenever possible porches and porch elements that have been modified from the original should be brought back to the historic configuration, design, and materials. The following guidelines are intended to assist property owners with achieving this goal. In addition, the following guidelines should assist the property owner with constructing an appropriate modern porch or deck on non-street visible facades.

## **7.1 Preserving and Maintaining Historic Porches and Door Stoops**

7.1.1 Historic front and rear porches **shall be** preserved and maintained

- a. Porches **should be** inspected at least once a year for signs of deterioration

- b. Regular routine maintenance **should** include removing any trees or shrubs that threaten the porches structural system; spot painting and resealing open joints exposed to weather; inspecting the porch deck to be sure the foundation or piers are in good condition; inspecting and repairing any damage to the porch roof; and inspecting and repairing any decorative elements
- c. More significant repairs **should be** undertaken by a preservation professional and could include Dutchman repairs and epoxy patches on railing and balustrades, balusters, column plinths and bases, floorboards and ceiling boards, porch roofing and gutter repairs, and the porch apron
- d. Repair or replacement of missing or severely deteriorated elements **shall be** done with matching materials, textures, colors, and design features
- e. Historic porches and historic porch features **shall not** be enclosed or otherwise obscured

#### 7.1.2 Historic porch floors and ceilings **shall be** replaced in-kind

- a. Concrete or brick **shall not** be used as a substitute materials for wooden porch floors
- b. Wooden porch floors and ceilings **should be** replaced with a compatible wood, but **may also be** replaced with a composite material, such as Trex
- c. Replacement of an entire floor **shall** use the same method of construction. That is, if the floor was a tongue and groove floor, it **shall be** replaced as a tongue and groove floor
- d. Historic porch ceilings **shall be** replaced with matching materials and designs
- e. Historic porch ceilings **should be** painted or stained to match the historic conditions, if known

#### 7.1.3 Historic columns and piers **shall be** replaced in-kind

- a. Historic wood columns **shall be** replaced by wood columns
- b. Historic concrete or brick columns **shall be** replaced by concrete or brick respectively
- c. Historic column shapes, dimensions, and forms **shall be** preserved
- d. Wood, brick, composite materials, or concrete columns **should be** used on rear or non-street visible facades, unless that is the historic treatment
- e. Aluminum or metal columns **may be** used as replacement columns on rear and non-street visible façades, as long as the column(s) being replaced is not historic

- f. Aluminum, metal, or decorative cast iron columns **shall not** be used on a primary façade, unless that is the historic treatment
- g. Historic porch columns **shall only be** removed for temporary repairs. Porch columns provide structural support for the porch roof

7.1.4 Historic porch railings **shall be** preserved and replaced in-kind

- a. Replacement materials **shall** match the historic materials and be of the same style and design
- b. Porch railings **should not** be placed on a porch where one has not previously existed. Safety considerations sometimes require the addition of a porch rail. If so, the design **shall be** simple unadorned balusters, and **shall** follow local building code

7.1.5 Historic door stoops **shall be** preserved and maintained

- a. Historic door stoops and steps **should be** inspected annually and any needed repairs made
- b. Replacement of historic door stoops and steps **shall be** done with in-kind materials and design
- c. Historic door stoops **shall not be** replaced by porches on the primary façade, unless that is the historic treatment



**Figure 64.** This nineteenth century “gingerbread” porch is located in the historic district. See Guideline 7.1 for information on its care.



**Figure 65.** Historic porches convey much of the character in Bardstown’s historic district, as shown in this photo.

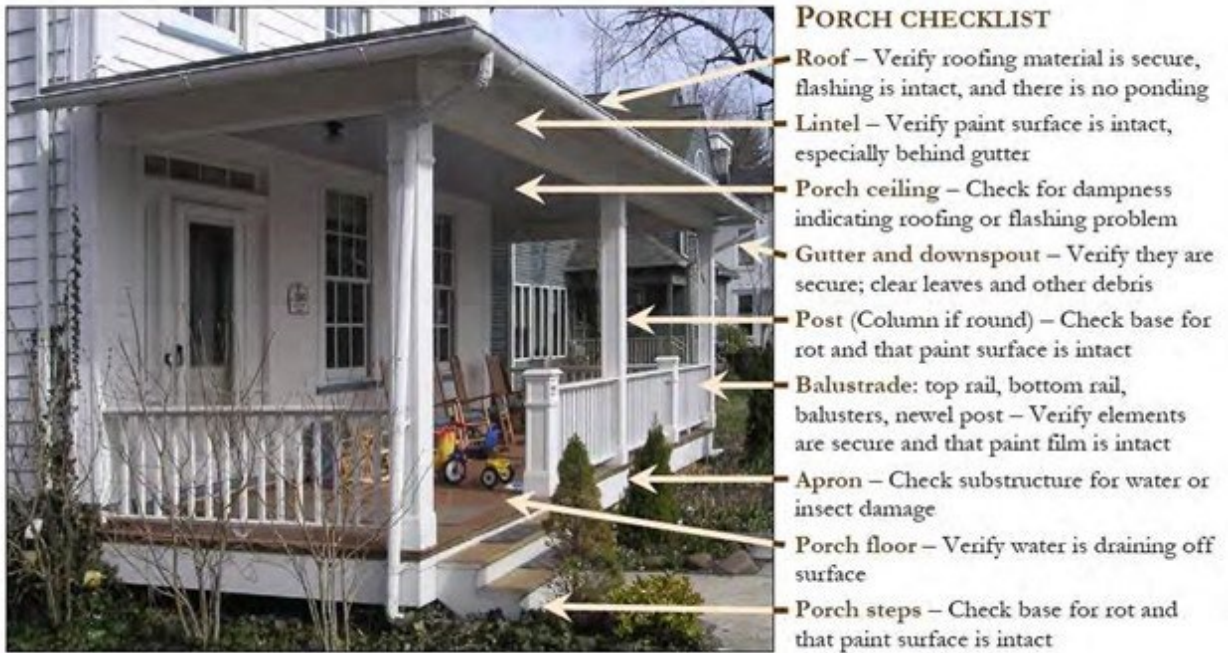


Figure 66. Historic porches need regular maintenance. The check-list above graphically shows some of the items discussed in Guideline 7.1.<sup>14</sup>



Figure 67. The front porch was enclosed on this bungalow. This type of treatment is not permitted under Guideline 7.1.1.

<sup>14</sup> Illustration from: Dominique Hawkins, AIA, DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Porches, 2.



**Figure 68. Historic stoops are an important character-defining feature in Bardstown’s local historic district. See Guideline 7.1.5 for details on their treatment.**

## **7.2 Replacing, Removing, Extending, and Reconstructing Historic Rear or Front Porches**

7.2.1 Historic porches **shall not be** removed from their original location. The removal of a porch results in the loss of integrity for the house and the visual neighborhood setting

7.2.2 Porches and porch features **should be** reconstructed when missing, based on sufficient forensic and documentary evidence.

- a. Porch design and porch features **may also be** reconstructed based on porches examined on buildings of similar architectural style and type, as long as the building originally had a porch and it is compatible with the style/type of the building

7.2.3 Street-visible replacement porches or porch materials **should be** painted in a compatible color, depending on which historic treatment was used on the historic building

- a. Decks **should be** painted to blend with or match the building’s primary colors

- 7.2.4 Local building code **shall be** consulted to be certain that any replacement or reconstruction meets requirements on commercial or public buildings
- 7.2.5 Front and rear porches on non-historic buildings **shall be** compatible in dimensions, height, and materials with other porches in the visual setting
- 7.2.6 Porches **shall not** be extended across the façade of a building, unless that was the historic treatment for this building and this treatment is compatible with the style/type of the building



Figure 69. The porch columns on this Bardstown house were replaced by decorative aluminum supports in the mid-to-late 20th century. The original porch likely had wood supports. If restoration is desired, the owner could find similar porches in the area to emulate and examine the current porch for forensic evidence of the original historic porch. See Guidelines 7.2.

### 7.3 Constructing New Rear Decks

- 7.3.1 New decks **shall be** constructed on rear or non-street visible facades
  - a. New decks **should be** built of wood, brick, composite, or a compatible substitute material, such as Trex
  - b. New decks **shall be** scaled to be subordinate to the main building to which it is attached. That is, the deck must not overwhelm or compete with the building's rear or secondary façade

- c. New decks **shall be** installed in a sensitive manner that does not cause damage historic fabric of the building to which it is attached
- d. New decks **shall not** be added to a building's primary façade
- e. Decks **should be** properly treated with sealants or painted

#### **7.4 Resources for Further Reading**

\*Guidelines for Stairs can be found in Section Seven: Doors, Entryways, and Stairs

\* Guidelines for Accessibility can be found in Section 10.7

- Preservation Brief 45: <http://www.nps.gov/tps/how-to-preserve/briefs/45-wooden-porches.htm>

## 8.0 Eight: Guidelines for Roofing Systems

### Summary



A building's roof is more than just the material sheathing that rests on top of the roof structure. The roof is a complicated system designed to move water away from a building onto the ground below. This system is comprised of the gutter and downspouts, the roof structure, the sheathing membrane, the roof's pitch and form, and the roof-wall junction which might have open or boxed eaves, depending on the building's style and type. This system is interrupted by dormer windows and chimneys, flashed to prevent water infiltration. All of these parts must be maintained and repaired to function properly.

While this system performs its functional duties, it also provides historic and architectural character to a historic building. The roof's form, whether gable, hipped, pyramidal, gambrel, shed, or flat is an important detail that gives visual cues as to the age and style of the building. The historic roof's water-proof covering is among the most visible part of the roof system, and is treasured for its picturesque qualities, when combined with the roof form. Historic roofing materials, such as slate, standing seam metal, clay tile, and concrete tile provide visual interest in the historic districts and are an essential part of the building's character. After approximately 1900, bitumen-based roll, built-up, or shingle roofing materials became popular due to their fire-proof qualities, ease of installation, and inexpensive cost. This type of roofing largely replaced wood shingle and shake roofing of the nineteenth century.

Historic chimney stacks, dormer windows, eave overhangs, exposed rafter tails, gutters, cornices, and other decorative details are among other important character-defining features located on or near the roof. The gutter system is a particularly important part of the roof, as it carries water off the roof and away from the building's walls and foundations. Historic gutters can also be a decorative element, as they were typically built-in type gutters that were either a standing (Yankee) gutter or a box gutter.

Bardstown's historic districts feature a wide variety of historic roof forms, materials, and details. Materials, such as clay tile, slate, and standing seam metal, are found on roof forms such as side gable and hipped roofs. Whatever the form or material, these roofs are important character-defining features in the district. The following guidelines are intended to assist property owners with preserving, repairing, restoring, and maintain their historic roof systems.

## 8.1 Roof Type and Materials

8.1.1 Historic roof structure, street-orientation, pitch, height, and form **shall be** preserved

8.1.2 Historic roofs **shall not be** raised above their current height

8.1.3 Historic roofing materials **shall be** preserved and maintained

- a. Historic roofs **should be** inspected on the exterior and in the attic, if accessible, each year or directly after a heavy storm, to assess the roof's condition and repair any issues
- b. Serious issues, such as failure of flashing materials and an uneven roof deck, **should be** dealt with as soon as possible to avoid damage to the historic building
- c. Before replacing the entire historic roof covering, sections of damaged roofing materials **should be** replaced with compatible materials that match in composition, texture, and color
- d. Historic standing seam metal roofs **should be** re-coated and painted to ensure their continued service, before considering replacement

8.1.4 If wholesale roof covering replacement is necessary due to deterioration, historic roofs **shall be** re-roofed with materials that match the historic materials in dimensions, profile, texture, color, and composition

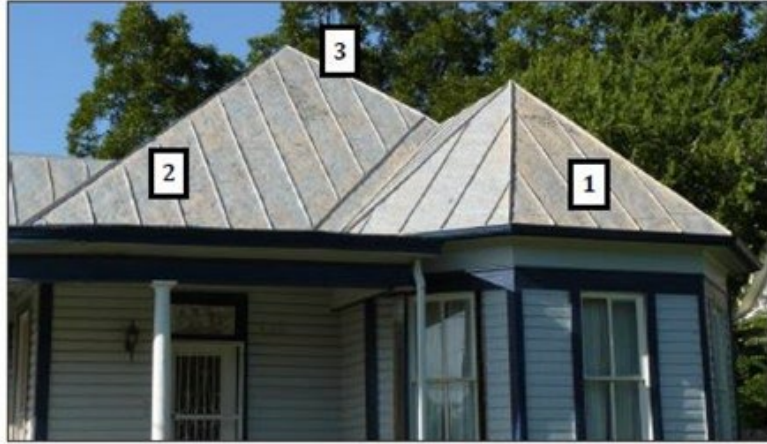
- a. Historic slate or clay tile roofs can be extremely long-lived and **should be** replaced first as single units by matching modern slate or clay tiles
- b. If historic slate, standing seam metal, or clay tile roof coverings are extremely deteriorated, they **should be** replaced respectively with modern slate, standing seam, clay tile, or compatible substitute materials to match the appearance of the historic materials
- c. Historic slate tile roof coverings **may be** replaced by a compatible synthetic slate roof that appears similar from the visual setting
- d. Historic clay tiles **may be** replaced with compatible synthetic roofing materials or concrete tile that is similar in appearance
- e. Historic standing seam metal **shall be** replaced with a standing seam metal roof that is similar in appearance and seam profile

- f. If a substitute material is used, this material **shall not** cause damage to the roof structure through a heavy load
  - g. Commercial flat roofs **should be** replaced with in-kind materials or materials that would be historically appropriate
  - h. If the roofing material is non-historic, commercial flat roofs **may be** replaced by membrane roofing
- 8.1.5 Historic roof structure that is damaged or deteriorated **shall be** replaced by a roof structure with the same form, shape, and dimensions
- a. Any historic architectural details removed to replace or repair a roof structure **shall be** carefully handled and restored to their former location after the project is completed
- 8.1.6 Non-historic buildings or buildings with a replacement asphalt replacement roof **may be** replaced with a modern asphalt covering that is compatible with the visual setting
- a. If there is sufficient forensic or documentary evidence that the historic building was roofed with a different sheathing within the period of significance, that type of roofing material **may be** restored
- 8.1.7 Historic buildings **shall not** receive a roof covering intended to resemble a historic roof covering that was never utilized on the building during the period of significance
- a. Wood shake or shingle roofs **shall not be** installed unless there is sufficient forensic or documentary evidence of their presence on the historic building
- 8.1.8 The colors of a roof covering **shall be** harmonious within its visual setting and **should** match the historic building on which it rests.

### Checklist for Metal Roofs

New metal roofs that adhere to the guidelines below can be approved as long as documentation can be provided that shows that the home has historically had a metal roof or is of a style or construction period where a metal roof is appropriate.

- 1** Use panels that are 18 to 21 inches in width.
- 2** Ensure seams are an appropriate height for the slope of the roof (1 to 2 inches).
- 3** Use a crimped ridge seam that is consistent with the historic application.
- 4** Use a low-profile ridge cap with no ridge cap vent or end cap when a crimped ridge seam is not used.
- 5** Match the existing historic roof color or use the standard galvalume; modern manufacturer's colors are not recommended.



*Historic standing seam metal roof with crimped ridges.*



*Example of appropriate v-crimp panels with external metal fasteners.*



*Do not use ridge caps with ridge cap vent (left) or end caps (right).*

**Figure 70. Illustration showing appropriate examples of standing seam metal roofs.<sup>15</sup>**

<sup>15</sup> Illustration from: Dominique Hawkins, AIA, DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Roofing, 2.



**Figure 71.** Historic standing seam roofs can be seen throughout Bardstown’s historic district. See Guideline 8.1 for information on their care



**Figure 72.** Multi-gable roofs are a common form on historic residences in Bardstown’s local district. This Victorian era example features a clipped cross-gable roof form.

## Historic Roof Types











 <p><i>Front Gable</i></p>	 <p><i>Side Gable</i></p>
 <p><i>Cross Gable</i></p>	 <p><i>Shed</i></p>
 <p><i>Gambrel</i></p>	 <p><i>Ridged Hip</i></p>
 <p><i>Pyramidal Hip</i></p>	 <p><i>Cross Hipped</i></p>
 <p><i>Mansard</i></p>	 <p><i>Flat with Parapet</i></p>

Illustration from: Dominique Hawkins, AIA, DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating

## 8.2 Gutters and Downspouts

8.2.1 Historic gutter systems **shall be** preserved and maintained

- a. Gutters and downspouts **should be** inspected and cleaned at least twice a year to ensure proper functioning. Spring and Fall are the recommended times
- b. Plant debris and animal nests **should be** removed and/or trimmed away from gutters and downspouts to ensure proper drainage
- c. Sagging gutters **should be** realigned and equipped with a new hanger strap that matches the existing strap in color and size
- d. A historic roofing professional **should be** consulted for more serious issues
- e. Historic components of the gutter system **shall be** preserved and maintained. These include: historic splash blocks, gutter lining, decorative leader heads, and downspouts.

8.2.2 Historic gutters **shall be** replaced in-kind with new gutters of similar materials, design, dimensions, and color, only when significant deterioration has occurred, which is defined here as 60 percent of the gutter's historic fabric

- a. If replacement is determined necessary, all built-in historic gutters, such as box or Yankee gutters, **shall be** replaced with a gutter of the same design

8.2.3 Historic or non-historic gutters **shall not be** replaced on a visible façade by modern hanging gutters

8.2.4 Non-historic gutter systems **may be** replaced by half-round, ogee gutters, or box gutters with round downspouts, as long as this is congruent with the building style and the visual setting

8.2.5 Replacement gutter systems **shall be** installed in a way that causes no damage and does not conceal historic building fabric

8.2.6 Replacement gutter systems **shall be** sized appropriately to handle the water flow they are intended to carry

8.2.7 Historic and replacement gutters and downspouts **should be** painted a color similar to or compatible with the building

- a. If the gutters are made of copper, no paint is necessary

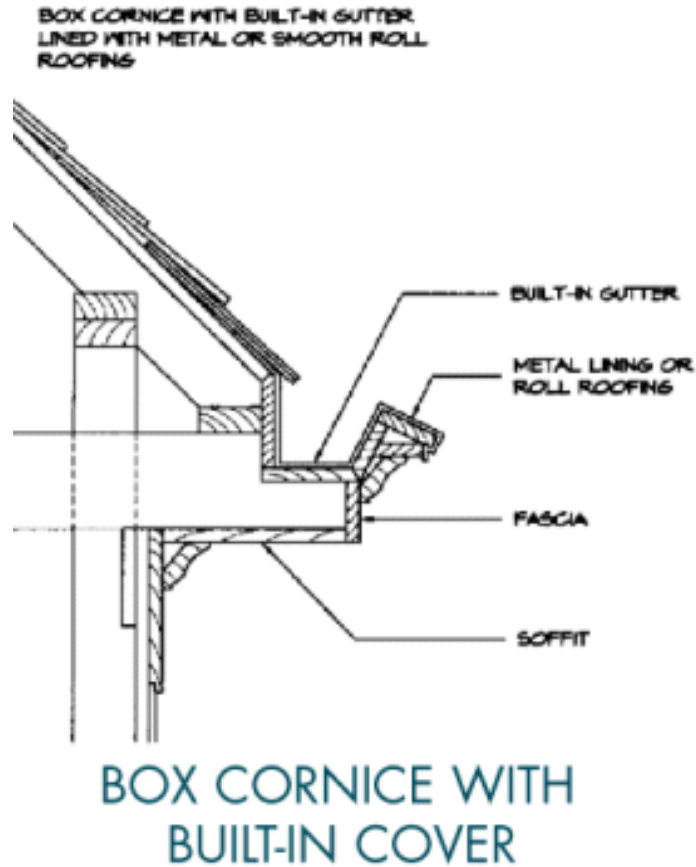


Figure 73. Box gutter illustration.<sup>16</sup>

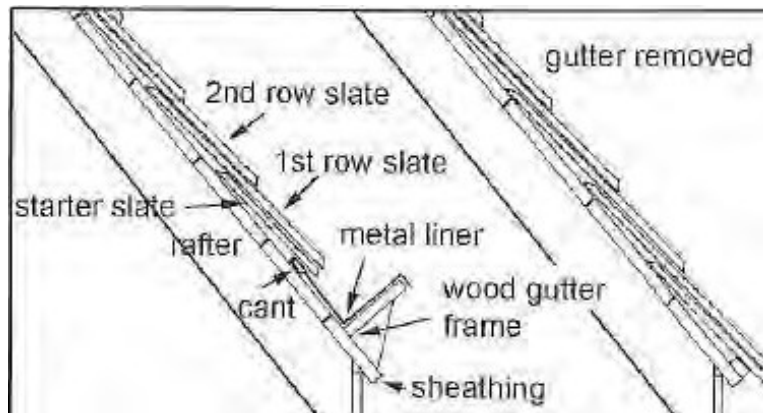


Figure 74. Standing (Yankee) gutter system is shown above. This type of gutter must be repaired and shall not be removed, as shown in the illustration to the right.<sup>17</sup>

<sup>16</sup> Joseph C. Jenkins, "Yankee Gutters," *Traditional Roofing* Issue #8 (Fall 2010), 5.

<sup>17</sup> Joseph C. Jenkins, *The Slate Roof Bible* (Grove City, PA: Joseph Jenkins, Inc., 2003), 213.



**Figure 75. The gutter system is draining directly on the historic standing seam roof. This treatment is prohibited. See Guideline 8.2.5.**

### **8.3 Chimneys**

8.3.1 Historic chimneys, chimney caps, and associated decorative details **shall be** maintained and preserved

- a. Historic chimneys **should be** inspected and debris removed from them each year, preferably before seasonal use, and every five years by a qualified mason
- b. Inspections **should** note the condition of the masonry and mortar joints, chimney cap, flashing, and any associated decorative details
- c. Brick repair and mortar replacement **should be** accomplished by a professional with experience in historic buildings and shall follow the Guidance in Section 3.1 for brick masonry walls
- d. An unobtrusive chimney screen **may be** added to chimney tops to prevent debris from blocking the flue area

8.3.2 Historic chimneys **shall only be** removed, re-laid, and restored in cases of significant deterioration, which is defined here as 60 percent of the chimney's historic fabric

- a. Historic chimneys **shall not be** removed below the roof line, even if they are not in active use

- b. If a complete restoration is necessary, the chimney **shall be** restored using the same bricks or stones, if possible, and a compatible mortar that matches the original in composition, texture, and color
  - c. Any cracked bricks or stones **shall be** replaced in-kind
  - d. If determined necessary, historic decorative details and chimney caps **shall be** replaced with in-kind materials and designs
  - e. An extensively patched and repointed historic chimney **may be** parged and painted or stuccoed in colors and textures that complement the historic building and visual setting
  - f. Stucco or parging **shall only be** used where a chimney's appearance detracts significantly from the building's appearance
- 8.3.3 New chimneys on historic buildings **shall not be** placed in a location in which they never existed during the period of significance
- 8.3.4 Non-historic buildings **may** install a new chimney
- a. New chimneys **should be** constructed of brick or stone and may use chimney caps of clay, slate, or stone
  - b. New chimneys **shall not be** larger in size or in detailing than other chimneys within the visual setting



**Figure 76.** This historic side gable roof features brick interior chimney stacks and four front-gable dormer windows. For details on preserving historic chimneys, see Guidelines 8.3. For information on dormer window preservation, see Guideline 8.4.

## 8.4 Dormers and Skylights

8.4.1 Historic dormers **shall be** preserved and maintained

- a. Historic dormer windows **should be** inspected and repaired yearly, when examining the roofing materials and structure
- b. The roof form, pitch, and materials that characterize historic dormer windows **shall be** preserved and maintained

8.4.2 New dormers, skylights, or parapet walls **shall not** be added to primary or street-visible facades

- a. New dormer windows **may be** added to non-street visible facades, as long as they are sized in proportion to the historic building
- b. Low-profile skylights **may be** added to non-street visible facades, as long as they are appropriately flashed
- c. Domed, faceted, or bubble-shaped skylights **shall not** be installed

## Dormer Window Design

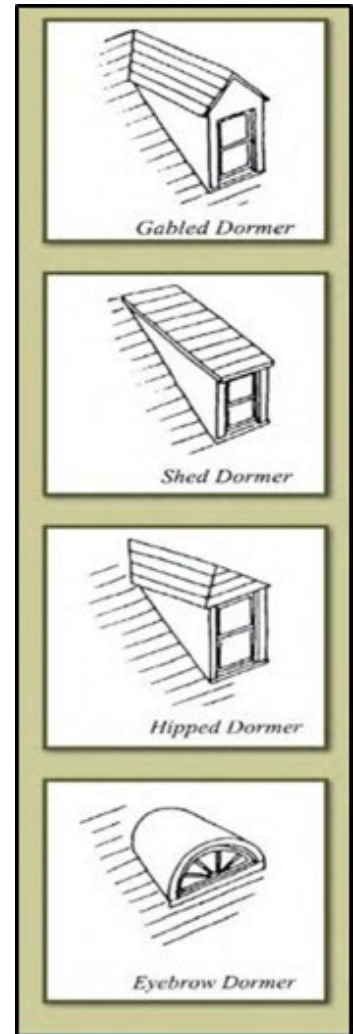


Illustration from: McKibben + Cooper with Maguire, Kushlan, and Winter & Co. *Historic Districts in Boise, Idaho*, 55.



**Figure 77. New dormer windows shall not be street-visible and shall not alter the primary façade's historic roof form significantly, like this one does. See Guidelines 8.4.2. In addition, the historic window was covered on the upper story, which is also not permitted under Guidelines 5.5.**

## **8.5 Cornice, Soffits, Eaves, and Decorative Details**

8.5.1 Historic cornices **shall be** maintained and preserved

- a. Historic brick, wood, or sheet metal cornices **shall be** preserved and maintained
- b. Original cornice elements **shall not be** removed or obscured
- c. Replacement cornices **shall be** based on sufficient forensic or photographic evidence
- d. Replacement cornice materials such as Boral, installed on the smooth side, **may** also be used
- e. Replacement cornices **shall** have the same overall dimensions as the original or as found in the visual setting

8.5.2 Historic roof-wall junction details **shall be** preserved and maintained

- a. Historic eaves, rafters tails, fascia boards, soffits, and other roof-wall junction details **should be** inspected and repaired yearly, when inspecting the roof
- b. These roof-wall details **shall be** preserved with in-kind materials and design features
- c. Vinyl or aluminum **shall not** cover historic details nor be used as a replacement material for these roof-wall details

- d. Historically exposed rafter ends and eaves **shall** remain open and uncovered
- 8.5.3 Historic decorative ornamentation associated with the roof top **shall be** preserved and maintained
- a. Decorative details such as finials, balustrades, roof cresting, cupolas, turrets, weathervanes, and other historic roof features **should be** inspected yearly and repaired as necessary
  - b. Historic decorative details **shall not** be removed or altered, but **shall be** repaired as needed



Figure 78. This Italianate style front gable house has a historic wood cornice line with brackets.



Figure 79. Cornices on commercial buildings are important character-defining design features throughout the district, as shown on North Third Street above.

## 8.6 Resources for Further Reading

- Preservation Brief 4: <http://www.nps.gov/tps/how-to-preserve/briefs/4-roofing.htm>
- Preservation Brief 16: <http://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm>
- Preservation Brief 19: <http://www.nps.gov/tps/how-to-preserve/briefs/19-wooden-shingle-roofs.htm>
- Preservation Brief 29: <http://www.nps.gov/tps/how-to-preserve/briefs/29-slate-roofs.htm>
- Preservation Brief 30: <http://www.nps.gov/tps/how-to-preserve/briefs/30-clay-tile-roofs.htm>
- Preservation Brief 39: <http://www.nps.gov/tps/how-to-preserve/briefs/39-control-unwanted-moisture.htm>
- Preservation Brief 47: <http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>
- NPS Technical Preservation Services, "Evaluating the Use of Substitute Materials in Historic Buildings:"  
<https://www.nps.gov/tps/standards/applying-rehabilitation/successful-rehab/substitute-materials.htm>
- *From Asbestos to Zinc: Roofing for Historic Buildings:*  
<http://www.nps.gov/tps/education/roofingexhibit/introduction.htm>

## 9.0 Nine: Guidelines for Signage and Accessory Features

### Summary



Building accessories are items that are attached to or located in proximity to buildings that typically fulfill a modern purpose. These types of modern amenities can negatively impact historic buildings and the streetscape and must be as unobtrusive as possible in design, materials, and placement.

Signs are among the most important business accessories. The use of painted or finished wood signs was the most common type of wall sign or projecting sign at the turn of the century. These types of wood signs continue to be popular today. However, signs can create chaotic environment unless regulated.

Signs should not be the primary focus of a building and should not overpower historic design and elements. Commercial signs are permitted within the districts and the details are discussed below in 9.1

Building awnings are a type of building accessory once common in Bardstown's commercial and residential areas. Awnings protect pedestrians from the elements, protect merchandise from the effects of weathering, and may serve as a commercial sign. In summer months, awnings block sunlight into the first-floor area, reducing air conditioning costs and if retractable, awnings may be rolled up in winter months to allow additional light and solar heat into a building. The retention of existing awnings and the introduction of new awnings into the commercial areas is encouraged and detailed in 9.6 below.

HVAC units, recreational facilities, and communication devices, such as satellite dishes, are more recent accessory structures in the districts. Due to their more contemporary vintage and size, these accessories are regulated in the district. Details are included in 9.2.

Finally, accessibility ramps are accessories that assist the disabled in participating in the historic district and are important to maintaining the quality of life for all of Bardstown's citizens. The sensitive installation of this type of accessory structure is described in 9.7 below.



**Crume Drug Store on East Flaget. See Guideline 9.1.1. for proper preservation and maintenance.**



**Ghost sign in downtown Bardstown. See Guideline 9.1.1. for proper preservation and maintenance.**

9.1.1 Historic building signs **shall be** preserved and maintained

- a. Historic signs **shall be** preserved even if the business advertised is no longer associated with the building
- b. Historic mural type signs, i.e. "ghost signs," are regulated in these guidelines under 1.7.4

9.1.2 All new signs erected or installed **shall** meet the minimum requirements stipulated in Chapter 98 of the Bardstown City Code of Ordinances

9.1.3 Installation and design of new wall signs **shall be** done in a sensitive manner in keeping with the historic character of the districts

- a. New signs **shall not** conceal important architectural details
- b. Historic transom glass **shall not** be covered or obscured with a solid sign panel
- c. Wall signs **shall not** exceed the height of the building cornice nor exceed the roof parapet of a building
- d. Wall signs **shall be** confined to the flat surface of the building
- e. Wall signs **may be** applied directly to the face of the building

- f. Wall signs **shall be** placed at traditional locations, such as above transoms, on cornice fascia boards, or below cornices.
- g. Awning valences are also appropriate locations for signs.
- h. The location, size, and placement of signs **shall** complement those of neighboring or adjacent buildings within the visual setting
- i. Signs **shall be** mounted to minimize damage to historic materials. Mounting bolts on masonry buildings shall be appended to mortar joints only

9.1.4 New sign materials and design **shall be** in keeping with the character of the districts

- a. Finished wood, carved wood, gold leaf, brass letters, and/or glass **should be** used
- b. Contemporary materials, such as precast or sandblasted resin, **may be** used
- c. Materials such as plywood, plastic substrates, and unfinished wood **should not** be used for signs in the commercial areas
- d. Vinyl lettering and graphics **should not** be applied to wood signs
- e. Appropriate designs **may** include A-frame signs, awning signs, and projecting signs.
- f. No more than three signs **shall be** installed per building
- g. In cases where more than two signs are needed, shared signage **should be** used, where practicable
- h. If there are more than two principal uses within a single building with their own separate entrances and exits and more than two signs are needed, the number of signs for each individual use **shall be** reviewed on a case-by-case basis
- i. Display window signage **should be** installed on the inside of the window glass in a non-obstructive location
- j. Display window signs **should not** exceed 25 percent of the square footage of the window

9.1.5 Non-flashing neon signs may be approved if the sign conforms with the guidance in Chapter 98 of the Bardstown City Code of Ordinances

- a. Electronic signs, such as LED **shall not** be used

9.1.6 Sign colors **shall be** complementary to colors on the historic building and on adjacent buildings

- a. No more than two or three (2-3) colors **should be** used per sign
- b. Dark backgrounds with light letters **should be** considered appropriate sign colors for increased visibility

- c. Dark colors **may also** be used as they complement the dark red colors of masonry in historic commercial areas

9.1.7 Signs that create a false sense of Bardstown's history **shall be** avoided

- a. Contemporary sign designs and signs based on styles from the turn of the century and early 20th century **should be** used
- b. Signs which reflect an earlier period of history, such as the American colonial period, **should be** avoided
- c. Sign lettering **should be** in keeping with the overall character of the district and should be either of contemporary in nature or based on historic signs from the district

9.1.8 Lighting for signs **shall be** as unobtrusive as possible

- a. Light fixtures associated with signs **shall not be** readily visible from the street or sidewalk
- b. Incandescent lights **should be** utilized, rather than spot or flood lights

9.1.9 Internally-illuminated signs are generally discouraged but **may be** allowed in certain instances

- a. They shall not be installed on any structure constructed before 1930
- b. They shall not be installed in residential areas
- c. They shall not exceed 16sqft.
- d. They shall not flash or move in any way.

9.1.9 Temporary banners may be erected following guidance under Chapter 98 of the Bardstown City Code of Ordinances



Figure 80. This sign meets the requirements in Guideline 9.1 for contemporary signage.

## 9.2 Heating, Ventilating, and Air Conditioning (HVAC) Units

9.2.1 Installation of HVAC systems and window air conditioning units **shall** occur on rear or secondary facades, unless no other option is available

9.2.2 The installation of window air conditioning units **shall not** result in the removal or replacement of original window sash, alteration of window framing or surround, and/or damage to the window sill or frame

9.2.3 All readily visible exterior HVAC units that are located at grade **shall be** screened with wood or brick fencing, lattice panels, and/or landscaping.

9.2.4 HVAC units that are adjacent to non-visible façades or placed below-grade **should not** require screening

9.2.5 HVAC units **shall not** be placed on the street-visible roof of any building, unless no other option is available in which case the units must be screened appropriately



**Figure 81.** The window air conditioning unit on this building is placed on a street-visible façade. This treatment is not permitted under Guideline 9.2.1. In addition, a satellite dish is also appended to the building's primary façade, violating Guideline 9.4.1.

### 9.3 Recreational Facilities

- 9.3.1 Permanent recreational structures, such as swimming pools and tennis courts, **should be** located in non-street visible locations, such as rear yards
- a. Landscaping and fencing **shall be** used as screening on street-visible façades, following the guidance in Section One of these Guidelines

### 9.4 Satellite Dishes

- 9.4.1 Satellite dishes, antennas, and other communication structures/objects **shall be** located in non-street visible location near the rear or side of a property
- a. Satellite dishes, antenna, and other communication structures/object **shall not** be installed on a primary façade or on the roof of a street-visible porch in the district
  - b. Antenna and other communication structures/objects **should be** collocated, whenever possible.

9.4.2 If a street-visible location is the only possible site for such an apparatus, it **shall be** screened with landscaping or appropriate fencing

9.4.3 If the structure is intended to attach to a historic building, the installation **shall** not cause damage to the building or adverse effects within the visual setting

## 9.5 House Numbers

9.5.1 The size, scale, colors, and materials of house numbers **should be** compatible with the historic building and the visual setting

a. Gold foil numerals **may be** placed in transoms over the door

9.5.2 Historic house numbers **shall be** preserved and maintained, where present in the district



**Figure 82.** If historic house numbers are intact, such as the example above, they should be preserved per 9.5.2.

## 9.6 Awnings

9.6.1 Installation of new awnings on historic buildings **may be** appropriate within certain restrictions of size, materials, and design

- a. Opaque canvas and acrylic are appropriate awning materials for pre- 1945 buildings and **may be** used on primary and secondary façades
- b. Installation of new vinyl body awnings **shall not** be permitted on any façade in the district
- c. A canvas overlay **should be** used to cover any existing metal or vinyl body awnings
- d. New metal frame awnings with a canvas overlay **may be** installed
- e. The most appropriate awning design for pre-1945 buildings is the standard shed awning without sides. Circular and accordion designs **may also be** installed
- f. Box, bubble-shaped, and/ or casement awnings are not in keeping with the district and **shall not** be installed
- g. Valance designs **shall be** in keeping with traditional patterns, such as scalloped, wave, or sawtooth designs
- h. Awnings **shall** be designed to relate to the proportions of the overall building façade
- i. Retractable canvas awnings **should be** installed, as they can assist with regulating interior temperatures and result in better energy efficiency
- j. Awnings **shall not** be backlit or otherwise illuminated

9.6.2 New awnings **shall be** installed in a sensitive manner

- a. New awnings **shall be** installed so that hardware does not damage historic materials
- b. Storefront commercial awnings **shall be** installed immediately above the display windows and transom, but below the storefront cornice and/or signboard. Upper façade details **shall not** be obscured
- c. Residential awnings **shall be** installed under the porch cornice and/or directly above the window frame
- d. New awnings **shall not** fully cover window, door, or porch openings and **shall not** obscure the façade or any decorative details
- e. Awnings along a commercial block **should** utilize a compatible color palette and align with one another as much as possible to avoid a chaotic visual experience

9.6.3 Original awnings of wood or metal frame construction **shall be** preserved and maintained

- a. When replacement of the awning's covering becomes necessary, refer to Guideline 9.6.1(a) for appropriate replacement materials
- b. Awnings **should be** restored if there is sufficient documentary or forensic evidence of their presence during the period of significance

9.6.4 New and historic awnings **should be** properly maintained to keep the visual appearance within the historic district

- a. Awnings **should be** inspected annually, or as needed, to determine if any repairs or cleaning is needed
- b. Fabric **should be** cleaned with a water hose every two months to prevent dirt and dust build-up, and with soap and water at least once a year



Figure 83. This contemporary shed awning has a sign on its valance and appears to use historic support hardware, as called for in Guideline 9.6.3.



**Figure 84. Awnings along North Third Street are an important character-defining feature and provide climate control for the first-story storefronts, as seen above.**



**Figure 85. This non-historic metal awning is oversized for the historic house. This treatment is not permitted under Guideline 9.6.2.**

## 9.7 Safety and Accessibility

9.7.1 Accessibility ramps **shall be** located on secondary or rear facades, when possible

9.7.2 New residential ramps **shall be** constructed of painted wood or compatible substitute materials in an unadorned design that does not compete with the historic building to which it is attached

9.7.3 Accessibility ramps **shall be** graded to a low angle and connect to the historic building in a fashion that does not cause physical damage

9.7.4 Accessibility ramps **shall be** sized to be subordinate to the historic building

9.7.5 Commercial accessibility ramps **shall** comply with the Americans with Disabilities Act (ADA) which establishes standards for accommodating the movement of disabled people to and through buildings

- a. Commercial ramps **shall be** located on rear or secondary facades, when possible
- b. Installation of commercial ramps **shall not** cause damage to the historic building
- c. Commercial ramps **should** remain subordinate in size and scale to the historic building

## 9.8 Retain and repair fire escapes with matching materials and design, following local fire and building codes

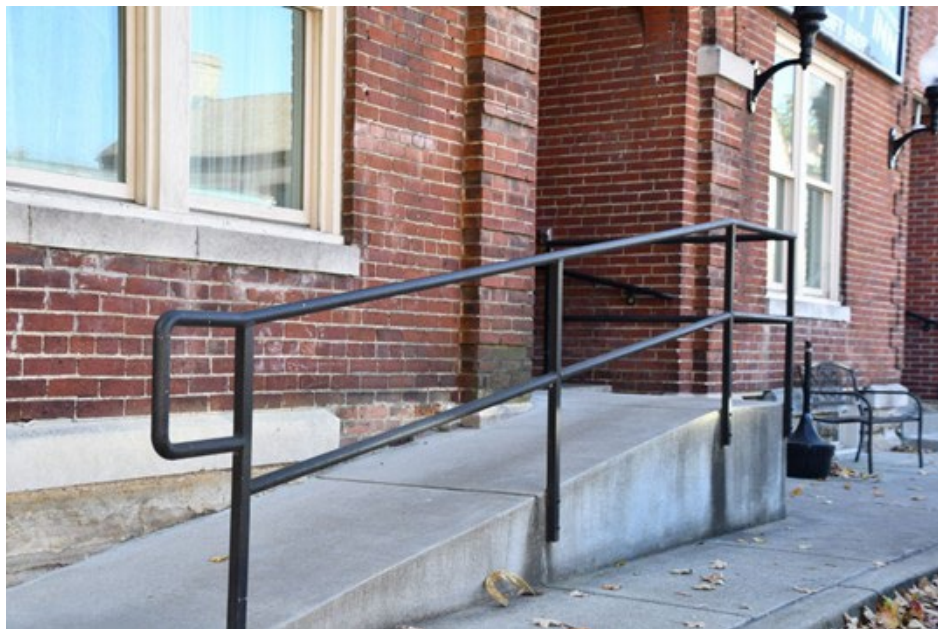


Figure 86. Example of a commercial ADA ramp that accesses a secondary door in the district.

## 9.9 Resources for Further Reading

- Bardstown Sign Regulations:  
<https://cms6.revize.com/revize/bardstownky/Departments/Signs/B2018-03Chapter98SignOrdinance-Final%20Version.pdf>
- Preservation Brief 32: <http://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm>
- Preservation Brief 25: <http://www.nps.gov/tps/how-to-preserve/briefs/25-signs.htm>
- Preservation Brief 24: <http://www.nps.gov/tps/how-to-preserve/briefs/24-heat-vent-cool.htm>
- Preservation Brief 44: <http://www.nps.gov/tps/how-to-preserve/briefs/44-awnings.htm>
- NPS, Technical Preservation Services, Codes and Regulatory Requirements for Rehabilitating Historic Buildings: <https://www.nps.gov/tps/standards/applying-rehabilitation/successful-rehab/codes.htm>

## 10.0 Ten: Guidelines for Garages and Outbuildings

### Summary



Numerous sheds, garages, carriage houses, and other outbuildings help define the historic character of Bardstown’s historic districts. These buildings were typically constructed of wood frame, brick, or concrete block, and were occasionally built on piers or otherwise minimal foundation walls. Historic outbuildings require maintenance seasonally.

### 10.1 Preserving Historic Garages and Outbuildings

10.1.1 Garages and outbuildings built within the district’s period of significance **shall be** preserved and maintained

- a. Historic garages and outbuildings **shall** follow the guidance for preservation and maintenance set out in these guidelines within Sections One, Two, Three, Four, Five, Six, Seven, Eight, and Nine, as applicable

10.1.2 Reconstruction of missing garages and outbuildings that were on the property during the period of significance **may** occur as long as there is sufficient documentation to guide the project

10.1.3 Demolition of wood outbuildings which require extensive repair or replacement of at least sixty (60) percent of the exterior siding and have badly deteriorated roof structures **may be** approved for demolition on a case-by-case basis

- a. The current owner **shall not** have contributed to the outbuilding’s poor conditions by a lack of building maintenance

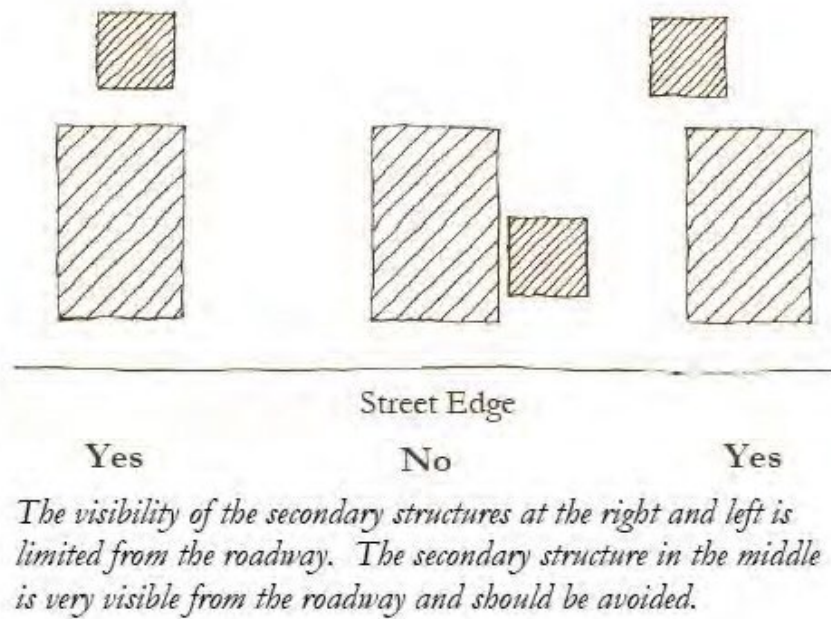


**Figure 87. This historic brick smokehouse is an important support building in the Bardstown Historic District. This type of outbuilding is unusual in the region and appears to be characteristic of Bardstown and Nelson County.**

## **10.2 Constructing New Garages and Outbuildings**

10.2.1 New garages and outbuildings **shall** follow the general guidance located in Section Fourteen, *Guidelines for New Construction*, in addition to the guidance below

- a. New garages and outbuildings **should be** compatible with the principal building on site
- b. New garages and outbuildings **shall be** located off alleyways or in secondary locations near the rear of the property
- c. New garages and outbuildings **shall be** subservient in size to the principal building on site
- d. New garages and outbuildings **shall** utilize materials common for garages and outbuilding during the district's period of significance, such as frame, brick, or concrete block



**Figure 88. New outbuildings shall be subordinate to the principal building on site and be situated near the rear of the property. See Guidelines in 10.2.1.<sup>18</sup>**



**Figure 89. New garages should not be appended to a street-visible façade of a historic building. See Guidelines in 10.2.1**

<sup>18</sup> Illustration from: Dominique Hawkins, AIA, *DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Additions*, 10.

### 10.3 Resources for Further Reading

- Preservation Brief 20: <http://www.nps.gov/tps/how-to-preserve/briefs/20-barns.htm>
- Preservation Brief 36: <http://www.nps.gov/tps/how-to-preserve/briefs/36-cultural-landscapes.htm>
- David Ames and Linda Flint McClelland, *Historic Residential Suburbs*:  
[https://home.nps.gov/subjects/nationalregister/upload/NRB46\\_Suburbs\\_part1\\_508.pdf](https://home.nps.gov/subjects/nationalregister/upload/NRB46_Suburbs_part1_508.pdf)
- Rachel Kennedy and William Macintire, *Agricultural and Domestic Outbuildings*:  
<https://heritage.ky.gov/Documents/Outbuildings.pdf>

# 11.0 Eleven: Guidelines for Green Infrastructure, Historic Sustainability Features, and Sustainable Substitute Building Materials

## Summary



Promoting a more sustainable community is an important objective to the city of Bardstown, and the city’s preservation program plays an important role in it. The city believes that the goals of environmental sustainability and preservation work hand-in-hand to enhance Bardstown’s social, economic, and environmental well-being for years to come.

While the city of Bardstown encourages new environmentally friendly technologies, it is important that they cause no harm to historic properties. As new technologies are tried and tested, they should leave no permanent negative impacts to historic buildings. The reversibility of their application will be a key consideration when determining appropriateness. For instance, solar panels should be designed, sized, and located to minimize their effect on the materials and visual character of a historic building. The guidelines below demonstrate that historic resources can exceed sustainability objectives while also adhering to the city’s historic preservation guidelines and policies. Please note that the guidelines in this section are intended to be used collaboratively with other sections within this document. So, for instance, if you are interested in repairing or replacing wood siding, please consult Section 3: Exterior Building Walls. The table of contents contains a complete list of all sections within this document for your convenience.

### 11.1 Historic Sustainability Features

- 11.1.1 Historic building’s inherent energy-efficient design features **should be** identified, maintained, and/or restored
  - a. Historic building features such as, double-hung wood windows, shutters, awnings, and transom windows **shall be** preserved and maintained. All of these features create energy savings, if used as originally intended
  - b. Existing energy-saving historic features **should be** identified and a plan developed to make them operable, if no longer in working condition

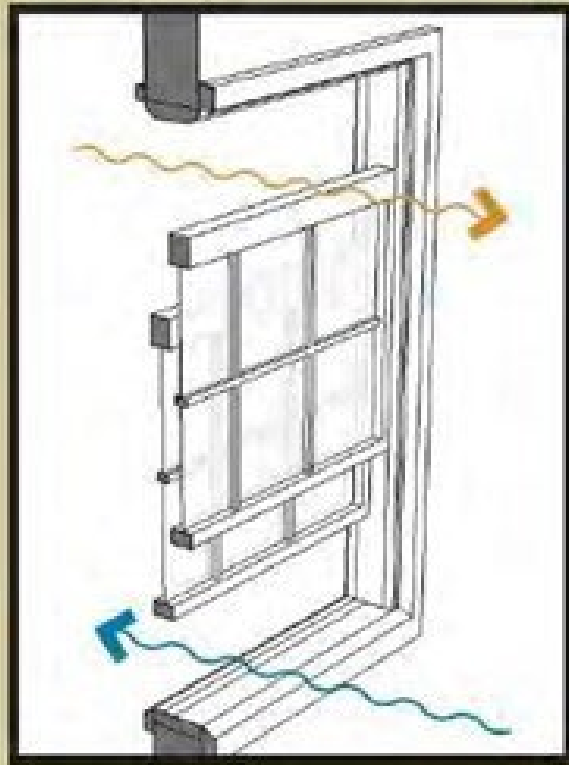
11.1.2 Traditional methods and techniques of energy-savings **shall be** used on your historic building without altering, obscuring, or damaging its important historic character

- a. Weather-stripping, insulation, caulking, and storm windows **should be** placed on your building, using materials and methods appropriate to the building's historic character
- b. Framework on windows and doors **should be** weather-stripped, using appropriate methods and materials
- c. Insulation **should be** installed in attics, basements, or crawlspace to improve a building's energy efficiency. Most energy loss occurs through the roof, rather than historic wood windows
- d. Sufficient ventilation **shall be** provided when insulating so that moisture build-up is avoided
- e. Where applicable, draft stoppers **should be** installed in a chimney. Opened chimney dampeners can increase energy costs by up to 30 percent
- f. Installation or addition of weatherization strategies **shall** avoid altering, obscuring, or damaging historic materials or designs

11.1.3 Develop an understanding of the inherent sustainability of historic building materials and their innate ability to be repaired

- a. Historic building materials typically have an extremely long life-cycle due to the age and quality of the materials used, such as old-growth wood. With regular maintenance, they will last many additional years
- b. Regular routine maintenance **should be** performed on your historic building seasonally

## Double Hung Window Ventilation



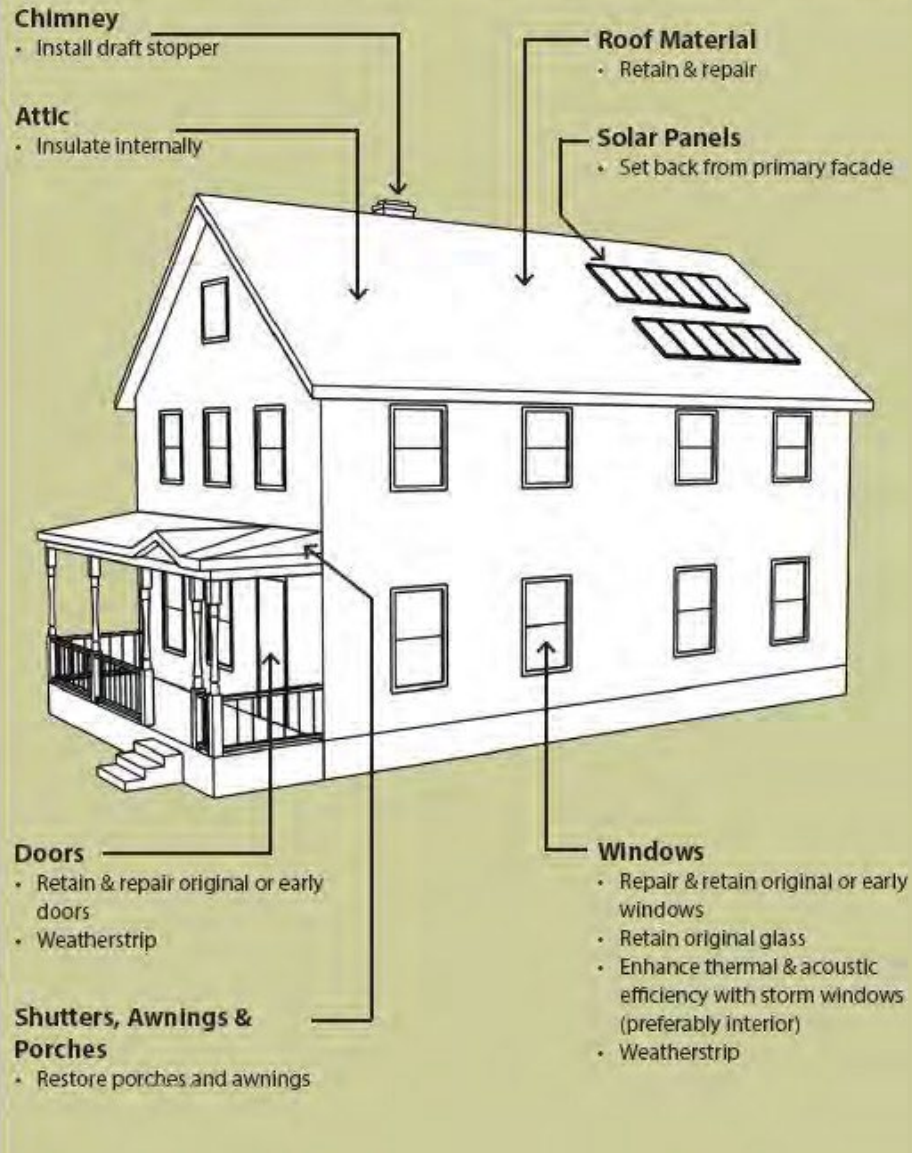
*The double hung windows found in many historic structures simultaneously allow for transferring cool air in and warm air out during summer months.*

Figure 90. The proper use of double-hung windows can achieve energy savings. See Guideline 11.1.1.<sup>19</sup>

<sup>19</sup> This illustration is taken from: McKibben + Cooper with Maguire, Kushlan, and Winter & Co., *Design Guidelines for Residential Historic Districts in Boise, Idaho*. Prepared for the City of Boise Historic Preservation Commission, 2013.

## Residential Building Energy Efficiency Diagram

*This diagram summarizes the strategy and principal direction in the guidelines for a rehabilitation project for energy efficiency on a residential building. These measures enhance energy efficiency while retaining the integrity of the historic structure.*



**Figure 91. This illustration highlights the important things you should do to make your historic building more efficient.<sup>20</sup>**

<sup>20</sup> This illustration is taken from: McKibben + Cooper with Maguire, Kushlan, and Winter & Co., *Design Guidelines for Residential Historic Districts in Boise, Idaho*, 41.

## 11.2 Solar Panels and Other Energy-Generating Technologies

11.2.1 Solar panels or other energy-generating technologies **should be** appropriately installed to assist with energy-savings, and **shall not** create any adverse effects on historic buildings or the property's visual setting

- a. Panel arrays **shall be** sized to remain subordinate to the historic building
- b. Panels **shall be** mounted flush below the ridgeline on a sloping roof
- c. Visual impacts **shall be** minimized by setting collectors back from the eaves, away from street-facing primary facades
- d. Exposed hardware, frames and other accessories **should** have a matte finish and be consistent with the color scheme of the historic building. If placed on the roof, the accessories **should** blend with the roof colors
- e. Panels **shall be** attached using the least invasive techniques available, taking care to preserve the historic materials affected
- f. Solar panels **should be** situated in a rear or side yard, on the roof of a non-historic addition, or near the very rear of a historic building
- g. Panels **may be** placed on the side of a historic building when there is no other alternative, only when the side of the building is not street visible



Figure 92. Solar panels can be added to a garage at the rear of a property. See Guideline 11.2.

### 11.3 Rain Barrels

11.3.1 Rain barrels **should be** appropriately installed to assist in reducing water consumption and **shall not** cause adverse impacts either to a historic building or within the property's visual setting

- a. Rain barrels **shall be** installed in a non-street facing location and **shall not be** located in front yards of historic buildings
- b. If the rain barrel must be installed in a side yard, it **should be** screened with landscaping or otherwise paint it a color that blends in with the historic setting



**Figure 93. This rain barrel is located to the rear of a historic building and is painted to blend with the visual setting.**

### 11.4 Green Roofs

11.4.1 Green roofs **may be** an appropriate addition to a historic building as long as adverse impacts are avoided both to the historic building and within the property's visual setting

- a. A green roof **should be** installed on a non-contributing addition or outbuilding

- b. A green roof **shall be** installed on a flat or low-pitched roof of a historic building where it will not be visible from the street
- c. A green roof **shall be** minimally visible on a secondary or rear facade where it remains subordinate to the historic building
- d. Green roofs **shall not** be used to replace intact historically significant roofing materials
- e. Installation of a green roof **shall not** threaten the structural stability of a building due to the additional weight load



**Figure 94. This green roof provides sustainability benefits and is not street visible.  
See Guideline 11.4.<sup>21</sup>**

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<sup>21</sup> Photo taken from: Jo Ellen Hensley and Antonio Aguilar, *Preservation Brief 3: Improving Energy Efficiency in Historic Buildings* (Washington, D.C.: National Park Service, revised 2011).

## 11.5 Selecting Sustainable Building Materials

11.5.1 When original or historic materials cannot be repaired, environmentally friendly building materials **should be** selected that are compatible with the historic building

- a. Sustainable materials that appear similar in scale, texture, and finish to those employed historically **shall be** used. Smooth fiber cement board, recycled rubber slate, and wood lap siding are examples
- b. Appropriate sustainable materials **should** have the following qualities: locally manufactured; ease of maintenance; durable in the Central Kentucky climate; extended life spans; recyclable; and made from recycled or repurposed materials
- c. Materials processed with harsh chemicals or that off-gas harsh chemicals **should be** avoided
- d. Materials that are out of scale, or that have a finish which is out of character, such as embossed wood grain vinyl siding, **shall not** be used
- e. Materials that interact negatively with historic building materials **shall not** be used
- f. Synthetic materials not proven to be durable or which are difficult to repair and recycle **should not** be used

## 11.6 Resources for Further Reading

- NPS, Weatherizing and Improving Energy Efficiency in Historic Buildings: <https://www.nps.gov/tps/sustainability/energy-efficiency/weatherization.htm>
- NPS, Incorporating Solar Panels into a Rehab Project: <https://www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS52-SolarPanels.pdf>
- NPS, Installing Green Roofs: <https://www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS54-GreenRoofs.pdf>
- Preservation Brief 3: <http://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>
- NPS, Technical Preservation Services, Illustrated Guidelines for Rehab and Sustainability: <https://www.nps.gov/tps/standards/rehabilitation/guidelines/index.htm>
- NTHP, Preservation and Sustainability: [Sustainability - Preservation Leadership Forum - A Program of the National Trust for Historic Preservation \(savingplaces.org\)](http://www.savingplaces.org)

## 12.0 Twelve: Guidelines for Paint

### Summary



The National Park Service’s Rehabilitation Standards do not regulate paint colors on historic properties; however, some local preservation programs, such as Bardstown, have historically done so, in collaboration with local property owners. Paint selection has aesthetic benefits to the overall district and is monitored to maintain the visual appearance of Bardstown’s historic district’s. Paint also provides protection to certain building surfaces, particularly wood. Due to these protective qualities, building components that were historically painted should remain painted. Alternatively, surfaces that were not historically painted, such as brick and stone, should remain unpainted to retain their historic texture and appearance. Appropriate paint schemes differ depending on the architectural style and era of a building. Historically appropriate color schemes for a particular style can be determined based on paint analysis or research. Sources for further research are included in the Resources Section below or can be obtained from the City Preservation Officer.

### 12.1 Historically painted or stained surfaces shall remain painted/stained and maintained

- a. Conversely, historically unpainted surfaces **shall** remain unpainted
- b. Historic masonry (brick, concrete, or stone) walls **may be** painted, only where there is damaged masonry that affects the visual quality of the building’s street-visible facades.
- c. Paint jobs **should be** inspected annually to determine the need for cleaning and repainting.
- d. Paint **should not** be directly applied over paint build-up over 1/16” (approximately 16-30 layers) without adequate paint prep, due to the possibility of cracking or peeling paint failures

- e. Painted surfaces **should be** cleaned by the gentlest methods possible. A direct stream of water from a hose along with ½ cup of household detergent can typically suffice
- f. In cases of paint issues due to the presence of mildew, remediation **should** include attempting to get more natural light to the area and if that fails, then cleaning **should** proceed with a medium soft bristle brush and a half cup of non-ammoniated detergent, one quart of household bleach, and one gallon of water.
- g. Proper paint preparation techniques **should be** followed: (1) prepare the surface by gently scraping off loose layers of paint, as needed (2) Clean with a medium-bristled brush, TSP, and water, rinse with water. High-pressure washing **shall not** be used on a historic building (3) Repair any damaged wood or masonry components (4) Check moisture content using a moisture meter. Moisture should be no greater than 15 percent prior to priming and painting (5) Prime the surface using a compatible high-quality primer (oil over oil; latex over latex); Note that an oil primer can be selected to assist with transition to a latex paint surface (6) Paint the building with a high-quality, breathable paint.

12.1.1.1 A color scheme compatible with the building and surrounding district **shall be** selected

- a. New colors **should be** selected based on the style and age of the building, in consultation with the City Preservation Officer. (Some resources are available below to guide this process)
- b. Paint colors **may also be** selected through historic paint analysis, done by a qualified historic paint consultant, on the building in question.
- c. Window sash and frames **shall be** painted a contrasting color (to the walls) to provide contrast and depth to a building, unless this conflicts with the historic treatment for the building
- d. The paint scheme **should be** limited to three or four colors, unless more colors were used historically and can be proven by historic paint analysis: one roof color, one wall color, one trim color, and one accent color



**Figure 95. This selected paint color scheme is inappropriate for the architectural style and age of this residence. See Guideline 12.1.1.**

12.1.2 Remove deteriorated paint using the gentlest means possible

- a. When historically painted surfaces fail or a desire to repaint with dramatically new colors, surfaces **should be** appropriately prepared, following the process outlined in Guideline 16.1h above.
- b. Paint **shall not** be removed to the base layer, unless there is dramatic paint failure that requires such a treatment.
- c. A paint layer sample **should be** retained from a building, in cases of removal of the entire layer of paint
- d. Mechanical, thermal, and chemical methods of paint removal **should be** used with caution and **should be** tested in an inconspicuous location prior to overall use
- e. Appropriate mechanical methods **may** include hand sanding and scraping, orbital sanding, or belt sanding
- f. Sandblasting, water-blasting, or use of a rotary drill **shall not be** used on a historic building
- g. Recommended thermal methods **may** include electric heat plate and electric heat gun; however, care **should be** taken to ensure that proper safety measures are adhered to, such as lung and eye protection and fire precautions are provided

- h. A blow torch **should not** be used to remove paint on a historic building
- i. Chemical-based strippers **should be** used as a last resort and with extreme caution, due to health and safety issues.

## 12.2 Resources for Further Reading:

- NPS Preservation Brief 10: <https://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm>
- Bob Yapp, Paint it Right: <https://bobyapp.com/paint-it-right/>
- Wisconsin Historical Society, Repainting Exterior Masonry on Your Historic Building: <https://www.wisconsinhistory.org/Records/Article/CS4245>
- Paint color sources
  - Divided by time periods: <https://www.sherwin-williams.com/en-us/color/color-collections/historic-paint-colors>
  - Divided by color: <https://www.benjaminmoore.com/en-us/paint-colors/historical-collection>
  - Divided by tones: <https://www.ppgpaints.com/color/color-collections/historic>
- Painting Historic Exteriors: Can be obtained from the Bardstown Historic Preservation Staff

## 13.0 Thirteen: Guidelines for Additions to Historic Buildings

### Summary

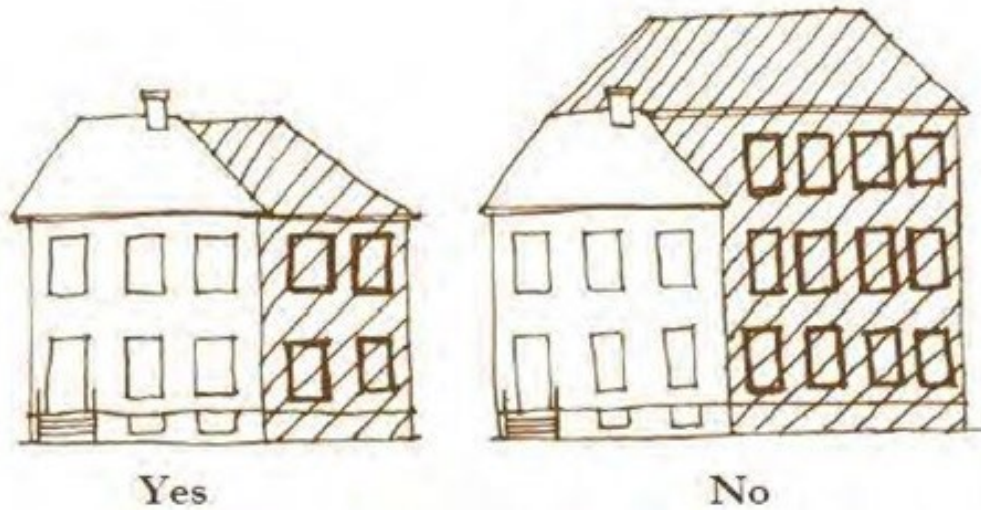


Whether planning for a new bathroom, master bedroom, or some other interior use, additions to historic buildings are constructed to accommodate new interior spaces. Buildings throughout Bardstown have had a range of additions appended to their rear façade over the years, some of which are historic in their own right, to include such projects as enclosing an open porch for kitchen or bathroom space or adding rear space to a commercial building. Whatever the case, the City of Bardstown welcomes sensitively-conceived new additions that address the guidelines below within the bounds of the city's Zoning Ordinance.

### 13.1 Additions shall be appended to a historic building in a sensitive manner that preserves both the character of the building and of the district streetscape

- a. Additions **should be** located on rear facades
- b. Additions **shall not** be appended to primary facades
- c. Addition **may be** appended to a non-street visible façade
- d. An addition **shall not** cause physical damage or obscure character-defining features to the façade on which it is located
- e. Removal of a contemporary addition **should** find the historic façade intact and in need of minor rehabilitation to bring it back into service
- f. Additions **shall be** designed to be subordinate to the historic building
- g. Location of an addition **should not** impact historic landscape features, such as mature trees and historic landscaping
- h. Additions **shall** blend with the general scale, massing, materials, fenestration patterns, and color schemes of the historic building without creating a false sense of history
- i. Additions **shall be** constructed to reflect the time in which they were built, and not be confused as an historic addition

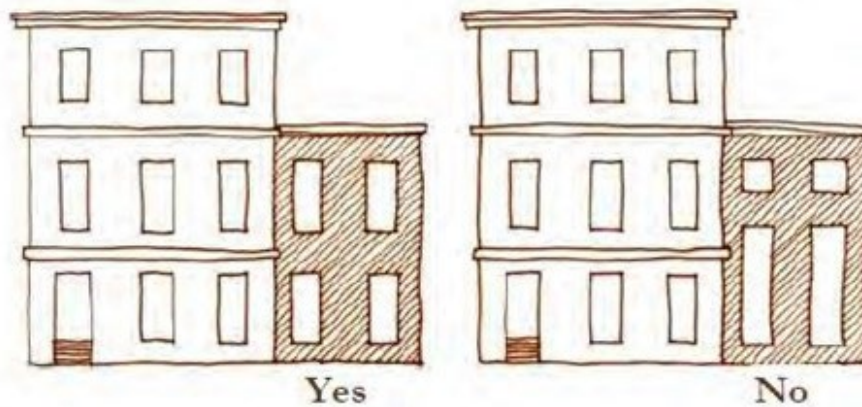
- j. Additions **may** have different siding or wall materials, window, and door arrangements, roof form, and pitch, and massing to slightly distinguish it from the historic building
- k. Rear additions **shall not be** designed to be the primary entrance to the building
- l. Additions **may be** constructed of frame, brick, concrete, appropriate substitute materials, and/or a combination of those materials



*The addition to the left has a similar and appropriate scale, proportion, overall form and window pattern as the existing building. The addition to the right is significantly larger than the existing building and is visually overwhelming and inappropriate.*

**Figure 96. Additions shall remain subordinate to the historic building. See Guideline 13.1.<sup>22</sup>**

<sup>22</sup> Illustration from: Dominique Hawkins, AIA, DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Additions, 3.



*The proportions of the windows at the left addition are consistent with those found at the original building. By contrast, the first floor windows at the right addition are significantly taller and the second floor significantly smaller. The proportions of the right addition are not appropriate for the building.*

**Figure 97. Additions shall retain the fenestration pattern and floor-to-ceiling heights of the adjacent historic building. See Guideline 13.1h.<sup>23</sup>**

- 13.1.1 The construction of a small rooftop addition and/or porch **may be** acceptable
- a. Additions **shall be** stepped back from the main façade of the building so that no part of the addition is visible from the street
  - b. Roof top additions or porches **shall be** subordinate to the historic building in that it **shall not be** readily visible from within the building's visual setting
  - c. Roof additions **should** follow applicable guidance set out in 8.1 and 8.2 above

## 13.2 Resources for Further Reading

- Preservation Brief 14: <http://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm>
- NPS, Technical Preservation Services, New Additions to Historic Buildings: <https://www.nps.gov/tps/standards/applying-rehabilitation/successful-rehab/additions.htm>

<sup>23</sup> Illustration from: Dominique Hawkins, AIA, DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Additions, 5.

## 14.0 Fourteen: Guidelines for New Construction

### Summary

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New construction can enhance the quality of the local historic districts and landmark sites, as it provides an opportunity to fill voids in the streetscape with compatible contemporary designs. The city of Bardstown is committed to assisting property owners with understanding and adding appropriate new buildings on vacant lots within the districts.

Before heading to the design phase of your project, a contextual analysis should be undertaken of the block on which you wish to place your new building. In sum, you should study the visual setting of your block. The *visual setting* is comprised of the historic buildings directly adjacent as well as historic buildings across the street from your proposed site. This type of analysis is sometimes referred to as a view shed study. In some instances, the visual character of the new building can also relate to characteristic historic building elements within the district, not directly adjacent, while still responding to the immediate visual setting. In any case, you should take photographs and become highly familiar with the block on which you want the new building to be constructed. Below are some tips for getting more familiar with the visual setting you will be working with.

Visual setting characteristics that are important to note are the following:

*Height* – How tall are the adjacent buildings?

*Width* – How wide are the buildings on the block? Are they more horizontal or more vertical?

*Building shape* – Are the adjacent building footprints square, rectangular, or are they more complex with a variety of recesses and voids? You may want to look on Google Earth or another internet aerial mapping system to note the building footprints from above.

*Spacing* – How close together are the buildings on the block? How far back from the street are they located?

*Windows and Doors* – What is the pattern of window to door openings on the facades? Note how these openings relate to the overall building’s massing.

*Porch or stoop* – Do the adjacent buildings have porches, stoops, or covered entryways?

*Roof shape*- What is the shape and pitch of the adjacent historic roofs? Do the buildings have chimneys or dormer windows?

*Materials* – What materials do the adjacent buildings utilize? Note the foundation walls, primary exterior wall materials, and roofing materials

*Architectural Details* – Do the adjacent buildings have characteristic architectural details, such as decorative cornice lines or ornate Victorian-style porches?

In addition, you should pay careful attention to the property on which you wish to build. Note any mature trees or important landscape features and plan to preserve them using the guidance located in Section One. Construction of New parking areas are covered in Section 1.1.

The guidance below is intended to help property owners successfully navigate process of adding new buildings in a local historic district. Specific details regarding historic characteristics of foundation walls, roofs, windows, storefronts, exterior walls, doors and entryways, and porches are included in the guidelines above. Consult the Table of Contents for the particular building element in question.

#### **14.1 New construction shall conform to the minimum zoning requirements, in addition to the guidelines specified below**

14.1.1 New construction **may be** of a simple contemporary design, but compatible with historic buildings in the visual setting

- a. Successful new construction repeats the basic design elements inherent in the district but creates different forms of expression through use of contemporary materials and select design elements

14.1.2 Materials for new residential buildings **shall be** in keeping with other historic residences within the visual setting

- a. New residential buildings **should be** clad in siding or brick veneer and/or use full brick masonry construction
- b. New frame buildings **shall not be** clad in vinyl, extension insulating finishing system (Dryvit), stucco panels, metal siding, and any siding with false textures or finish
- c. New frame buildings **shall be** clad in wood or fiber cement siding, such as HardiePlank

- d. Clapboard or shiplap siding that matches the historic profile **should be** used as exterior siding for new frame buildings
- e. New brick construction **should** have details consistent in size, profile, color, and texture, as that of historic brick buildings in the visual setting
- f. Other masonry materials such as concrete, stone veneer, or aggregate and stucco mixtures **should not be** used
- g. Porch columns, railings, and details **should be** constructed of wood, brick, stone, concrete, or painted resin
- h. Foundation walls **should be** constructed of brick, stone, and/or parged and painted concrete block
- i. Asphalt shingle and standing seam metal **may be** used as roofing on new construction
- j. Wood shingles **should not be** used as roofing materials on new construction
- k. Wood, vinyl-clad, or aluminum-clad windows **should be** used for new construction
- l. Metal windows **may also be** used, such as dark-anodized aluminum window sash



**Figure 98. Residential buildings on this street maintain a fairly even setback, building height, and use of materials. If new construction was proposed for this street, the new building would need to maintain the overall size, shape, materials, and setback. A three-story building would not be appropriate for this location.**

14.1.3 Materials for new commercial buildings **shall be** in keeping with other historic commercial buildings in the visual setting

- a. New commercial buildings **should** utilize brick masonry or brick veneer as the primary exterior wall material
- b. New buildings **shall not** utilize glass and metal, wood, vinyl, or stucco as the primary exterior wall material
- c. Concrete or concrete block **may be** used as a primary exterior wall material as long as it is parged, scored, and/or textured to resemble brick masonry construction
- d. New masonry materials **shall be** compatible in dimensions, coursing pattern, profile, texture, color, and detailing with historic materials in the visual setting
- e. Parged and painted concrete or stone **shall be** used for foundations walls
- f. Concrete or stone **may be** used for decorative elements, belt courses, and in other instances where stone may have been used historically
- g. New masonry foundation walls **may** have a belt course, if it matches historic buildings in the visual setting



**Figure 99. Commercial buildings in the Bardstown Historic District are typically constructed of brick masonry. Compatible infill on this block should utilize brick or brick veneer as a building material.**

14.1.4 New construction **shall** respond to and complement the historic landscape setting of the districts

- a. New buildings **shall** maintain the traditional spatial patterns of buildings-to-landscape prevalent in the visual setting
- b. New buildings **shall be** set back from the street and from other buildings following adjacent historic building setbacks within the visual setting
- c. Mature trees and historic landscape elements on the proposed project site **should be** preserved

Inappropriate orientation creating a break in the rhythm of the block and building covers a disproportionate amount of the lot. Note, the garage is adjacent to the front entrance, which is also inappropriate on the front elevation.

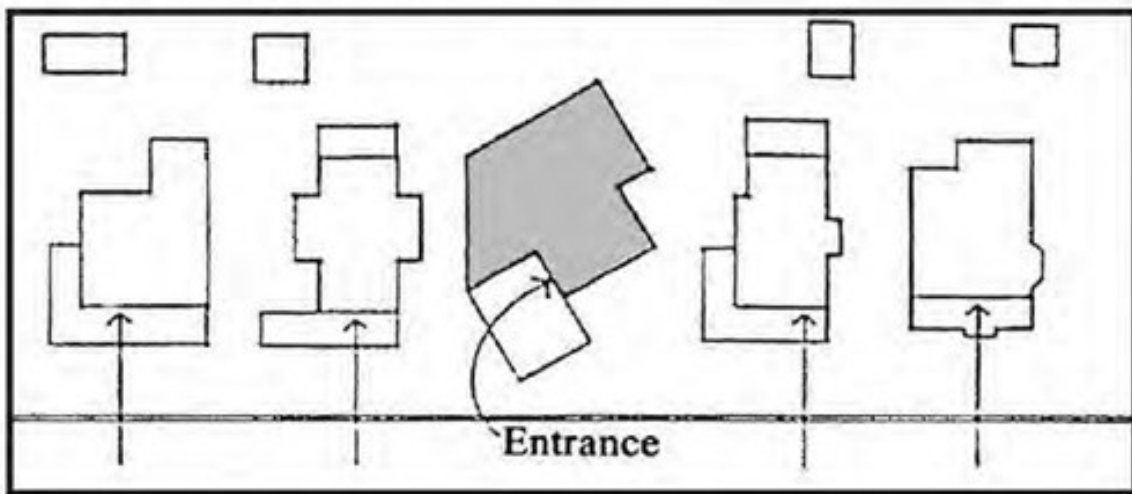


Figure 100. The orientation of the new building in gray does not follow that found in the visual setting. See Guideline 14.1.4.<sup>24</sup>

<sup>24</sup> McKibben + Cooper with Maguire, Kushlan, and Winter & Co., Design Guidelines for Residential Historic Districts in Boise, Idaho, 80.



**Figure 101. The setback of the newer building, at the center of this image, is incompatible with its visual setting. See Guideline 14.1.4.a and 14.1.4b.**

14.1.5 The basic architectural dimensions and design features of new buildings **shall** follow the historic patterns and aesthetics established within the property's visual setting

- a. New buildings **shall** have foundation walls compatible to other foundation walls within the visual setting
- b. New buildings **shall be** compatible and no more than ten (10) percent taller than adjacent historic buildings
- c. Floor-to-ceiling heights in new buildings **shall be** compatible with those in the visual setting
- d. Primary facades **shall** maintain the pattern of window and door openings prevalent on historic primary facades within the visual setting
- e. Primary facades **shall not** have any blank wall space
- f. Window and door openings **shall** maintain the height-to-width ratios of adjacent historic buildings
- g. Primary entrances **shall** follow the pattern established within the visual setting

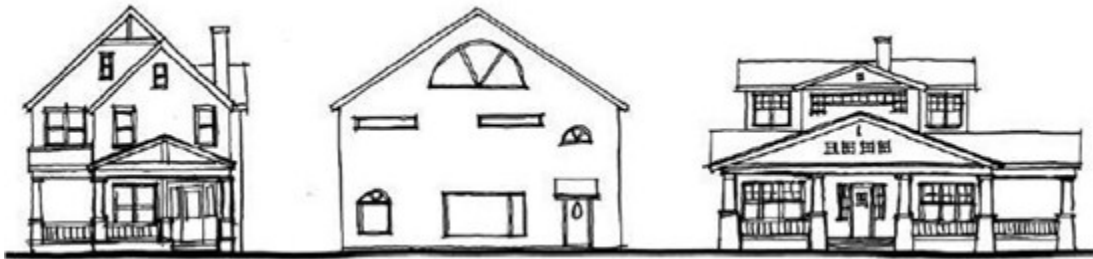
- h. New buildings on corner lots **may** have entrances located on both street façades
- i. Roof orientation **shall be** compatible with that of adjacent historic buildings
- j. Roof slope ratios **shall** follow the prevalent roof slope ratio in the visual setting
- k. Roof eaves **shall** follow the prevalent eave depth present in the visual setting
- l. New commercial buildings **shall** maintain the prevalent design of storefront and upper-story façade arrangements in the visual setting
- m. New commercial buildings **shall** maintain the existing alignment and proportions of upper façade windows
- n. New commercial buildings **shall** utilize appropriate historic window forms which are typically rectangular or arched with vertical proportions
- o. New construction in residential areas **shall be** built with porches or stoops on primary street façades, following the pattern established by historic porches in the visual setting



**Figure 102. The roof form and choice of building materials of the newer building to the right is incompatible within its visual setting. See Guideline 14.1.5i. See Section 8 for more information on historic roof forms and orientation.**

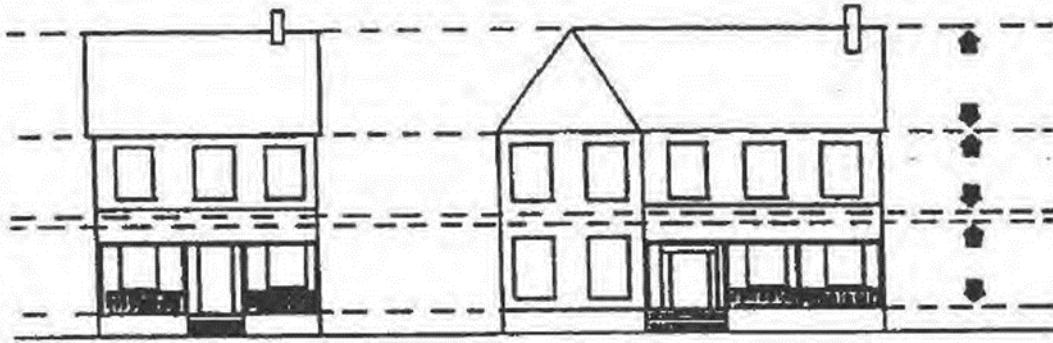


**Figure 103. The infill building matches its surroundings in scale, massing, color and textures, materials, and design. See Guidelines 14.1.5.**



**Figure 104. Although the scale and massing are appropriate, the middle building's fenestration pattern is inconsistent within its visual setting. See Guidelines 14.1.5d and 14.1.5n.**

<sup>31</sup> McKibben + Cooper with Maguire, Kushlan, and Winter & Co., Design Guidelines for Residential Historic Districts in Boise, Idaho, 87.



**Figure 105. Floor to ceiling heights on new buildings should be compatible with the surrounding buildings. See Guideline 14.1.5c.**

14.1.6 Original façade walls **should be** preserved and utilized in new construction, where possible

- a. Original primary façade walls **should be** retained and preserved, where the building interior has been damaged or destroyed
- b. New construction that integrates historic building walls **should** maintain the original design and appearance of the original building



**Figure 106. These historic buildings suffered from demolition by neglect. The interiors collapsed and were gutted. The façade and side walls are being preserved so that a new interior program can take place within the historic walls. See Guideline 14.1.6 for information on using historic building walls in new construction.**



**Figure 107. This historic building also experienced demolition by neglect and was gutted in order for the building walls to be preserved. This is only a permitted treatment when the interior has suffered very significant deterioration.**

14.1.7 Reconstruction of demolished historic buildings **may be** permitted within the districts

- a. Reconstruction **shall** occur only when there is adequate documentation on which to base the new building
- b. Reconstructed buildings **should be** constructed with materials, detailing, and decorative features to match or closely approximate the original building
- c. Reconstructions **shall only be** built on the original location; archaeological investigations can help document the building footprint, if needed.



**Figure 108.** If a void existed on this block, a new building should utilize brick veneer or brick masonry, be 2 stories in height, two bays in width, and maintain a vertical emphasis. Imitation of the historic cornice line is discouraged; a simple contemporary cornice would be appropriate.

## 14.2 Resources for Further Reading

- Article 15 of the Bardstown Zoning Ordinance: <https://cms6.revize.com/revize/bardstownky/Departments/Historic%20Preservation/Article%2015%20-%20Historic%20Zoning.pdf>
- Preservation Brief 17: <https://www.nps.gov/tps/how-to-preserve/briefs/17-architectural-character.htm>
- NPS, Technical Preservation Services, “New Construction within the boundaries of Historic Properties:” <https://www.nps.gov/tps/standards/applying-rehabilitation/successful-rehab/new-construction.htm#:~:text=in%20Historic%20Buildings-,New%20Construction%20within%20the%20Boundaries%20of%20Historic%20Properties,overall%20character%20of%20the%20site>

## 15.0 Fifteen: Guidelines for Demolition

### Summary

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### 15.1 Demolishing a Historic Building

15.1.1 Historic Buildings **shall not** be demolished

15.1.2 If a historic building is experiencing demolition-by-neglect, the HRB and Bardstown Historic Preservation Administrator **shall** meet with the property owner to determine ways to improve the property's condition

- a. If the property's condition does not improve within a reasonable time frame after this meeting, the HRB **may** request that the Nelson County Planning Commission Official act to correct such defects so that the building may be preserved

15.1.3 Under emergency conditions, demolition **shall be** approved per a special emergency meeting and public hearing of the HRB

15.1.4 Under non-emergency conditions, demolition **shall only** be approved if more than one of the following conditions are met:

- a. Where the structural integrity or significant deterioration of a property is demonstrated in a report by a structural engineer or architect with demonstrated experience working with historic buildings
- b. Where the Commission determines that the building has lost its historic architectural integrity and no longer contributes and cannot be rehabilitated to contribute to the historic significance and integrity of the district as a whole

- c. The applicant **shall** demonstrate economic hardship **and** that the property cannot be put to reasonable beneficial use without the approval of demolition plans
- d. If the property in question is an income-producing building, the applicant **shall** also demonstrate that she/he cannot obtain a reasonable economic return from the building, taking into consideration the impact of federal and state historic preservation tax credits and other local financial incentives
- e. The applicant **shall** provide any and all additional documentation requested by the Commission

15.1.5 If none of the above conditions (15.1.3) are found to exist, the Commission **shall not** approve the proposed demolition

15.1.6 Before considering demolition, the applicant **shall** consider mothballing and stabilizing the building, until funds and rehabilitation plans are in place

- a. Prepare a conditional assessment of the building to include priorities for repairs necessary to stabilize the property for both the short and long-term
- b. Evaluate the age and condition of the following major elements: foundations; structural systems; exterior materials; roofs and gutters; exterior porches and steps; interior finishes; staircases; plumbing, electrical, mechanical systems; special features such as chimneys; and site drainage
- c. Stabilize the building by protecting the exterior from moisture penetration and pest invasions
- d. Secure the building to reduce vandalism and theft, while allowing for adequate ventilation
- e. Implement a maintenance and monitoring plan for protection

15.1.7 If demolition is approved by the Commission, the re-purposing of any historic building materials **shall be** a priority

- a. Re-purpose the maximum amount of historic building materials feasible
- b. When alternatives to demolition have been exhausted, and demolition of a historic property approved by the HRB, a deconstruction program **should be** used to guide the careful salvage of historic materials, details, and features
- c. Consider repurposing other intact and salvageable non-historic building materials

15.1.8 If demolition is approved for a contributing property, the property **shall be** documented with photography and archival research that will be made accessible at the Bardstown Historic Preservation Office and the Nelson Country Public Library

15.1.9 If demolition is approved by the HRB, the applicant shall have thirty days to submit complete plans for new construction. Joint City-County Planning Commission of Nelson County shall not approve demolition permits until a COA for new construction has been approved.



**Figure 109. Formally located at 212 West Broadway, this residence was demolished in the 1990s to make way for modern townhouses.**

## Demolition Report

Re 15.1.2: The Commission requires a report authored by an engineer, architect, or preservation professional with professional experience working with historic properties to demonstrate that a building's condition necessitates this forever treatment.

The report shall include at minimum:

- a. Annotated photographs keyed into a building floor plan showing significant deterioration
- b. Annotated photographs showing all facades, and interior views on all floors
- c. Estimated cost to rehabilitate the building, noting the state and/or federal preservation tax credit plus any available local grants
- d. If demolition is sought due to a loss of integrity to the period of significance, annotated photographs shall demonstrate this loss
- e. Reasons why mothballing is not an acceptable approach
- f. Future plans for the site, post-demolition, must be also discussed
- g. Resumes for all key personnel who authored the report shall be provided in the appendix

### 15.2 Resources for Further Reading

- Julia Miller, Protecting Historic Properties Through Demolition Review, online at:  
[https://www.denvergov.org/content/dam/denvergov/Portals/646/documents/landmark/Ordinance\\_task\\_force/Protecting\\_Potential\\_Landmark\\_Demolition\\_Review.pdf](https://www.denvergov.org/content/dam/denvergov/Portals/646/documents/landmark/Ordinance_task_force/Protecting_Potential_Landmark_Demolition_Review.pdf)
- Preservation Brief 31:  
<http://www.nps.gov/tps/how-to-preserve/briefs/31-mothballing.htm>
- For more information on the concept of economic/financial hardship, please visit:  
<https://forum.savingplaces.org/HigherLogic/System/DownloadDocumentFile.ashx?DocumentFileKey=ea48dae0-5ade-d1ca-7bfd-e830fbadb462&forceDialog=0>

## 16.0 Sixteen: Guidelines for Relocation

### Summary



**Figure 110. Formerly 112 E. Stephen Foster Avenue as seen in the 1982 black and white photo, this residence was relocated to its current location in the historic district at 107 Muir Avenue.**

Relocation of locally landmarked historic buildings is strongly discouraged. In addition to making the building's National Register eligibility questionable, and therefore its potential to receive historic preservation tax credits, relocation can damage a building's historic fabric; result in loss of associated archaeological deposits; destroy the relationship between the historic setting and the building; and cause the loss of important historic features such as foundation walls, landscaping, and chimney stacks. For these reasons, the city of Bardstown does not recommend relocating a locally designated historic building.

There are, however, instances in which relocation is necessary, such as to prevent demolition of a significant building by a public project. Another instance of a positive relocation project would be relocation of a non-contributing building outside a district. This type of relocation might improve the district's visual character, and therefore be a positive step. In any case, when an applicant wishes to move an individual landmark building, or a building within a historic district, or when an applicant wishes to move a building to a landmark site or to a property in a historic district, the Commission shall consider the contribution the building makes to its present setting; whether there are definite plans for the site to be vacated; whether the building can be moved without significant damage to its physical integrity; and the compatibility of the building or structure to its proposed site and adjacent properties. The guidelines below are intended to assist the property owner as they make decision regarding their important historic property or their non-contributing property within a historic district.

### 16.1 Relocating a Contributing/Historic Building

- a. An historic building that contributes to a locally designated historic district **shall not** be relocated outside the boundaries of same district

- b. Individually landmarked buildings **shall not** be relocated from their original landmark site
- c. Contributing buildings within a local historic district **shall not** be moved from one location to another, or moved within the boundaries of the subject property
- d. Contributing historic buildings that are moved to another location in the district, under the exceptions outlined in 16.1g below, **should be** compatible with adjacent buildings in age, style, height, scale, materials and setbacks, and **should be** similar in site and setting
- e. Relocation of a historic building that has not been individually landmarked into an established local historic district **may be** appropriate if and only if the relocation does not result in the loss of another historic building on the site to which the first building is moved and if the move does not result in damage to the historic building
- f. A building **may be** moved into a local historic district if it is architecturally compatible with adjacent buildings on its new site and if it meets the exception in 15.1(g) below. The new building **shall** contribute to the district's architectural character through its age, style, height, scale, massing, materials, texture, site, and setting
- g. Exceptions to 16.1a, 16.1b, and 16.1c above are where relocation is necessary for public welfare or where necessitated by publicly funded projects
- h. In the instances described in 16.1d, 16.1e, and 16.1f, the proposal **should be** studied to determine that significant damage will not occur upon relocation
- i. In the instances described in 16.1d, the Commission **shall** review and approve plans for the site abandoned within the boundaries of the local historic district to determine if these plans are congruent with the goals of the historic district **before** the contributing building is approved for relocation

## 16.2 Relocating a Non-Historic/Non-Contributing Building

- a. Non-contributing buildings within a locally designated historic district **shall not be** moved from one site to another within the same district unless removal to another location would improve the historic visual character in the location from which the non-contributing building was moved and if the new location within the district has lost integrity to the period of significance
- b. Buildings that do not and cannot contribute to a local historic district **shall not be** relocated within the boundaries of a local historic district

16.2.1 Buildings that have been moved into a district, the process of which is detailed in 16.1 and 16.2, **should be** identified through a plaque or marker noting both the original building date and moving date. This plaque **should be** placed near the public right-of-way or otherwise be street visible

16.2.2 All relocation proposals **shall** meet the minimum requirements set forth in the Bardstown Zoning Ordinance

### 16.3 Resources for Further Reading

- For information on the National Register and relocating historic properties, please visit: [How to Apply the National Register Criteria for Evaluation \(nps.gov\)](https://www.nps.gov/learn/visit/how-to-apply-the-national-register-criteria-for-evaluation)
- International Association of Structural Movers: <http://www.iasm.org/>

## 17.0 Seventeen: Economic Hardship

### Summary

Historic buildings, for one reason or another, present particular challenges for rehabilitation, adaptive reuse, and sometimes even continued habitation. All buildings require proper maintenance, and older buildings are particularly susceptible to deterioration. In the absence of a good roof or a few windows, the elements can do irreparable damage within a surprisingly short period of time. Abandoned buildings are particularly subject to rapid deterioration and may attract vagrants or vandals who will, intentionally or not, accelerate the deterioration. The best way to prevent demolition is to keep buildings properly maintained and secured. But it is an unhappy reality that occasionally buildings deteriorate to the point that demolition becomes a consideration.

When an application for demolition or relocation of the structure or majority of a structure is submitted, the Bardstown Historical Review Board shall study the question of economic hardship. The procedure for determining economic hardship is rigorous, and the standards set for determining what constitutes economic hardship are quite high. The test for economic hardship is not whether demolition provides a better use or return, but whether denial of the owner's request to demolish deprives the owner of *any reasonable beneficial use* in the case of a non-income producing property, or *any reasonable return* in the case of an income-producing property. The burden of proof is on the property owner to prove that any reasonable beneficial use (in the case of non-income producing property) or any reasonable return (for income producing property) cannot be obtained without the proposed demolition and/or new construction.

The most important criteria for reviewing applications for demolition or relocation of an existing structure within any local historic district or any individual landmark is: *unless the City has determined that a structure poses an imminent threat to life or property, as set forth in Section 15.9 of the Zoning Regulations, no application shall be approved to demolish or relocate any structure unless:*

1. The demolition or relocation will not adversely affect the district's (or the landmark's) distinctive characteristics, taken as a whole, retained over time;
2. The demolition or relocation will not adversely affect the district's importance as a "unified entity" composed of interrelated resources united historically or aesthetically by plan or physical development; and
3. The proposed plan for development of the site, including structures, landscaping, and lighting, will strengthen the viability of the district as a whole or for the landmark site.

### Evidence and Documentation of Economic Hardship

Hardship determinations focus on the structure(s) and not the owners' personal financial circumstances. The Bardstown Historical Review Board is charged with undertaking a detailed review of the facts associated with building projects that have the potential to have significant negative effect upon the character of Bardstown's historic districts and individual landmarks. In order to make informed and fair evaluations of specific proposals, the Board will require detailed economic information pertaining to the finances of the historic structure as well as the use to which it will be put.

In order to be granted the hardship exemption that would clear the way for demolition or relocation of an *income-producing* historic structure, the Applicant must provide clear and convincing evidence that any reasonable return cannot be obtained from the property or structure without approval of the application for demolition or relocation. In order to show that any reasonable return cannot be obtained, the applicant must show that:

1. The property or structure currently is not capable of providing any reasonable return; and
2. *Bona fide* efforts to sell or lease the property or structure have been fruitless; and
3. The costs required to rehabilitate the property or structure are such that any reasonable return on such an investment is not achievable.

In order to be granted the hardship exemption that would clear the way for demolition or relocation of a historic structure that is non-income producing (e.g., owner-occupied residences), the applicant must demonstrate through a preponderance of the evidence that the property or structure cannot be put to any reasonable beneficial use without approval of the application for demolition or relocation. In order to show that beneficial use of the property or structure cannot be obtained, the applicant must show that:

1. The property or structure cannot now be put to any beneficial use; and
2. *Bona fide* efforts to sell or lease the property or structure have been fruitless; and
3. It is not economically feasible to rehabilitate the property or structure.

In order to meet the tests for income and non-income producing property, an applicant seeking an economic hardship exemption must provide the following information pertaining to the historic structure.

#### A. Financial Information

1. Form of ownership of the property, whether by sole proprietorship, for-profit, or not-for-profit corporation, limited partnership, joint venture, etc.;
2. Most recent PVA assessments;
3. Remaining balance on any bonafide mortgage or other financing secured by the property and annual debt source, if any, for the previous two years;
4. Purchase price, date, and seller, including relationship, if any;
5. Copy of current deed;
6. Current assessed value of land and improvements;
7. Annual gross income of property, if applicable;
8. Operating and maintenance expenses;
9. Real estate taxes, if applicable;
10. Annual cash flow from property;
11. Other federal income tax deductions produced, if applicable;
12. Any and all appraisals;
13. All listings for sale or rent in the past two years;
14. Prices asked and offers received, including broker's testimony
15. Profitable and adaptive reuses considered, as applicable; and,
16. Tax returns on or relating to property.

#### B. Determination of Reasonable Return/Feasibility of Beneficial Uses

1. Estimated cost of demolition and estimated current market value of the property after completion of proposed demolition;
2. Report from licensed architect or engineer regarding condition of structure;

3. Identification of alternative uses;
4. Cost estimates associated with rehabilitation for reasonable uses, including the scope of work upon which the cost estimate is based;
5. Pro forma of projected revenue and expenses for use or reuse of existing improvements, including the use of any tax credits, if applicable
6. Estimate of current market value of property, with land and existing improvements as is;
7. Estimate of Internal rate of return based upon pro forma of income and expenses, including taxcredits and estimate of equity investment, if applicable;
8. Estimates and analysis of the net impact of proposed new construction in stabilizing property values and the integrity of the district as a whole or of the local landmark; and,
9. Such other information as the HRB Commission may reasonably request.

### Determining Economic Hardship

A procedure has been established for evaluating whether or not the historic preservation ordinance and guidelines for demolition or relocation constitute an economic hardship for individual property owners. The process is intended to give fair review and consideration to the possibility that a property owner may have a claim to being exempt from specific historic preservation guidelines pertaining to demolition or relocation. The request for economic hardship exemption must be initiated at the time the application for demolition or relocation is filed.

The process is fair but requires the property owner to provide substantial proof that he or she deserves an exemption due to economic hardship. The rationale for this kind of inflexible regulation is that local historic districts are subject to seemingly small losses and degradation that will, over time, amount to significant and irreversible damage to the integrity and character of the historic districts and landmarks. This strict guideline recognizes and protects the significance of every one of Bardstown's historic buildings. The process to apply for an economic hardship exemption begins when the property owner applies to the Bardstown Historical Review Board for a Certificate of Appropriateness. The property owner must, *upon submission of the application for the Certificate of Appropriateness*, submit evidence and documentation establishing that compliance with a specific design guideline or guidelines will constitute economic hardship. It is thus attendant upon the property owner to anticipate when he or she may require an economic hardship exemption from one or more of the guidelines for demolition or relocation. The property owner should consult with the Bardstown Historical Review Board staff, if he or she suspects the project will require an economic hardship exemption. The documentation and evidence that will be required for the determination of economic hardship is discussed below.

The Bardstown Historical Review Board shall hold a public hearing within 30 days of the application for a Certificate of Appropriateness for demolition or relocation and will consider the evidence and documentation on the submission of a completed application for an economic hardship exemption. The Bardstown Historical Review Board shall take final action on the application within 60 days of submission of a completed application. If the Bardstown Historical Review Board approves the application for demolition or relocation, the Bardstown Historical Review Board will issue a Certificate of Appropriateness. If the Bardstown Historical Review Board denies the application for demolition or relocation, the applicant may appeal to the Bardstown City Council, and the Bardstown City Council shall hold a public hearing within 45 days after the notice of appeal is filed. If the Bardstown City Council overturns the application for demolition or relocation, then it will transmit its decision to the Preservation Coordinator and a demolition or relocation permit shall be approved and issued. If the Bardstown City Council concurs with the Historical Review Board's denial, then the applicant may appeal to the Nelson County Circuit Court.

## 18.0 Glossary

### **Addition**

New construction added to an existing building or structure

### **Alley**

A strip of land dedicated for public use, located at the side or rear of lots providing secondary access to abutting properties

### **Alteration**

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

### **Appropriate**

Especially suitable or compatible

### **Building (per National Park Service)**

A building, such as a house, barn, church, hotel, or similar construction, is created principally to shelter any form of human activity

### **Building Footprint**

The portion of a lot covered by a building or structure at the surface level, measured on a horizontal plane

### **Certificate of Appropriateness**

A document awarded by a preservation commission allowing an applicant to proceed with a proposed alteration, demolition, or new construction in a designated area or site, following a determination of the proposal's suitability according to applicable criteria

### **Certified Local Government**

Any city, county, parish, township, municipality, borough, or any other general purpose subdivision which may participate in the activities outlined in the National Preservations Act Amendments of 1980 to further delegate responsibilities and funding to the local level

### **Commission**

The Bardstown Historic Review Board (HRB)

### **Contemporary**

Reflecting characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design

**Compatible**

In harmony with location and surroundings

**Context**

The setting in which a historic element, site, structure, street, or district exists

**Contributing Resource**

A building, structure, site, district, or object with qualities of historical or architectural interest. Generally contributing resources are more than 50 years old

**Cultural Landscape (per National Park Service)**

A geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values. There are four main types: historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes

**Demolition**

Any act which destroys in whole or in part a building or structure

**Demolition by Neglect**

The destruction of a building or structure through abandonment or lack of maintenance

**Design Guidelines**

Criteria developed by preservation commissions to identify design concerns in an area to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts

**District (per National Park Service)**

A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development

**Documentary Evidence**

Evidence of a former building or structure or an important design feature on a historic building that can be gathered from sources such as old photographs, maps, old paintings, diaries, drawings, and other forms or written or visual historic documentation

**Due Process**

The established procedure by which legal action is carried out

**Dutchman Repair**

A repair that replaces a damaged or missing area of a material with like-materials. The procedure involves removing a symmetrical, squared area around the defect and replacing it with a new matching material

**Element**

A material part or detail of a site, structure, street, or district

**Fabric**

The physical material of a building, structure, or community, connoting an interweaving of component parts

**Forensic Evidence**

Evidence found on a historic building or structure that indicates the shape, style, color, or materials present in a formerly intact historic feature

**General Maintenance**

Ordinary maintenance needed to keep a building or structure in good repair; generally requires minimal or no change in materials

**Harmony**

Pleasing or congruent arrangement

**Historic Character**

The qualities and attributes of any building, structure, site, street, or district

**In-Kind Repairs and Replacement (aka Matching Repairs or Replacement)**

This refers to the process of repairing or replacing a part of a building, e.g. window muntins, with the same material type, design, dimension, texture, detailing, and exterior appearance

**Integrity**

A property retains its integrity, if a sufficient percentage of the structure dates from the period of significance. The majority of a building's structural system and materials should date from the period of significance and its character defining features also should remain intact

**Maintain**

To keep in an existing state of preservation or repair

**May**

An acceptable but not necessarily preferred action

**May Not**

An action that is not necessarily preferred

**Mothball**

To temporarily secure a historic building by protecting it from weather, vandalism, or other threats. Steps can include boarding windows and doors and tarping a leaky roof, while plans for preservation are being made

**National Park Service**

The federal agency responsible for implementing the national historic preservation program, mandated in the 1966 National Historic Preservation Act

**National Register of Historic Places**

The official list of the Nation's historic places worthy of preservation. Authorized under the National Historic Preservation Act of 1966, it is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect our historic and archeological resources. The National Register is administered by the National Park Service under the Secretary of the Interior

**Non-contributing Resource**

A building, structure, site, district, or object without qualities of historical or architectural interest, significance, and/or integrity

**Object (per National Park Service)**

The term "object" is used to distinguish from buildings and structures those constructions that are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment, such as a sculpture

**Preservation (per the National Park Service)**

The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction

**Primary Façade**

The primary front face of a building, structure, or site

**Public Notice**

The classified advertisement of an event, such as a preservation commission meeting, that is published in the local newspaper and posted in the city government building in order to notify the general public of the upcoming event

**Public Right-of-Way**

Public right-of-way means any street that is owned, leased, or controlled by a governmental entity

**Reconstruction (per the National Park Service)**

The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location. Reconstruction typically refers to an entire building, structure, or site—not specific historic design elements. These are restored to a historic building

**Rehabilitation (per the National Park Service)**

The act or process of making possible a compatible use for a property through repair, alterations, and additions, while preserving those portions or features which convey its historical, cultural, or architectural values

**Repairs**

Repairs to historic material, such as wood siding, generally involve patching and piecing-in with new material that matches the historic material in type, design, dimension, texture, detailing, and exterior appearance (in-kind)

**Replacement**

Replacement of sound or repairable historic material is never recommended; however, if the historic material cannot be repaired because of the extent of deterioration or damage, the preferred treatment is always replacement with new material that matches the historic material in type, design, dimension, texture, detailing, and exterior appearance (in-kind)

**Resource**

In the context of historic preservation, a building, structure, site, district, or object. Also known as a cultural resource or historic resource

**Restoration (Per the National Park Service)**

The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period

**Routine Maintenance**

This process involves the least amount of work needed to preserve the historic materials and features of a building. For example, maintenance of a wood-sided building would include scraping, caulking, and repainting

**Scale**

Proportional elements that demonstrate the size, materials, and style of buildings

**Secondary Façade**

An elevation other than the primary façade, located to the side or rear of the historic building

**Shall**

A mandatory action

**Shall not**

It is required that the action not take place

**Should**

A recommended action

**Should not**

An action that is not recommended

**Significant**

Having importance within the contexts of architecture, history, archaeology, and/or culture

**Significant Deterioration**

The decline of a historic building or historic building feature to a state of severe decay. Significant deterioration must be determined by a qualified historic preservation professional, following any guidance for percentage of deterioration located in this document

**Site (per National Park Service)**

A site is the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure

**Stabilization**

The act or process of applying measures essential to the maintenance of a deteriorated building as it exists at present, establishing structural stability and weather-resistant enclosure

**Streetscape**

The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings (see also Cultural Landscapes above)

**Street (per Bardstown/Nelson Co Planning and Zoning)**

Streets: Any vehicular ways except alleys.

**Street Visible**

A term used to define visibility to and from a historic property. In this document, this term is used to describe visibility within the historic district boundaries to and from the facade and side elevations of an historic property. The visibility is measured to and from primary streets only. This term does not apply to the rear or side elevations of buildings that face onto public alleyways. Alleyways are by nature a secondary thoroughfare and thus are not regulated with the same level of precision.

**Structure (per National Park Service)**

The term structure is used to distinguish from buildings those functional constructions made usually for purposes other than creating human shelter, such as a bridge, tunnel, or canal

**Style**

A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character

**Temporary Structure/Building**

An accessory structure/building that is removed or moved within a certain time period. This time period is interpreted to six months by the Bardstown-Nelson Planning Commission

**Vernacular**

In reference to architecture, buildings in indigenous styles constructed from locally-available materials and following traditional building practices and patterns

**Visual Setting**

The visual setting is comprised of the historic buildings directly adjacent to as well as historic buildings across the street from your proposed project

**18.1 Selected Architectural Terminology****Aluminum-clad windows**

A wood frame window coated with aluminum on the exterior. The aluminum is bent and folded over the exterior of the window to prevent weather from penetrating into the wood frame. The wood frame can then be stained or painted on the inside.

Aluminum clad can be painted in any color

**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 span an opening and support the weight above it (see flat arch, jack arch, segmental arch, and semi-circular arch)

**Architrave**

The lowest section of the entablature that rests on the capital of a column; it also refers to the decorative molding around a door or window

**Attic**

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

**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 (Vergeboard)**

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

**Battered**

Having sloped sides, in reference to piers and columns in the bungalow style

**Bay**

The portion of a façade between columns and 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 façade of a building

**Board and Batten**

Siding fashioned by 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”

**Box Gutter**

A rectangular gutter that is set into and partially below the lower edge of a roof

**Brace**

An essential structural member placed diagonally as a support between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support

**Canopy**

A projecting awning suspended above an opening

**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

**Clapboards (Weatherboard or siding)**

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

**Classical Orders**

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 small diagonal roof surface

**Column**

A circular or square vertical structural member

**Common 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 exposed, to structurally tie the wall together

**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

**Cornice**

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

**Cresting**

A decorative 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

**Cupola**

A domical roof set on a circular base, often set on the ridge of a roof

**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 Window**

A window that project from a roof

**Double-Hung Window**

A window with two sashes, one sliding vertically over the other

**Eave**

The edge of a roof that project beyond the face of a wall

**Elevation**

Any of the external faces of a building

**Ell**

There 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 architrave, frieze, and cornice

**Façade**

The face or front elevation of a building

**Fanlight**

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

**Fascia**

The projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classic entablature

**Fenestration**

The arrangement of windows on a building

**Finial**

A projecting decorative element, usually a 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

**Foundation**

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

**Frieze**

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

**Gable**

The vertical surface on a building usually adjoining a pitched roof, commonly at its end and triangular- shaped

**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

**Gutter**

A shallow horizontal channel of metal or wood usually set immediately below and along the eaves of a building to catch and carry off rainwater from the roof

**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 trip mold

**Ionic Order**

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

**Infill**

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

**Jack Arch**

(see Flat Arch)

**Knee brace**

An oversize bracket supporting a cantilevered or projecting element

**Lattice**

An openwork grill of interlacing wood strips used as screening

**Lintel**

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

**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 concrete block laid up on small units

**Massing**

The three-dimensional form of building

**Metal Standing Seam Roof**

A roof composed 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

**Metal Windows**

In this document, this term refers to steel or aluminum windows that gained popularity in the 1920s

**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

**Mullion**

A heavy vertical divider between windows and 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 a multi-light window or glazed door

**Oriel Window**

A bay window which emerges above the ground floor level

**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

**Paneled 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

**Parging**

To coat or cover with plaster, concrete, or mortar in order to achieve a smooth surface

**Pediment**

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

**Pent roof**

An eave-like projection, usually above the first floor, that protects entrances and windows

**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

**Portico**

A roofed space, open or partly enclosed, forming the entrance and centerpiece of the façade 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 on old buildings; the Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles

**Pressed Tin**

Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices

**Pyramidal Roof**

A roof with four identical sides rising to a central peak

**Quoins**

A series of stone, concrete, bricks, or wood panels ornamenting the outside of a wall

**Ridge**

The top horizontal member of a roof where the sloping surfaces meet

**Rusticated**

Roughening of stonework or concrete blocks to give greater articulation to each block

**Sailor Course**

A row of horizontal brick headers used as a lintel, sill, or a belt course

**Sash**

The moveable framework containing the glass in a window

**Segmental Arch**

An arch whose profile or radius is less than a semicircle

**Semi-Circular Arch**

An arch whose profile radius is a half-circle, the diameter of which equals the opening width

**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

**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

**Sill**

The bottom crosspiece of a window frame

**Soldier Course**

A row of vertical brick headers used as a lintel, sill, or belt course

**Spindles**

Slender, elaborately turned wooden dowels or rods often used in screens and porch trim

**Surround**

An encircling border or decorative frame, usually at windows or doors

**Standing Gutter (Yankee Gutter)**

A V-shaped gutter near the lower end of a sloped roof; one side of the V is formed by a long board, running parallel to the eaves, whose broad side is approximately perpendicular to the roof's sloped surface. The roof forms the other side of this type of gutter. This type of gutter is typically lined with metal or copper and is used on historic slate roofs

**Swag**

Carved ornament in the form of a cloth draped over supports, or in the form of a garland of fruit and flowers

**Transom**

A horizontal opening (or bar) over a door or window

**Trim**

The decorative framing of openings and other features on a façade

**Turret**

A small slender tower

**Tuscan Order**

A simplified version of the Roman Doric order that has fewer and bolder moldings, unfluted columns, a plain frieze, and no triglyphs. An extremely simplified version of this order is often found on Colonial Revival style houses

**Veranda**

A covered porch or balcony on a building's exterior

**Vinyl Windows**

Vinyl windows have a vinyl frame structure and vinyl cladding. Vinyl windows cannot be shaped into thin pieces, so they tend to have a heavier appearance than other types of windows

**Vinyl-clad Windows**

Vinyl-clad windows have a wood frame that is coated on the outside with a vinyl composite material. This allows the inside to be painted or stained and gives the window all the insulating benefits of wood. The exterior is available in a few colors

**Wood Windows**

Wood windows offer endless options in shape and style, because the material is easy to work with. Wood also makes a great insulator, so the frame will not transmit cold or warmth from the outside

**Wood Shake**

A thick hand-split wood shingle that is attached on sheathing in overlapping rows as a covering for a roof or wall

**Wood Shingles**

A thin unit of wood either hand-split or cut to stock lengths, widths, and thicknesses used as an exterior covering on roofs and walls. Wood fish-scale shingles are considered a type of wood singles

Other architectural terminology can be found by accessing McAlester's *Field Guide to American Houses*, Harris' *American Architecture*, or Gottfried and Jennings, *American Vernacular Buildings and Interiors*, 1870-1960.

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## 20.0 Appendices

### 20.1 Appendix One: Kentucky Revised Statute Local Historic Districts

82.026 City historic preservation commissions.

The legislative body of any city may enact ordinances establishing local historic preservation commissions for the purpose of qualifying for historic preservation funding. The city shall comply with the 1966 National Historic Preservation Act, as amended, in order to meet the requirements for an adequate and qualified historic preservation commission, and the legislative body shall provide:

- (1) A system for surveying and inventorying historic properties;
- (2) Procedures for adequate public participation in the local historic preservation program, including the process of recommending properties to the National Register;
- (3) The enforcement of appropriate state and local legislation for the designation and protection of historic properties; and
- (4) Such other responsibilities as may be required by the 1966 National Historic Preservation Act, as amended.

Effective: July 13, 1984

History: Created 1984 Ky. Acts ch. 96, sec.1, effective July 13, 1984. Online at:  
<http://www.lrc.ky.gov/statutes/statute.aspx?id=25027>

## 20.2 Appendix Two: City of Bardstown, Kentucky Ordinance No. 608

### Article 15: HISTORIC DISTRICTS

#### 15.1 Intent

Within zones now existing or hereafter created as shown on the zoning map it is intended to permit, by amendment to the zoning map and establishment of suitable regulations, the creation of Historic Districts and Landmarks to give protection to certain areas or individual structures and premises designated as having special historical, or architectural significance. Such districts and Landmarks and regulations are intended to protect against destruction, degradation, or encroachment upon the areas, structures and premises designated to be of substantial historic significance and to encourage and promote uses which will lead to their continuance, conservation and improvement by and through the development and maintenance of cultural character or architectural style and by the development and maintenance of the exterior design of these buildings, structures or places in a manner appropriate to the preservation of the historic heritage, charm and beauty of the cities of Bardstown, Bloomfield, Fairfield and New Haven, and Unincorporated Nelson County, Kentucky; to promote the education, cultural, economical and general welfare of the public and to prevent creation of environmental influences adverse to such purposes; and to assure that new structures and uses within Historic Districts will be in keeping with the character to be preserved and enhanced.

#### 15.2 Application of Historic District Regulations

The Historic District classification and regulations thereunder shall be established in addition to and superimposed upon the zone classification and regulations thereto as shown on the Zoning Map for the subject area; that the Historic District existing and/or created with this ordinance (Order) is as follows:

Beginning at a point in the center of West Stephen Foster Avenue at the junction with Barton Road about 1830 feet west of the courthouse; thence westerly with Stephen Foster about 330 feet to the east line of Old Kentucky Home Motel; thence northerly with the property line about 370 feet to the City of Bardstown Recreational Department; thence with the City easterly about 650 feet to the southeast corner of the Spalding Hall tract; thence northerly 201 feet to the corner of the Spalding Hall tract; thence easterly with the line of the City of Bardstown 542 feet to the center of Fifth Street; thence with Fifth Street about 240 feet to the junction with Blackberry Alley; thence with Blackberry Alley easterly about 730 feet to Mulberry Alley; thence with Mulberry Alley northerly about 1570 feet to the center of Barber Avenue; thence easterly with Barber Avenue about 240 feet to the center of North Third Street; thence North with Third Street to the Railroad right of way; thence easterly with the railroad about 240 feet to the center of the block between Third Street and Second Street;

thence southerly with the center of the Block about 2500 feet to a point 250 feet north of East Stephen Foster (US 150) about 3950 feet to the west line of Bardstown Shopping Center; thence southerly across (US 150) and along Ky. 49 to a point 250 feet south of (US 150); thence running 250 feet south of and parallel of US 150 (East Stephen Foster) about 4050 feet to a point 250 feet east of South Third Street; thence southerly 250 feet from and parallel to the center of Third Street about 970 feet to a point about 250 feet south of Muir Avenue, thence westerly 250 feet south of and parallel to Muir Avenue about 500 feet to a point 250 feet west of South Third Street; thence northerly 250 feet from and parallel to South Third Street about 970 feet to a point 250 feet south of West Stephen Foster; thence westerly running 250 feet from and parallel to Stephen Foster westerly about 1220 feet to the center of Cathedral Manor (US 31-E); thence westerly about 430 feet to the center of Barton Road about 100 feet south of West Stephen Foster; thence northerly about 100 feet to the point of beginning.

Also included in the following: Beginning at a point in the existing boundary line of the historical zoning district at its intersection with the west line of North First Street and the south line of Raspberry Alley thence proceeding northwardly along the west line of North First Street to the north line of Power House Hill Street thence proceeding northwest to a point in the south line of Crume Street thence proceeding with said south line of Crume Street to its intersection with the west line of the Old Bloomfield Road southwardly to its intersection with the south side of Power House Hill Street thence with said line to a point in its intersection with the east line of Oakley Court thence following the east line of Oakley Court to a point in the existing historical district boundary line thence proceeding with said boundary line approximately 180 feet to the point of beginning.

15.21 Permitted Uses. The use, dimensional and other requirements for said zone as provided in this Zoning Ordinance shall apply.

15.22 Conditional Uses Permitted. Upon application variance may be granted from the permitted uses in any zone classification for a Landmark or for any area, individual structure or premises located within any established Historic District so as to permit any use authorized in any zone classification.

15.221 Procedures for Conditional Use. The procedures for issuance of a conditional use permit shall be the same as procedure for the establishment of Historic Districts and Landmarks, as provided in Section 15.51, 15.52, 15.53 of the Ordinance except:

- (A) That recommendations of approval thereof shall be by no less than 3/5 majority of the entire membership of the Historic Review Board.
- (B) After voting, if such application is not recommended for

approval by the Board, an appeal may be taken to the appropriate Board of Adjustment.

- (C) If the application is recommended for approval by the Board, then after voting by the appropriate Board of Adjustment, if approved, permit shall promptly issue; if such application is not approved by the appropriate Board of Adjustment, no further action shall be taken.

15.222 Mandatory Requirements for Conditional Use Permit. The Historic Review Board shall not recommend conditional use permit unless all of the following general conditions are met:

- (A) That the area, structure or premises are situated in its entirety within the Historic District or on the Landmark Site where the Landmark is located.
- (B) That the physical conditions are unique in that the premises or structures are of aesthetic architectural or historical significance worthy of preservation.
- (C) That the variances considered, exclusive of all other considerations, for the purposes of preservation and/or restoration.
- (D) That the applicant consents in writing to maintain and/or instigate restoration and thereafter maintain the premises consistent with the original area and/or structural design and to any other conditions as may be imposed by the Historic Review Board.
- (E) That the proposed use does not constitute an unreasonable use of the premises or unreasonably abridge the intent of the zoning regulations and will not be detrimental to any neighboring premises.

15.23 Conflict. Where there conflicts between the procedures and regulations herein established for the Historic Districts and Landmarks and other procedures and regulations in the Zoning Ordinance, it is intended that the provisions as set forth in this Article shall apply.

### 15.3 Definitions

The words defined in Article 5 of the Zoning Ordinance shall apply and the words hereinafter defined are in addition thereto and are those which have special or limited meaning as used in Historic Ordinance, which meaning might not otherwise be clear. Words whose meaning is self evident as used in the Zoning Regulations are not defined herein.

- 15.31 Exterior Architectural Appearance. The architectural style, general composition and general arrangement of the exterior of a building or other structure; including the location of windows, doors, light fixtures and signs. The items of concern shall mean the kind, style, size, color and texture of building materials, windows, doors, light fixtures, signs and appurtenance elements which are visible or designed to be open to view from a public street, way or place.
- 15.32 Plans. Drawings or sketches to scale of a proposed building with sufficient dimensional detail and explanation to show, so far as they relate to exterior appearance, the architectural design of the building or other structure including proposed materials, textures and colors, and the plot plan or site layout, including all site improvements or features such as wall, walks, terraces, planting, accessory buildings, signs, lights and other appurtenances.
- 15.33 Historic District and Landmark. The District and Landmark established by Article 15, shall be an area or individual structure or premises specifically designated by the Planning Commission as containing buildings, other structures, appurtenances and places having historic, or architectural significance. A Landmark shall be fifty (50) years old unless the Historical Review Board makes a finding that a newer building with architectural and historical significance should be designated to protect it. Each designation of a Landmark shall include a designation of a Landmark Site which shall be limited to the land on which the Landmark and related buildings and structures are located and the land that provides and immediate grounds and the setting for the Landmark. To be designated, an area or structure or premises shall meet one or more of the following criteria:
- (1) Its value as a reminder of the cultural or archeological heritage of the City, State or Nation;
  - (2) Its location as a site of significant local, state or national event;
  - (3) Its identification with a person or persons who significantly contributed to the development of the city, state or nation;
  - (4) Its identification as the work of a master builder, designer, or architect whose individual work has influenced the development of the city, state or nation.
  - (5) Its value as a building that is recognized for the quality of its architecture and that retains sufficient elements showing architectural significance;
  - (6) Its distinguishing characteristics of an architectural style valuable for the study of a period, method of construction, or use of indigenous materials;

- (7) Its character as a geographically definable area possessing a significant concentration, or continuity of sites, buildings, objects or structures united by past events or aesthetically by plan or physical development or united by past events or aesthetically by plan or physical development; or
- (8) Its character as an established and geographically definable neighborhood, united by culture, architectural style or physical plan and development.

15.34 Signs. Any symbol, plane, point, marque sign, picture, pictorial, reading matter, device, image, poster, flag, banner, pennant or insignia, billboard, design, directional sign, or illuminated service whether painted upon, attached to, fastened to, erected on, constructed on, placed on, manufactured or otherwise maintained on any premises, containing any words, letters or parts of letters, figures, numerals, phrases, sentences, emblems, devices, mark, stroke, stripline, trade names, or trademarks by which anything is known, such as are used to designate an individual, a firm, an association, a corporation, a professional, a business or a commodity or product, which is used to attract attention to any place, subject, person, firm, corporation public performance, article, machine or merchandise, whatsoever, and displayed in any manner whatsoever so as to be visible out of doors. But the term sign shall not include the flag, pennant or insignia of any nation, state, city or other political unit.

15.35 Display. To erect, paint, repaint, replace, hang, rehang, repair, maintain, paint directly upon a building or other structure, inlay, embed in or otherwise in public view.

15.36 Person. An individual, firm, association, organization, partnership, trust, company or corporation.

15.37 Administrative Officer. Any department, employee or advisory, elected, or appointed body which is authorized to administer regulations, and if delegated, and provision of any housing or building regulation or any other land use control regulation.

15.38 Building, Historic Accessory. A subordinate building, which was incidental to that of a principal building on the same plot.

15.39 Certificate of Appropriateness. Written evidence issued by the Planning Commission that a proposed building or other structure meets all provisions of the historic zone regulations.

15.391 Planning Commission. The Joint City-County Planning Commission of Nelson County.

#### 15.4 Establishment of Historical Review Boards.

Historical Review Boards be and are hereby authorized for each governing body with each having exclusive jurisdiction over the respective governmental territorial limits and shall be designated accordingly as follows:

Bardstown Historical Review Board  
Bloomfield Historical Review Board  
Fairfield Historical Review Board  
Nelson County Historical Review Board  
New Haven Historical Review Board

Failure of any such Board to be duly constituted shall not effect the validity or authorized acts of the other Boards herein established or any or any of them. Any Historical Review Board as constituted at the time of adoption of this Zoning Ordinance shall continue in force. But future appointments shall be made as provided in Section 15.41 herein below.

15.41 Membership. The Historical Review Boards established by 15.4 of this Ordinance shall each consist of five members to be appointed by their respective governmental or legislative body. The term of two of the members of each of the original boards will expire within three years; two within two years and one within one year after date of appointment. An appointment to fill a casual vacancy shall be only for the unexpired portion of the term. Vacancies on the Historical Review Board shall be filled within sixty (60) days. All members shall have a demonstrated interest in historic preservation, and at least two members shall have training or experience in a preservation-related profession, architecture, history, archaeology, architectural history, planning or related fields. When one or two professional members are not available, persons interested in historic preservation may be appointed to those positions. when the Historical Review Board reviews an issue that is normally evaluated by a professional member and that field is not represented on the Historical Review Board, the Board shall seek expert advice before rendering its decision.

15.42 Powers and Duties - Each Historical Review Board shall make recommendations to the Planning Commission on all matters relating to the preservation, conservation and enhancement of structures, premises and areas of substantial historic or architectural significance and matters relating to the establishment of Historic Districts and landmarks and regulations to be enforced thereunder. The respective Historic Review Boards shall inspect and identify such structures, premises and areas in their respective cities and Nelson County as each considers having substantial historic or architectural significance. Each Historical Review Board shall conduct a continuing survey of historical and cultural resources

according to State Historic Preservation Office guidelines and shall maintain an inventory of these resources within its jurisdiction for use by public agencies and private owners. Each Historical Review Board shall prepare a plan for the preservation of these resources for use in advising other officials and departments of local government. Each Historical Review Board shall adopt and make public written guidelines for use in making recommendations on requests to alter, demolish, relocate or add to a designated property or to build a new structure in a Historic District. The guidelines shall include the United States Secretary of the Interior's Standards for Historic Preservation Projects, and the historical Review Board may adopt additional guidelines. Each Historical Review Board shall advise and assist property owners and other persons and groups interested in historic preservation. Each Historical Review Board shall undertake educational programs that may include the preparation of publications, the holding of meetings on preservation issues and placing of historical markers.

To participate in the Certified Local Government program, a local government shall initiate all local nominations to the National Register of Historic Places and shall request the chief elected official and the Historical Review Board to submit recommendations on each proposed nomination to the National Register. The chief elected official and the Historical Review Board shall obtain comments from the public that shall be included in their National Register recommendations. Within sixty (60) days of the receipt of a nomination from a private individual or the initiation of a nomination by the local government, the local government shall inform the State Historic Preservation Office and the owner of the property of the two recommendations regarding the eligibility of the property. If the chief elected official and Historical Review Board do not agree, both opinions shall be forwarded in the local government's report. If both the chief elected official and Historical Review Board recommend that a property not be nominated, the State Historic Preservation Office shall inform the property owner and the State Historic Preservation Review Board, and the property will not be nominated unless an appeal is filed with the State Historic Preservation Officer.

If either or both the chief elected official and the Historical Review Board agree that a property should be nominated, the nomination will receive a preliminary review by the Kentucky Historic Preservation Review Board. The State Review Board shall make a recommendation to the State Historic Preservation Officer who decides whether to forward the nomination to the U.S. Secretary of the Interior who shall make the decision on listing the property on the National Register. The chief elected official, the Historical Review Board or the property owner may appeal the final decision by the State Historic Preservation Officer. In the development of the Certified Local government program, the local government may ask the Historical Review Board to perform other responsibilities that may be delegated to the local government under the National Historic Preservation Act.

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15.43 Organizations and Meetings. The respective Historical Review Boards shall adopt rules for the conduct of its duties, which shall be subject to review of the Planning Commission to insure uniformity, shall elect a chairman and keep minutes of all meetings. Meetings shall be held at regularly scheduled times at least four times a year or at the call of the chairman or in his absence at the call of the vice chairman, or at the request of the Planning Commission. All meetings shall be advertised in advance in accordance with the provisions of KRS Chapter 424 and shall be held in a public place. A quorum shall consist of three members, but a lesser number may conduct public hearings or meetings at which the principal purpose is collection of information, provided that no action binding on the Review Board shall be taken at such hearings or meetings. All meetings and records of the respective Historical Review Boards shall be public. Recommendations by each of the Review Boards shall be made by a majority vote of those members at any meeting where a quorum of members is present except where greater number is specifically required. The Planning Commission shall provide a secretarial staff and financial assistance to the respective Historical Review Board so that it may have professional staff assistance. Each Review Board shall prepare and keep on file, available for public inspection, a written annual report of its activities, cases, decisions, special projects and qualifications of the members. Each Review Board member shall attend each year one informational or educational meeting that has been approved by the State Historic Preservation Officer.

#### 15.5 Establishment of Historic Districts and Landmarks.

The procedure for the establishment of an Historic District or a Landmark and Landmark Site shall be as follows:

15.51 Application. An application for the establishment of an Historic District or a Landmark Site may be filed only by any of the Historical Review Boards, the Planning Commission, the respective government body, the owner of the subject property, or by a person with written authorization of the owner. Said application shall be filed with the appropriate Historical Review Board in such form and accompanied by such information as required by this Zoning Ordinance Resolution and the rules of the Historical Review Board. Upon filing of an application by a governmental body, the Historical Review Board shall promptly notify the owner by Certified Mail.

- 15.52 Recommendation by Historical Review Board - Upon the filing of an application for the establishment of a Historic District or a Landmark and Landmark Site, the Historical Review Boards shall study and review the application. Before voting upon the application the Review Board shall give notice of the time, place, and reason for holding a public hearing thereon by one publication in a newspaper of general circulation in Nelson County, Kentucky, not earlier than twenty-one days or later than seven days before the public hearing. After notice of the public hearing as provided herein, and within thirty days after the filing date, the Review Board shall hold a public hearing on the proposed application and recommend to the Commission that the application for the establishment of a Historic District or a Landmark and Landmark Site be approved or disapproved, the Review Board shall forward its recommendation, with its reasons therefore, in writing, to the Planning Commission. All applicants and property owners shall be notified of meetings and subsequent decisions relating to their applications or property.
- 15.53 Recommendation by Planning Commission - Before voting upon the recommendation of the Historical Review Board to approve or disapprove the establishment of a Historic District or a Landmark and Landmark Site, the Planning Commission shall give notice of the time, place and reason for holding public hearing thereon by one publication in a newspaper of general circulation in Nelson County, Kentucky, not earlier than twenty-one days or later than seven days before the public hearing. After notice of the public hearing as provided herein, and within forty-five days after receiving the recommendation of the historical Review Board, the Planning Commission shall hold a public hearing on the proposed application. After voting to recommend that a application for the establishment of a Historic District or a Landmark and Landmark Site be approved or disapproved, the Commission shall forward its recommendation, with its reasons, in writing, to the respective governmental or legislative body. When recommending the establishment of a Historic District or a Landmark and Landmark site, the Planning Commission shall recommend, if appropriate, an amendment to the Comprehensive Plan to include the proposed designation and shall recommend a change, if appropriate, in the zoning map to show the proposed designation.
- 15.54 Action by City or County Legislative Body - The respective governmental body shall act upon a proposed application for the

establishment of a Historic District or a Landmark and Landmark Site after it has received the written recommendation thereon from the Planning Commission and within forty-five days after receiving the Planning Commission recommendation. It shall take a majority of members of the entire governmental body to override the recommendation of the Planning Commission.

#### 15.6 Building Permit Required.

The Administrative Officer shall issue no building permits for the construction, alteration, moving of any structure or premises, or change in exterior appearance of any structure, and the Board of Adjustment shall take no action resulting in the issuance of any building permit for a Landmark and Landmark Site or for a property in the Historic District except as expressly authorized under Section

15.61 herein below.

#### 15.61 When Action is Required by the Historical Review Board: Application Requirements;

- A. In the following circumstances, approval of the Historic Review Board is required before the particular activity begins:
  - (1) Activities Requiring a Building Permit. Upon the filing of an application for a building permit for a landmark and landmark site or for a property in a Historic District, the Administrative Official shall properly notify the respective Historic Review of such application. An application with pertinent information and materials shall be filed with the Historic Review Board.
  - (2) Exterior Alteration of a Structure Not Requiring a Building Permit. Examples of such exterior alterations include but are not limited to changing exterior paint colors, installation of siding and roof and window replacement. When a person wishes to undertake an exterior alteration affecting a landmark and a landmark structure or a property in a Historic District that does not require a building permit, that person shall apply directly to the Historic Review Board. The Board shall not consider any interior arrangements nor shall it make requirements relating to the interior except for the purpose of preventing developments obviously incongruous to the district or the landmark.

- (3) Major Site or Landscaping Alterations Not Requiring a Building Permit. Examples of this type of alteration include but are not limited to replacement of all foundation plants on the front and/or street side elevations of a structure, clear-cutting or otherwise removing all or most of the mature vegetation from an undeveloped site, installation of fencing, alteration of the natural grade of a site by six inches or more from natural\historic grade, addition of more than 2 parking spaces and\or the addition (not replacement) of other nonporous areas over 200 square feet in size. Major site or landscaping alterations will be reviewed in terms of their impact on historic structures either on site or adjacent as well as compliance with currently adopted guidelines. This section does not include planting, replacement or maintenance of seasonal plants or vegetation.
- (4) Applications to Erect a Sign(s). Prior to the placement, replacement, or installation of any sign within the Historic District, the sign owner, business owner or property owner shall apply for approval of such action from the Historic Review Board. The Board shall review sign proposals in terms of compliance with currently adopted standards.

B. This ordinance will be administered as follows:

- (1) Application Requirements. The applicant requesting approval of any action as detailed above in section (A) shall file an application in the offices of the Joint City-County Planning Commission. The shall file with the application any of the following which are appropriate to the situation: a copy of the required building or sign permit application, architectural plans, plot plans, landscaping plans, plans for off-street parking, proposed structures facing streets, and elevation photographs or perspective drawings showing proposed structures and all such existing structures as are within one hundred (100) feet of the landmark, landmark site, or the property in the Historic District. These photographs or perspective drawings shall be substantially related to the property or structure visually or to its function, traffic generation or other characteristics. The applicant may submit for Board review the required items or material in preliminary form which shall be labeled "preliminary design"

in large letters. The Board may review the same and recommend modifications and/or changes but shall not be required to take any final action until submission of the required items, material and information in final form.

- (2) Procedural Guidelines. The Board shall meet once a month at a regularly scheduled time and place, unless otherwise announced. The Board shall also set deadlines for submittal of applications and other pertinent materials. The Board shall in any case meet within sixty (60) days following notification by the Administrative Official of the filing of a completed application. In its review of the material submitted, the Historic Review Board shall review for compliance with adopted guidelines, examine the architectural design and the exterior surface treatment of the structures on the site in question, the relationship between the structure or site and the others in the area, and other pertinent factors including signs affecting the appearance and efficient functioning of the Historic District property or area, or the Landmark. The Board shall vote to approve or disapprove a completed application within sixty (60) days after the application is filed with the Administrative Official. Provisional or conditional approval may be given to an application by the CLG Director based on apparent compliance with adopted guidelines. This provisional or conditional approval must be subsequently affirmed by the Historic Review Board. An applicant who has conditional or provisional approval may proceed with the activity at their own risk. All applicants and property owners shall be notified of meetings and subsequent decisions relating to their applications or property. Notwithstanding any other provisions of the Ordinance, the Historic Review Board shall not be required to approve or disapprove an application until the applicant has received the approval needed from other government offices.

15.611 Approval by Historical Review Board. If the Historical Board recommends approval of the application for a building permit for a Landmark and Landmark Site or for a property in a Historic District, it shall forward immediately its recommendation in writing stating the reasons for such approval to the appropriate legislative body. The legislative body shall promptly cause a Certificate of Appropriateness to be issued to the applicant and shall at the same time transmit a copy of said Certificate of Appropriateness to the Administrative Officer. Upon receipt of the Certificate of Appropriateness, the Administrative

Officer shall issue the building permit if it meets all other requirements of law. The Administrative Officer shall inspect the construction or alteration approved by such certificate from time to time and report to the Historical Review Board and the legislative body any work not in accordance with such certificate. In the event work is being performed not in accordance with such certificate, a Stop Work order shall be issued by the Administrative Officer, and all work shall cease. In the event work is being performed without a Certificate of Appropriateness, a Stop Work Order shall be issued by the Administrative Officer, and all work shall cease.

15.612 Disapproval by Historical Review Board - If the Historic Review Board recommends disapproval of the Application for a building permit for a Landmark and Landmark Site or for a property in a Historic District, it shall promptly transmit a written report stating the reasons for such disapproval to the appropriate legislative body. In said written report the Review Board shall make recommendations in regard to an appropriate architectural design, exterior surface treatment or other appropriate matters to make the application conform to the intent of the Historic District and Landmark regulations.

In the event the Historical Review Board recommends disapproval of an application for a building permit for a Landmark and Landmark Site or for a property in a Historic District, the applicant for said permit may appeal to the appropriate legislative body, which shall hold a public hearing thereon and shall vote on said appeal within forty- five days after the notice of appeal is filed with the legislative body. The legislative body shall give notice of the time, place, and reason for holding public hearing thereon by one publication in a newspaper of general circulation in Nelson County, Kentucky not earlier than twenty-one days or later than seven days before the public hearing. If the legislative body votes to recommend that the application for a building permit be approved, it shall promptly issue a Certificate of Appropriateness to the applicant and transmit a copy to the Administrative Officer. If the legislative body votes to disapprove the application for a building permit, it shall transmit its decision in writing to the Administrative Officer. The applicant may appeal the disapproval by the legislative body to the Circuit Court, as allowed under KRS 100.347

15.613 Failure of Historical Review Board to Act - Upon failure of the Historical Review Board to take final action upon any case within thirty days after the application for a building permit has been filed with the Administrative Officer, and unless a mutual written agreement between the Historical Review Board and the applicant has been made for an extension of time, the application shall be deemed to be approved and the appropriate legislative body shall promptly issue a Certificate of Appropriateness as provided under Section 15.611 herein above.

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## 15.7 Demolition of Landmarks or Structures in Historic Districts on Landmark Sites

The respective Historical Review Boards shall have the power instruct the Administrative Officer temporarily to deny a demolition permit for any destruction of Landmark or any building in the Historical District or on a Landmark Site which the Board considers to have historical value. The Historical Review Board shall negotiate with the applicant to see if an alternative to demolition can be found. The Review Board may ask interested individuals and organizations for assistance in seeking an alternative to demolition and in obtaining estimates on rehabilitation costs for the threatened building.

The Review Board shall hold a public hearing on the proposed demolition within thirty (30) days after the application for the demolition permit was filed with the Administrative Officer. The Review Board shall promptly notify the applicant of the public hearing by Certified Mail and shall give notice of the time, place and reason for holding the public hearing by one publication in a newspaper of general circulation in Nelson County, Kentucky not earlier than twenty-one (21) days or alter than seven (7) days before the public hearing.

The Review Board shall study the question of economic hardship for the applicant and shall determine by a preponderance of the evidence whether the Landmark or the building in the Historic District or on the Landmark Site can be put to reasonable beneficial use without the approval of the demolition application. In case of an income-producing building, the Review Board shall also determine by a preponderance of the evidence whether the applicant can obtain a reasonable return from his existing building. The Review Board may ask applicants for additional information to be used in making these determinations. If the Review Board finds economic hardship or the lack of a reasonable return, it shall recommend approval of the demolition application. If economic hardship or the lack of reasonable return is not proved, the Review Board shall deny the demolition application unless the Review Board finds grounds to recommend approving the demolition application using the standards for review contained in Paragraph 15.61. The Review Board shall take final action upon any case within sixty (60) days after the application for the demolition permit was filed with the Administrative Officer or the demolition permit shall be deemed to be approved by the Review Board.

In the event the Historical Review Board denies an application for a demolition permit for a Landmark or a building in a Historic District or a Landmark Site, the applicant for said permit may appeal to the appropriate legislative body, which shall hold a public hearing thereon and shall vote on said appeal within forty-five

(45) days after the notice of appeal is filed with the legislative body. The legislative body shall give notice of the time, place and reason for holding the public hearing by one publication in a newspaper of general circulation in Nelson County, Kentucky, not earlier than twenty-one (21) days or later than seven (7) days before the public hearing. If the legislative body votes to recommend that the application for a demolition permit be approved, it shall transmit a copy of its recommendation to the Administrative Officer. The applicant may appeal the denial by the legislative body to the Circuit Court.

#### 15.8 Recording of Historic Designations.

The Historic Review Board shall arrange that the designation of a property as a Landmark or as a part of a Historic District be recorded in the land records of the County. The Review Board shall arrange for the recording of historic designations made prior to this amendment to Article XV.

#### 15.9 Maintenance, Repairs and Emergency Conditions.

Every person in charge of a Landmark and Landmark Site or a property in a Historic District shall keep it in good repair. The purpose of this paragraph is to prevent a person from forcing the demolition of his building by neglecting it and permitting damage to the building by weather or vandalism. The Historical Review Board shall request a meeting with a property owner when his Landmark or his building in a Historic District or on a Landmark Site is in poor repair, and the Review Board shall discuss with the owner ways to improve this condition of his property. After this step, the Review Board may request the Administrative Officer to take action to require correction of defects in any building or structure designated under this Ordinance so that such building or structure shall be preserved in accordance with the purposes of this Ordinance. The action taken may include boarding up the doors, windows and other parts of the building and additional steps to stabilize walls, roofs and other parts of a building. The provisions of this paragraph shall be in addition to all other provisions of the Kentucky Building Code requiring building and structures to be kept in good repair.

Ordinary repairs and maintenance may be undertaken without a Certificate of Appropriateness provided this work on a Landmark and Landmark Site or a property in a Historic District does not change its exterior appearance.

In any case where the Administrative Officer determines that there are emergency conditions dangerous to life, health or property affecting a Landmark and Landmark Site or a property in a Historic District, he may order the

remedying of these conditions without the approval of the Review Board. The Administrative Officer shall promptly notify the chairman of the Review Board of the action being taken.

#### 15.10 Interpretation of Ordinance and Procedure for Adoption.

If a section, part of a section, sentence, clause or phrase of this Ordinance shall be held to be unconstitutional or invalid, the remaining provisions shall nevertheless remain in full force and effect.

This Ordinance shall take effect upon its adoption by the legislative bodies of Bardstown, Bloomfield, Fairfield, New Haven, and Nelson County, Kentucky or such of those legislative bodies as may adopt the same.

All ordinances or parts of Ordinance in conflict with specific provision or provisions of this Ordinance be the same are hereby repealed to the extent of the conflict.

This Ordinance shall take effect immediately upon its passage.

### 20.3 Appendix Three: Secretary of the Interior's Standards for Treatments of Historic Properties

The Standards are a series of concepts about maintaining, repairing, and replacing historic materials, as well as designing new additions or making alterations. The Guidelines offer general design and technical recommendations to assist in applying the Standards to a specific property. Together, they provide a framework and guidance for decision-making about work or changes to a historic property.

The Standards and Guidelines can be applied to historic properties of all types, materials, construction, sizes, and use. They include both the exterior and the interior and extend to a property's landscape features, site, environment, as well as related new construction.

Federal agencies use the Standards and Guidelines in carrying out their historic preservation responsibilities. State and local officials use them in reviewing both Federal and nonfederal rehabilitation proposals. **Historic district and planning commissions across the country use the Standards and Guidelines to guide their design review processes.**

The Standards offer four distinct approaches to the treatment of historic properties—preservation, rehabilitation, restoration, and reconstruction with Guidelines for each.

The Standards for Rehabilitation, codified in 36 CFR 67, are regulatory for the review of rehabilitation work in the Historic Preservation Tax Incentives program.

The Guidelines are advisory, not regulatory in most cases.

#### Standards for Rehabilitation

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

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

#### Guidelines for Rehabilitation

The revised and greatly expanded 2011 guidelines replace the chapter on "Energy Conservation" in *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings*, published in 1992. 2011 National Park Service Illustrated Rehabilitation Guidelines are available at:  
<http://www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf>

#### **20.4 Appendix Four: Certificate of Appropriateness (COA)**

Property owners or developers are required to apply for a COA before making exterior changes to properties in Bardstown's historic districts. The COA application can be access at the link below.

COA Application:

[https://cms6.revize.com/revize/bardstownky/document\\_center/Historic%20Preservation/COA%20Application%20LRJ.pdf](https://cms6.revize.com/revize/bardstownky/document_center/Historic%20Preservation/COA%20Application%20LRJ.pdf)

A COA checklist is available here:

[https://cms6.revize.com/revize/bardstownky/document\\_center/Historic%20Preservation/COA%20Application%20Checklist.pdf](https://cms6.revize.com/revize/bardstownky/document_center/Historic%20Preservation/COA%20Application%20Checklist.pdf)

COA Fees:

[https://cms6.revize.com/revize/bardstownky/document\\_center/Historic%20Preservation/COA%20Application%20Fees.pdf](https://cms6.revize.com/revize/bardstownky/document_center/Historic%20Preservation/COA%20Application%20Fees.pdf)

## 20.5 Appendix Five: Building Maintenance Check-List

There are many excellent building maintenance check-lists available online, included below. These check-lists help the property owner determine how best to conduct ordinary maintenance before a building or building element became deteriorated. The following introductory text is adapted from the U.S. General Services Administration Building Maintenance Check-List

“All building materials deteriorate with age and exposure to the weather. Through routine inspection and cyclical maintenance, the useful life span of a building and its historic fabric will be greatly increased. The principal reason for developing building inspection forms is to advise building owners on the maintenance of their properties. The money invested in a building is considerable and care and effort are required to preserve and increase the value of the property. Unfortunately, many building owners use the "squeaky wheel" technique in their approach to maintenance, doing little or nothing until failure occurs. And when it does, the owner is hit with high repair bills and great inconvenience.

The job of maintenance can be simplified if it is done systematically instead of haphazardly. Preventive maintenance involves regular inspection of those parts of the building that are most likely to get out of working order.”

Recommended check-lists are available as online links below.

U.S. General Services Administration, Building Maintenance Check-List:  
<http://www.gsa.gov/portal/content/111478>

Vermont State Historic Preservation Office Inspection Check-List:  
<https://accd.vermont.gov/sites/accdnew/files/documents/Inspection%20Checklist%20for%20Historic%20Buildings.pdf>

Preservation Alliance of West Virginia, Historic Building Assessment Checklist:  
<http://www.pawv.org/uploads/1/0/8/6/108636755/historicbuildingassessmentchecklist.pdf>