PULASKI
VIRGINIA

COMMERCIAL HISTORIC DISTRICT DESIGN GUIDELINES

2020

PULASKI COMMERCIAL HISTORIC DISTRICT DESIGN GUIDELINES

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TABLE OF CONTENTS

Chapter 1. Introduction to Historic Preservation

1.1. Purpose of Design Guidelines

In 1985, Pulaski's commercial area's central business district was nominated and listed on the Virginia Landmarks Register and the National Register of Historic Places. Pulaski's Planning Commission appointed an Historic Zoning Committee, which explored methods to help preserve the historic character of the commercial district. The Town Council passed a historic district ordinance in January of 1987. The ordinance went into effect on July 1 the same year. The ordinance established the Architectural Review Board, to oversee changes to the historic character of the district. Shortly thereafter, the Town of Pulaski adopted a set of design guidelines for the commercial historic district. These guidelines were established to assist property owners and contractors, as well as the ARB, in determining appropriate treatment for historic buildings and landscape elements within the historic district.

The purpose of establishing historic districts is to preserve the historic character of a neighborhood by retaining historic buildings and features while ensuring that new construction and additions are compatible with their historic surroundings. The ARB reviews proposed changes to buildings and structures within the Historic District to determine whether they are compatible with its historic character.

Maintaining a neighborhood's historic character has social, economic, and environmental benefits beyond achieving and preserving a particular aesthetic appearance. Historic buildings are constructed using workmanship and materials which are often superior to new construction, including old growth lumber and forgotten techniques. They typically have a longer lifespan (100+ years) when compared to new construction (30-40 years on average). Well-preserved historic character can attract visitors and investment to the area, differentiating it from communities filled with new construction, which tend to lack "personality" or individual distinction.

Making use of existing buildings and infrastructure to the greatest extent possible is environmentally sustainable. Waste materials from demolition and construction projects comprise approximately 25% of the waste in our nation's landfills. Historic buildings contain "embodied energy," which is the energy associated with extracting, processing, manufacturing, transporting, and assembling building materials. Demolishing a historic building that could otherwise be utilized for a productive purpose wastes a significant amount of energy, while replacing it with new construction, often utilizing inferior materials, wastes even

"In economics, it is the differentiated product that commands a higher premium. If, in the long run, we want to attract capital, to attract investment in our communities, we must differentiate them from anywhere else."

Donovan Rypkema, PlaceEconomics

more. Not only is the demolition of usable structures wasteful, but many historic resources feature unique energy saving features which can contribute to overall sustainability. Inherent energy efficient features in historic buildings can include operable windows, clerestories, skylights, interior courtyards, rooftop ventilators, cupolas, thick masonry walls, and other features that can provide natural light and ventilation and reduce the need for energy consumption using mechanical systems and electric lighting. When necessary, existing historic buildings can also be retrofitted to increase energy efficiency. More information about retrofitting historic buildings for efficiency and sustainability can be found in **Chapter 6. Energy and Sustainability**.

> **"Demolishing a typical two-story commercial building eliminates all of the environmental benefits of recycling 1,344,000 aluminum cans."**
>
> **– 12 Economic Benefits of Historic Preservation**

Rehabilitation projects provide more local jobs as compared to new construction, as a larger percentage of the project cost is for labor. The same cannot typically be said of new construction due to the widespread and common use of prefabrication, which effectively outsources work from beyond the local economy. Multiple studies have shown consistently that communities with revitalized historic neighborhoods have higher property values which are also stabilized over time. Such neighborhoods improve the local municipal tax base and are indicators of a healthy community which can attract relocating existing businesses and new startups to the area.

The following document contains the procedures, standards, and guidance necessary to ensure proper preservation, restoration, rehabilitation, and reconstruction of historic structures within the Historic District, as well as to ensure that new construction and additions are compatible with the historic character of their surroundings. This ensures that changes to individual properties do not negatively impact surrounding properties or the overall character of the neighborhood. These design guidelines serve as the primary resource for property owners conducting any alteration, rehabilitation, or restoration on buildings within the downtown historic district. In addition, they provide a guide for the Architectural Review Board (ARB) to use in decision making and for the Community Development Department's Office of Planning and Zoning to use when reviewing alterations to any historic structures or properties.

These guidelines are intended to provide guidance for possible solutions to common issues in preserving historic buildings. They do not dictate a particular outcome, and all ARB decisions will be made on a case-by-case basis.

1.2. ***How to Use this Document***

The following document provides design criteria for changes to buildings located within the Commercial Historic District. These design guidelines are meant to provide a reference point for building owners, architects, designers, and other interested parties when planning exterior alterations to properties within the district, and to provide clear examples of what types of changes are appropriate to the district's historic character. These guidelines are based on the guidance outlined by the Secretary of the Interior's Standards for Rehabilitation, a set of overarching guidelines developed by the National Park Service which set forth standards of treatment when rehabilitating or altering historic properties. This document provides guidance on maintaining, repairing, and, when necessary, replacing historic features on properties within the Commercial Historic District.

Background information on the history and character of the historic district is provided in **Chapter 2**. An architectural style guide, which is helpful in identifying appropriate characteristics for particular building styles, is provided in **Chapter 3**. An overview of design principles is provided in **Chapter 4**. The Secretary of the Interior's Standards for Rehabilitation are provided in **Chapter 5.**

Guidelines for alterations to existing historic buildings are provided in **Chapter 6** and guidelines for the design and construction of new buildings within the historic district boundaries, or additions to existing historic buildings, are provided in **Chapter 7**. Guidelines for signs, including both wall-mounted and free-standing signs are provided in **Chapter 8**, while guidelines for streetscape elements, including permanent public art installations, can be found in **Chapter 9**. Guidelines for Disaster Preparedness and Hazard mitigation are provided in Chapter 10, guidelines for relocating or otherwise moving historic buildings are provided in **Chapter 11**, and guidelines for demolishing historic properties, when necessary, can be found in **Chapter 12**.

New construction and alterations to existing buildings within the historic district, as well as the installation of new signs or streetscape elements, must be approved by the Architectural Review Board (ARB) before the project begins. **Chapter 13** provides an overview of the architectural review process.

1.3. ***Architectural Review Board***

The Commercial Historic District and corresponding local overlay district was established in the 1987 Zoning Regulations for the Town of Pulaski, which established an Architectural Review Board (ARB) to review all alterations and additions to historic buildings within the District, along with oversight over new construction and demolition. The ARB consists of five members appointed by Town Council, each holding expertise in areas of design, construction, and historic preservation.

The **Pulaski Historic Commercial District** encompasses approximately 46 acres centered along the historic Main Street, containing approximately 120 structures. Nearly 75% of those structures are considered contributing. The Pulaski Historic Commercial District was added to the Virginia Landmarks Register in December 1985 and the National Register of Historic Places in March 1986. The ARB reviews proposed changes to the exterior of properties within the historic district to ensure that they will not negatively impact the district's historic character.

An overview of the architectural review process can be found in **Chapter 13.**

Photograph 1: View of the Commercial Historic District, c. 1950.

Chapter 2. District History and Character

2.1. History of the District

The following historical summary and district description is taken from the 1987 Pulaski Commercial Historic District Design Guidelines prepared by Frazier Associates, with minor edits by JMT.

The origin of the Town of Pulaski goes back to the mid nineteenth century when the Robert Martin family operated a water tank for the Virginia and Tennessee Railroad beginning in 1856. This early settlement was thus known as Martin's Tank or Martin's Station. This area expanded with the general growth of the mining industry in southwest Virginia in the post-Civil War era and in particular with the establishment of the Bertha Zinc and Metal Company in 1880. Ten years later this company was one of the largest zinc works in the United States. Other early industries included the Pulaski Iron Company, and the Dora Furnace operated by the Virginia Iron, Coal, and Coke Company.

In 1884 the town was renamed Pulaski Station as part of Pulaski County which had been formed in 1839 and which was named after the American Revolutionary War hero Count Casimir Pulaski. The Pulaski Land Improvement Company began to lay the town out in 1884 and in that same year the Norfolk and Western Railroad built the Maple Shade Inn south of the tracks as a resort hotel. Two years later the community incorporated as Pulaski City. By 1888 the town plat was drawn in a simple grid system and the business district was developing near the railroad at the intersection of Valley and Commerce Streets.

In 1895 the Pulaski County Courthouse was moved from Newbern to Pulaski City and constructed on Second Street North (now Main Street). This event resulted in an increase in the development of Pulaski and it caused the business district to orient around the Courthouse on Main Street. Many new commercial buildings were constructed at the turn of the century and in the early twentieth century on both sides of Main Street.

Photograph 2: View of the Courthouse, in the Commercial Historic District.

Photograph 3: View of the Pulaski Train Station, in the Commercial Historic District.

In the 1920's industry continued to locate in Pulaski with the establishment of the Pulaski Furniture Company, and various knitting and hosiery mills. However, during this era many of the early mining and ore industries closed their operations. These closings resulted in economic difficulties in the region. Growth slowed through the depression of the 1930s, into the war years, and the recession of the late 1950s. Commercial operations shifted away from Pulaski's downtown in the 1960s through the 1990s. The 21st century was no less difficult economically, bringing the terrorist attacks of September 11th, 2001, and the housing collapse of 2007-2008. The Tornado of April 8, 2011 dealt Pulaski an additional blow, damaging more than 10% of the Town's housing.

The historic buildings which define the Commercial Historic District are a valuable resource for commercial, residential, and industrial development. These resources help to communicate Pulaski's commercial heritage and distinguish it as a place different from any other.

Photograph 4: View of the Commercial Historic District along Peak Creek.

Photograph 5: View of the Commercial Historic District along Main Street.

2.2. ***Existing Architectural Character***

The following description is reproduced from the 1987 Pulaski Commercial Historic District Design Guidelines *prepared by Frazier Associates, with additions and minor edits by JMT.*

The Commercial Historic District encompasses most of the original downtown grid of Pulaski. Its boundaries generally are: the Norfolk and Western Railroad tracks on the south (with the exception that the district includes the train station which is south of the tracks); Madison Avenue on the east; Randolph Avenue on the west; and Third Street North on the north. This northern boundary includes the buildings on the north side of Third Street North between Washington and Randolph Avenues in the locally designated historic district but not in the district listed on the National Register of Historic Places.

Peak Creek runs from west to east through the district between Main Street and First Street North. There are bridges over this creek on Randolph, Jefferson, and Washington Avenues. There are limestone walls on both sides of the creek through most of the district.

The Commercial Historic District includes a mix of historic buildings that are primarily commercial, but industrial, institutional, governmental, and residential properties are also represented. The historic properties within the district represent a variety of historic periods and architectural styles, but most date to the late 19th and early 20th century and are vernacular with Italianate or other Victorian stylistic details. Most are constructed of brick and are two or more stories in height. Most buildings in the district have flat or shed roofs, and many of the older commercial buildings (constructed in the late 19th century) have prominent cornices while buildings constructed later (the early 20th century) may not.

Most of the buildings in the Commercial Historic District are built close to the street, with little or no setback from the sidewalk. Most of these commercial properties have storefronts at ground level, which feature glass display windows. Some historic buildings within the district include awnings, porticoes, and second story bay windows. Most buildings in the district have retained the historic pattern of upper-story windows, but some have been altered with infill. The historic character of the district varies somewhat from street to street, but it is defined by the rhythm of building heights, setbacks, materials, and pattern of repeating storefronts and upper-story openings (see **Chapter 4. Design Principles** for additional information).

The district contains a mix of contributing and non-contributing buildings. Contributing buildings date to the late 19th and early 20th century and have retained their historic appearance. Non-contributing buildings are either historic structures that have lost their historic character due to inappropriate alterations, or non-historic buildings constructed later.

The district contains three distinctive sub-districts which are:

Third Street North

This area defines the northern boundary of the district and forms a transition between Main Street and the neighborhood to the north. It is characterized by a mixture of apartment buildings, houses, and governmental offices as well as the Pulaski County Library and the First United Methodist Church.

Building heights, styles, and setbacks vary tremendously along this street which still retains many trees and some landscaping. Its focal points include the Circuit Court of Pulaski County and the former Pulaski High School which has been converted into administrative offices for Pulaski County.

Main Street Corridor

The focal point of Main Street is the historic Pulaski County Courthouse constructed of stone in the Romanesque style and set back on the north side of the block between Jefferson and Washington Avenues. The rest of the linear corridor is a traditional "Main Street" composed mostly of contiguous two-story brick commercial buildings with no setbacks.

First Street North

Peak Creek separates the Main Street Corridor from the First Street North sub-district. This area's historic character is more industrial than commercial, as most of the buildings constructed here were originally associated with the railroad, including the station, freight depot, and warehouses. Later additions include the U.S. Post Office, the Pulaski Municipal Building, and Jackson Park. There is little commercial activity in the area and most of the buildings still retain their industrial uses.

Photograph 6: View of historic district along Main Street.

Photograph 7: View of historic district along First Street NW.

2.3. Historic District Map

Chapter 3. Architectural Style Guide

3.1. ***Introduction***

A building's architectural style is characterized by its shape, proportion, materials and ornamental detailing. Few buildings possess all of the characteristics of any one particular style and many buildings exhibit eclectic details from a mix of multiple styles. The following section provides an overview of historic architectural styles that are commonly found in the region for buildings constructed between the 1780s and the 1970s. Before proceeding to the following section, it will be helpful to understand the following terms as they apply to architectural styles.

Figure 1: Historic postcard image showing the core of the Commercial Historic District (date unknown).

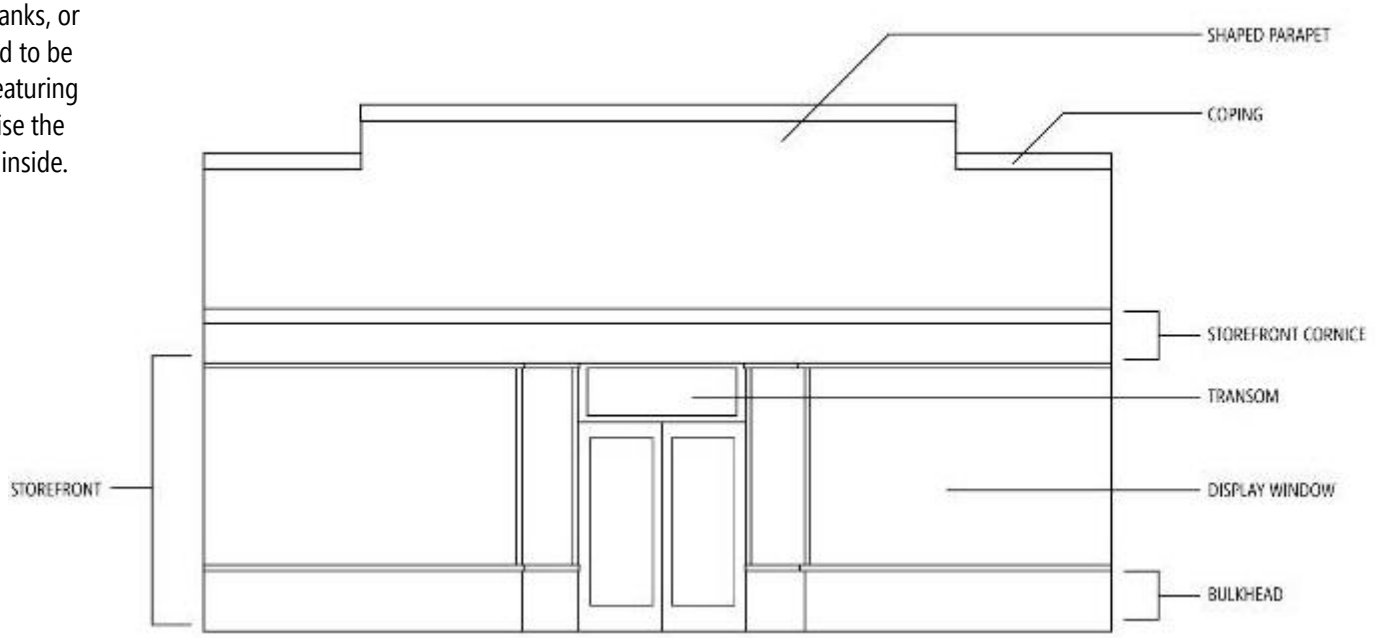
- "Building type" describes a structure's function and form. Some building types are associated with one or two architectural styles, while others are used in many architectural styles.
- The term "vernacular" when applied to architecture describes buildings constructed according to traditional methods of construction within a specific locality or for a particular group of people. These local variations in historic architectural styles often occurred when builders or designers combined common building forms, pattern book designs and their own ideas. Often these buildings are designed and built by individuals who were influenced by the particular needs of their locality – climate, available building methods and materials, and contemporary architectural fashions and styles.
- "High style" refers to buildings designed according to the doctrines of a specific, readily identifiable, national, or regional architectural style. They are designed by professional architects and builders or derived from architectural guidebooks. Designers of high style buildings were often strongly influenced by contemporary trends, fashions, and academic principles. While there are some examples of high-style architecture in the Commercial Historic District, such as the Romanesque Revival/Richardsonian style Pulaski County Courthouse, most buildings are vernacular. These are functional buildings with details relating to popular architectural stylistic influence from the period in which they were designed and constructed.

3.2. ***Building Forms – Commercial Architecture***

Architectural styles and the building types commonly found in Pulaski are described below.

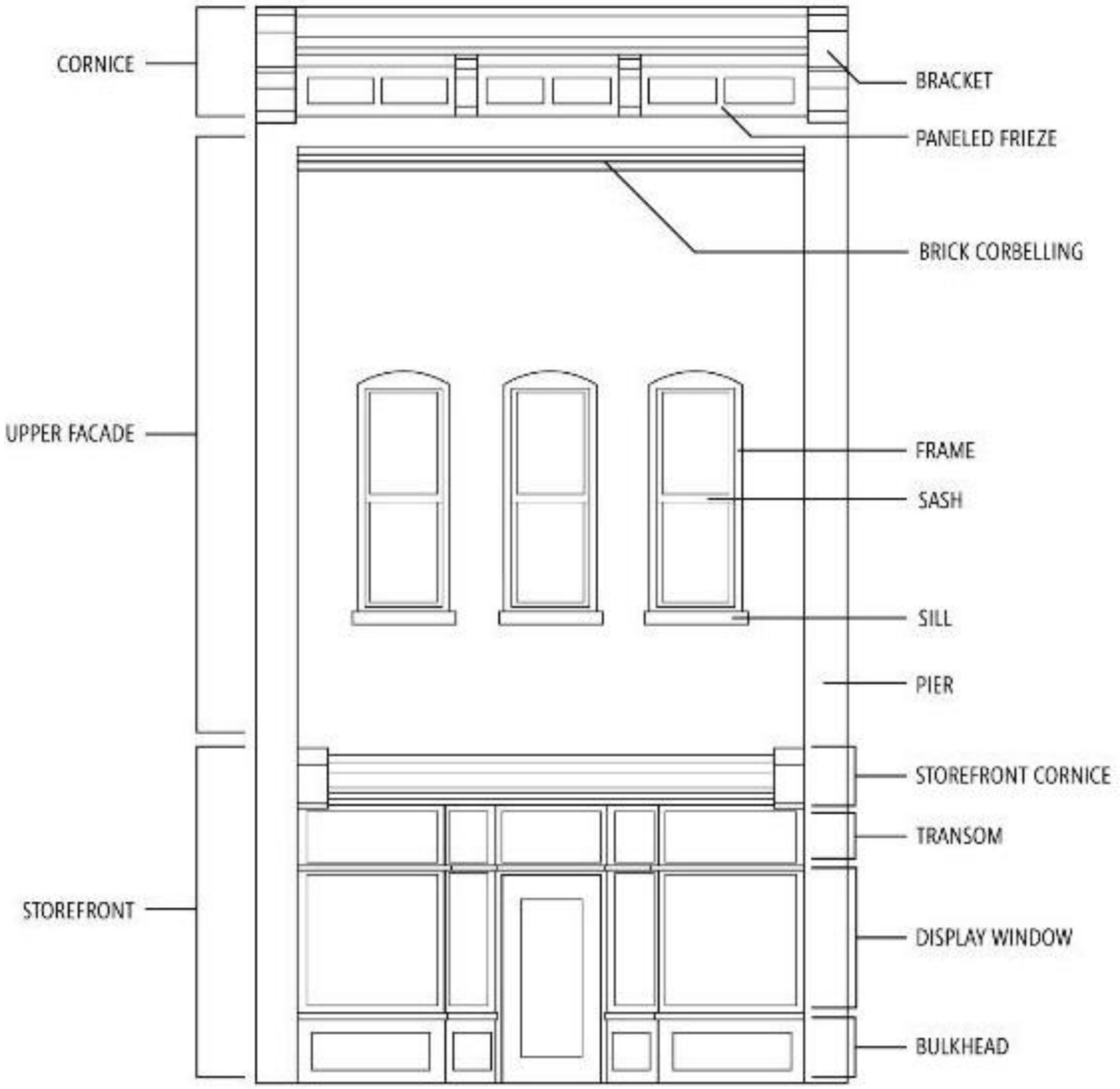
One-Part Commercial Block

This building type is a single story and was typically constructed in urban settings to house retail shops, banks, or restaurants. These buildings tend to be boxy, with a decorated façade featuring large display windows to advertise the goods and/or services provided inside.



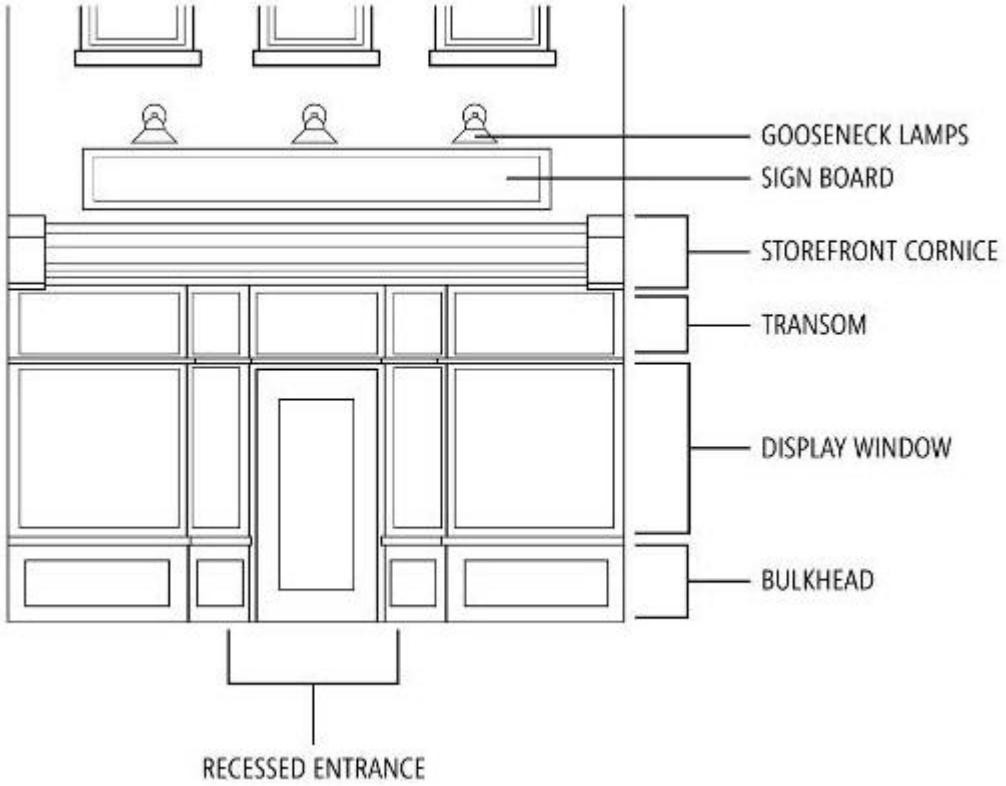
Two-Part Commercial Block

This building type is common throughout the United States. It is two to four stories in height and is divided into two distinct parts based on interior uses, with public spaces such as storefronts or restaurants at ground level and private spaces, such as apartments or offices on the upper stories.



Vernacular Storefront

The vernacular commercial storefront of the late 19th and early 20th centuries is found throughout Pulalski's Downtown Historic District. These storefronts commonly appear as the first-floor level of the two -part commercial block. These storefronts typically feature large windows for the display of goods, with a bulkhead below the display windows, and a recessed main entrance.



3.3. ***Architectural Style***

The architectural styles found throughout the district reflect its commercial and industrial heritage. Most of the buildings in the district are commercial or industrial vernacular buildings. Many of these have characteristics or ornaments from Victorian architectural styles. While the word "Victorian" is commonly used to describe an architectural style featuring heavy ornamentation, steeply pitched roofs, and a proliferation of turned woodwork and multicolor finishes, the word actually refers to a period of time. The Victorian Era spanned the 1830s through the early 1900s and during this time, several architectural styles were popular. The Italianate, Gothic Revival, Queen Anne, and Stick and Shingle Styles are all "Victorian" styles. Most of the buildings in the Commercial Historic District were constructed during this period, and many were updated in later periods to reflect changing tastes in architectural design.

The Virginia Department of Historic Resources (VDHR) describes four subsets of the Commercial architectural style: Main Street, Crossroads, Industrial, and Office High-Rise, classified by use and to some degree, location. The Main and Industrial Commercial styles are well-represented in Pulaski's Commercial Historic District. Main Street Commercial style buildings provided space for businesses providing goods to consumers, such as shops. Industrial Commercial style buildings provided space for production and storage of such goods and products. The VDHR field guide to Virginia architecture *"Classic Commonwealth: Virginia Architecture from the Colonial Era to 1940"* describes these styles as follows:

> "Commercial-style buildings followed the architectural fashions of the times. The level of ornament could vary greatly depending on the use of the building, the size of the business, and architectural tastes. Office high-rises and Main Street commercial buildings typically had more architectural detailing to convey a more sophisticated and/or enticing image to the public. Utilitarian Industrial and Crossroads-style buildings generally had minimal ornament. Roads and location were major elements of Commercial-style architecture since the enterprises contained within relied on the transportation of goods, employees, and consumers. Commercial-style buildings are ubiquitous in the United States due to the importance of commerce and capitalism in this country."

There are a variety of other styles in addition to the vernacular Commercial styles which comprise most of the district. These include the Romanesque courthouse, Colonial Revival post office, Classical Revival theatre, and the Gothic Revival Christ Episcopal Church. The following section provides an overview of the architectural styles represented in Pulaski. Please see **Appendix C. Selected Bibliography** for additional resources on identifying historic architectural styles.

The ARB has no jurisdiction over residential properties; as such, any reference to residential architecture is for educational purposes only.

Classical Revival (1780-1860)

The Classical Revival or Neoclassical style is based on interpretations of classical Greek and Roman architecture. It emphasizes order, symmetry, and detail to create a composition of formal and symmetrical features. The Greek Revival style was a classical revival style popular in the late 18th and early 19th century. Common character-defining features of the classical revival style include overall symmetry, flat roofs with parapets, and entry porches with classical columns and triangular pediments, sometimes reaching two stories. Keystone lintels over windows and doors, moldings and cornices featuring dentils and modillions, dormers, and prominent curved or arched center windows on second stories are also common features.

Photograph 8: The Classical Revival style Pulaski County Administrative Building.

Gothic Revival (1835-1930)

The Gothic Revival style reached the height of its popularity during the 1830s and 1840s. The style was popularized in the pattern books of Andrew Jackson Downing, an American landscape architect who championed the Picturesque movement which stressed the naturalism and felt that buildings should blend into the environment. It was the earliest of the Victorian styles to challenge classical norms, abandoning the symmetry and order of Classicism in favor of asymmetry and variety in texture and color. The style is typified by an asymmetrical plan and steeply pitched gables and pointed arches. Character-defining features of the Gothic Revival style include an emphasis on verticality in proportions, use of "gingerbread" and scrolled woodwork detailing, and diamond-pane casement windows.

Photograph 9: The Gothic Revival style Pulaski Station.

Italianate (1835-1905)

The Italianate style was popular from the 1830s through the 1870s and is a romanticized interpretation of rural Italian villas and renaissance town palaces. It was used in both rural and urban settings, with villa-like dwellings for rural and suburban areas and renaissance inspired attached buildings in cities. Like the Picturesque Gothic, the style was also featured in the pattern books of Andrew Jackson Downing. It is typified by flat or low-pitched roofs with over-hanging eaves, bracketed cornices, squared towers or cupolas, and narrow window openings with round or segmental arches, decorative hoods and protruding sills. Most examples are symmetrical, although some may have a corner tower. Windows are typically two-over-two or one-over-one.

Photograph 10: These commercial buildings have Italianate style details.

Romanesque Revival/Richardsonian (1840-1900)

The Romanesque Revival came into use in the United States during the mid-19th century and at first was part of the Gothic Revival style. It was primarily utilized for churches and public buildings. In the 1870s, Boston architect H.H. Richardson developed his own version of the Romanesque with Trinity Church in Boston's Copley Square (1877). Following Richardson's death in 1888, a monograph work helped to popularize the style. For this reason, the later period of the Romanesque Revival is known as Richardsonian Romanesque, or Richardsonian.

The style features dark, rock-faced brownstone exteriors, medieval-looking towers, and deeply recessed arched entrances. It can be characterized by its emphasis on mass, weight, and scale, rather than a focus on applied ornament.

Photograph 11: Example of a Romanesque Revival/Richardsonian building.

Commercial Style: Main Street (1845-1940)

Generally located along major commercial thoroughfares, these buildings were constructed to display and provide goods directly to consumers. They may be one- or two-part commercial blocks but always include a storefront at ground level. These storefronts were commonly wood, but prefabricated cast-iron and sheet metal storefronts achieved popularity during the late 19th and early 20th centuries. Architectural metal storefronts were available in several architectural styles, and corresponding elements such as cornices were also available. These buildings typically have a flat roof, often with a shaped or otherwise decorated parapet. They are vernacular buildings which may have ornamentation reflecting the architectural fashions of their time.

Facades of Main Street Commercial-style buildings are usually symmetrical with a central entrance flanked by large storefront windows. The entrances were commonly recessed, which provided additional display space to advertise goods provided inside. The upper stories were commonly used for living spaces or offices spaces. While it was once common for shop owners to reside above their stores, today many of these spaces are rented to tenants.

Photograph 12: Example of Commercial Main Street style along W Main Street.

Photograph 13: The Commercial Main Street style is well-represented in Pulaski.

Commercial Style: Industrial (1845-1940)

Industrial Commercial-style buildings are utilitarian and were typically constructed as factories or warehouses. These buildings are designed for a particular function and form and ornament is secondary to accommodating the industrial uses for which they were built. They are generally large concrete or brick masonry buildings. They are two- to three- stories high with a rectilinear footprint and a flat roof. Stepped parapets are common, although ornamentation is generally minimal. Warehouses typically had minimal windows and doors while factories were constructed with large windows for lighting and ventilation. To the same end, skylights and roof monitors were common. In earlier examples, windows were typically wood, while steel sash windows became ubiquitous in the 20th century.

Photograph 14: Example of Industrial Commercial Style along NW First Avenue.

Photograph 15: Example of an Industrial Commercial Style on NW First Avenue.

Colonial Revival (1890-1950)

The Colonial Revival style emerged in the 1880s following America's Centennial celebrations and was a backlash to what was perceived to be the Victorian excesses of American domestic architecture. The Colonial Revival style borrowed heavily from early American Georgian and Federal architecture of the 18th century. The Colonial Revival style often combined authentic colonial details with contemporary features on a more exaggerated scale than its 18th century models. The name "Colonial" actually encompasses several styles, all loosely associated with the revival of American and "old world" buildings. Character-defining features associated with the Colonial Revival style include symmetrical massing, use of red brick and white trim, multi-pane, double-hung windows, classical embellishments – especially entrance ways with decorative pediments and pilasters, and a main entry door topped by fanlights or rectangular transoms and flanked by side lights.

Photograph 16: The US Post Office is an example of Colonial Revival style building.

Craftsman (1905-1940)

The Craftsman style emerged at the very end of the 19th century and stemmed from the English Arts and Crafts Movement, which emphasized a return to traditional handcraftsmanship and the use of natural materials. It became highly popularized through pattern books and magazine depictions and was the dominant style for small houses, especially the bungalow but also the foursquare, from the turn of the 20th century through the 1930s. Character-defining features include gabled roofs with deep overhanging eaves with exposed rafter tails, or widely overhanging eaves supported by large open brackets, full- or partial- width porches integrated with the main roof, square tapered porch supports, prominent dormers, and double-hung, multi-pane window sashes that are often grouped.

Photograph 17: This apartment building has Craftsman style influence.

Art Deco and Art Moderne (1925-1940)

The Art Deco style emerged in the 1920s and was popular throughout the 1930s. The style reflected a rejection of historic styles and emphasized modernity. It features highly stylized ornament based on geometric forms. Stylized floral motifs and repetitive geometric forms incorporating sharp angles and segments of circles, zigzags, chevrons and diamond patterns are typical and often are applied as decorative moldings or masonry patterns, often in low-relief, and concentrated around doors, windows, and parapets. The style emphasized verticality and Art Deco buildings often feature rounded or angular corner windows and building entrances embellished with geometric motifs. Surface finishes emphasized modernity and smooth concrete, shiny steel, glazed tiles, mirrors, and glass were common.

The Art Moderne style is a later evolution of Art Deco that emerged in the 1930s. The style is also known as "Streamline Modern" and incorporates the machine aesthetic into architecture to emulate motion and efficiency. Common features include asymmetrical facades, a combination of rounded corners and angular shapes, the use of glass block, and the use of "porthole" window openings and metal railings.

Photograph 18: The Pulaski Theater's sign and lower stories have Art Deco details.

International (1932-1960)

The International Style emerged in the 1930s and remained popular through the 1950s and 1960s. The style is closely related to Modernism and these buildings emphasize volume over mass and are generally devoid of applied ornamentation. Character-defining features of this style include a flat roof, asymmetrical facades, smooth wall surfaces, openings flush with walls, cantilevered projections, ribbon windows, glass curtain walls, and stilts or piers at ground level.

Photograph 19: Example of an International style building.

Chapter 4. Design Principles

4.1. ***Unity***

The term "unity" refers to the effect created when all of the buildings in a district or area conform to a particular defined range of overarching building characteristics, including height, alignment, scale, massing, and spacing. This unity can be disrupted by new construction that is not consistent with such conventions.

4.2. ***Rhythm***

The term "rhythm" refers to the repetition of architectural forms along a streetscape. Width, height, spacing, setback, and orientation, as well as the placement of architectural features such as cornice lines, windows, and doorways contribute to the rhythm of the street. Demolition of existing historic structures, or the construction of new buildings which are incongruous with height, spacing, or other rhythm-defining elements can disrupt the historic rhythm of the street and alter the overall character of the historic district. (see Figure 8).

4.3. ***Scale***

The term "scale" refers to the size of a building in relation to the surrounding buildings. Scale can be expressed through the size of a building itself (the height and width, number of stories, etc.) as well as through the size of building elements (the doors, windows, columns, staircases, etc.). Most buildings are described as being "human in scale," however, many civic buildings are "monumental" in scale. Buildings that are "human in scale" have features, such as windows and doors, sized to comfortably support human use, while buildings that are "monumental" in scale typically have over-sized features designed to impart a symbolic sense of importance (see Figure 8).

4.4. ***Massing***

The term "massing" refers to the large-scale units that comprise a building. These masses define the overall shape and form of a building. In the Commercial Historic District, most buildings consist of a single mass that may be boxy in form. They may be vertical (tall and narrow) or horizontal (wide and short) in character. A building's massing is a central part of its architectural design and can be altered through additions or demolition of parts. Alteration of a building's massing can adversely affect its overall form and diminish its historic integrity (see Figure 8).

4.5. ***Proportion***

The term "proportion" refers to the visual effect of the relationship between architectural elements and the building as a whole. Proportions may be expressed as mathematical ratios drawn from classical architectural theory, which may be used to determine the placement and size of architectural features including windows, doors, columns, etc. (see Figure 8).

4.6. ***Symmetry***

The term "symmetry" refers to a façade arrangement in which both sides are equal in proportion and arrangement of architectural features. "Asymmetry" by contrast refers to a façade arrangement in which elements are arranged with emphasis on one side of the façade. The use of symmetry or asymmetry in architectural design can be associated with particular architectural styles. A building's symmetry or asymmetry should be maintained.

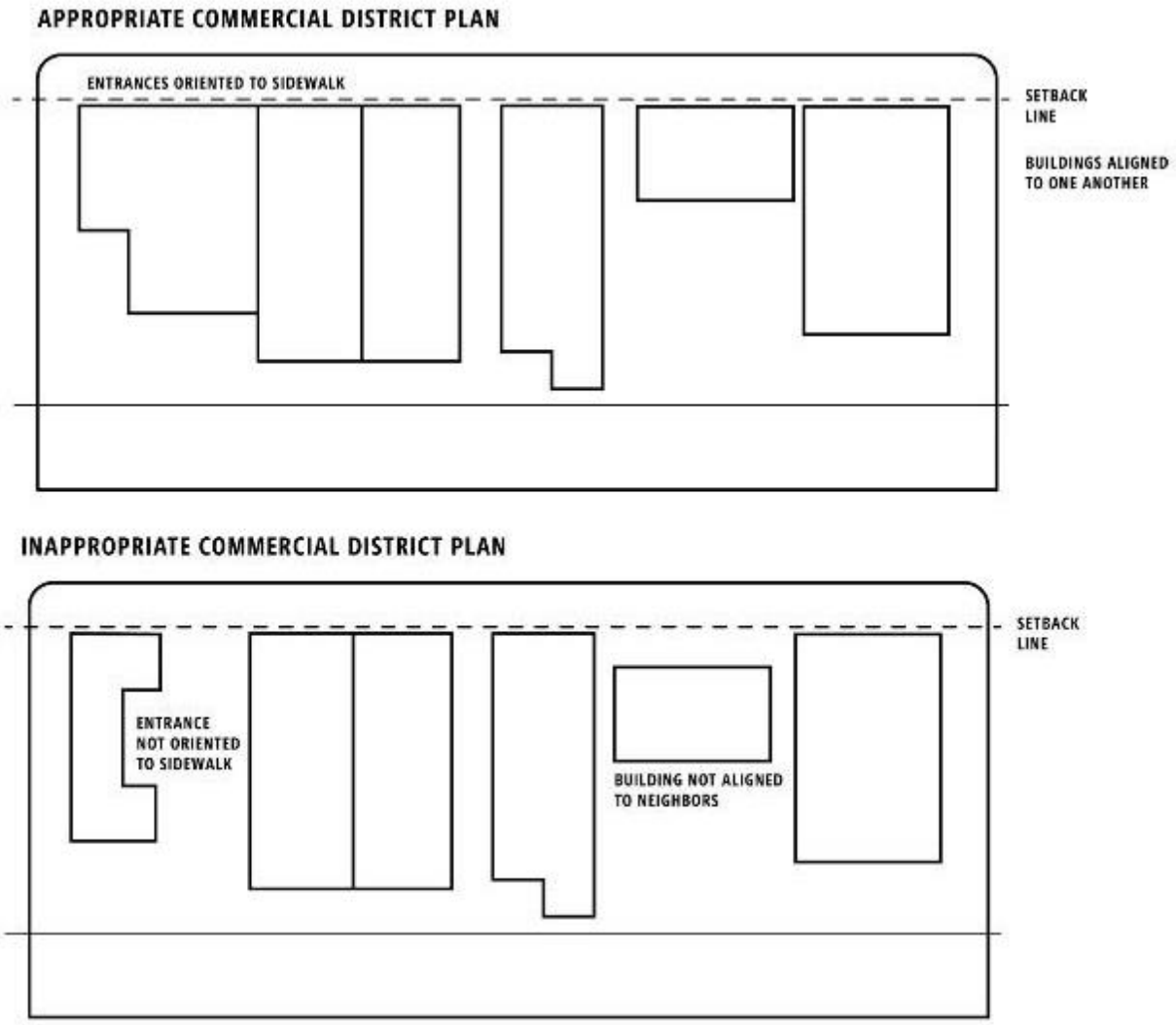


Figure 2: Diagram showing examples of inappropriate and appropriate setback, alignment, and orientation.

4.7. ***Height***

A building's height is determined by the number of stories, as well as the shape of the roof and the presence or absence of projecting features such as chimneys or towers. The relationship of the height of buildings to their neighbors along a street contributes to the overall street rhythm. While it may be appropriate in some cases to increase the height of an existing building, the overall rhythm of the streetscape should be considered and respected (See Figure 8).

4.8. ***Style***

A building's architectural style is defined by its overall appearance and common features which refer to particular trends that were in use in the region and time period in which the building was designed and constructed. Each architectural style combines qualities of massing, scale, proportion, rhythm, detail, and ornamentation. See **Chapter 3. Architectural Style Guide** for descriptions of architectural styles represented in the Commercial Historic District.

4.9. ***Setback and Alignment***

The term "setback" describes the distance between a building and its property line. For the purposes of this document, it generally refers to the setback from the street-adjacent property boundary. For example, many residential properties are set back approximately 25 feet from the property line, creating an open space between the front of the house and the street, forming a front yard. Many commercial properties, however, have little to no setback. In the Commercial Historic District, most buildings are constructed to fill the property lines, creating a continuous wall of buildings along the sidewalk.

When buildings on the same street are constructed with the same setback distance, they are aligned to one another. (see Figure 7)

4.10. ***Orientation***

The term "orientation" refers to the direction that a building faces in relation to the street. Most buildings are oriented so that the main entrance on the primary façade faces the street (see Figure 7).

4.11. ***Directional Expression***

The term "directional expression" refers to the overall visual appearance of a building or building components in terms of direction. Buildings may have a horizontal, vertical, or non-a.

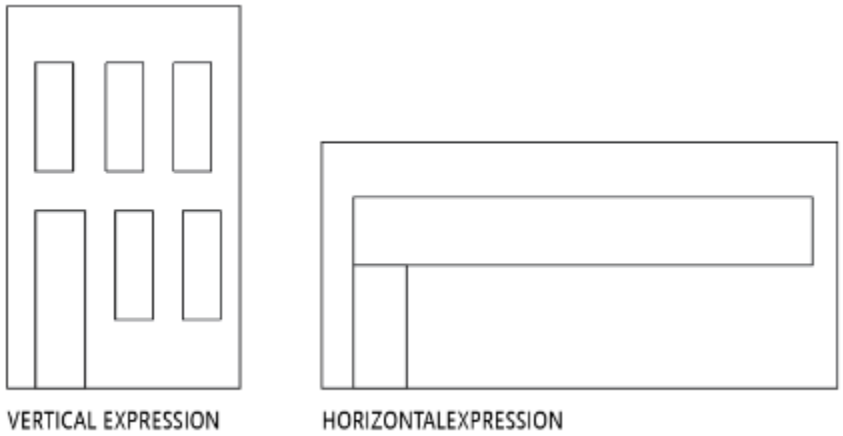


Figure 3: Directional Expression.

Figure 4: Diagram showing the effect of inappropriate infill. The infill in the upper streetscape is inappropriate in height, scale, and style, and disrupts the rhythm and unity of the block.

Chapter 5. The Secretary of the Interior's Standards for Rehabilitation

These guidelines are based on the overarching guidance provided by the Secretary of the Interior's Standards for Rehabilitation. These guidelines have been expanded and refined since their development in 1979. They are used by the National Park Service to determine if proposed rehabilitation of an historic building will be sensitive to its historic integrity. The standards are broad, as they are designed to apply to the rehabilitation of historic properties throughout the United States. The standards are as follows:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Chapter 6. Guidelines for Existing Buildings

The following guidelines are intended to provide a clear framework for making sure that changes to the exterior of historic properties within the Commercial Historic District are made appropriately and consistently. The following sections contain universal guidance which pertains to all buildings in the district, as well as guidance which is particular to existing buildings, new construction, additions, signs, and streetscape elements. The ARB has no jurisdiction over residential properties; as such, any reference to residential architecture is for educational purposes only.

Photograph 20: View of the district along Washington Avenue from First Street NW.

6.1. ***General Guidelines for all Facades***

The following guidelines will apply to all projects on existing buildings within the historic district.

Guideline 1. Preserve Significant Historic Features

Each architectural style has a distinctive set of details that contribute to the overall character of the building. These features should be preserved. See **Chapter 3. Architectural Style Guide** for information on identifying architectural styles and common

a. Avoid removing or covering historic architectural features and materials. Historic architectural features include both large scale features, such as roof shape, fenestration patterns, and the building's overall form, as well as smaller-scale features such as cornices, windows, doors, moldings, brackets, and other details. Wherever possible, historic materials, such as brick, stone masonry, wood shingles and siding, should be retained.

b. Materials and features that were added after construction may have achieved historic significance in their own right. For example, an Art-Deco style storefront added to a 19th century building in the 1930s should be preserved.

Guideline 2. Repair Rather than Replace

Wherever possible, deteriorated historic features should be repaired rather than replaced.

a. Use recommended techniques for repairing, refinishing, or cleaning historic materials. Using harsh or inappropriate methods may cause additional damage to historic materials. The National Park Services' Preservation Briefs are a valuable resource for best practices in the treatment of historic materials. See **Appendix C. Selected Bibliography** for a listing of these resources.

b. In cases where a historic material or craft technique is unavailable, a substitute material may be considered. Substitute materials should only be used if they will not cause damage to or change the visual character of the historic resource. The new material should match the existing in terms of color, texture, and form. See **Appendix B. Substitute Materials** for additional information on the use of alternatives to historic building materials.

Substitute Materials

Substitute materials are new materials or technology which are designed to simulate the appearance of a historic material. Consider the use of substitute materials carefully. There are several situations in which modern substitute materials may be appropriate:

- When historic material is unavailable (for example, certain types of slate, or old growth lumber)
- Where historic craft techniques or skilled artisans are not available
- The historic feature has already been lost and little is known about its original appearance
- The historic material does not meet existing code requirements

Substitute materials should only be used if they do not damage or alter the appearance of the historic resource. For additional guidance on acceptable substitute materials, please see **Appendix B. Substitute Materials**.

Guideline 3. Restore Significant Historic Features

Where feasible, it is appropriate to restore historic features to their historic appearance.

a. Remove any materials from the façade which have been added over time and cover all or part of the façade. This may include inappropriate siding, cladding, or wrapping from façade elements such as cornices or storefronts. Underlying historic materials should be repaired or replaced with new materials that closely replicate the historic appearance. Removal of non-historic materials must be conducted in a way which does not damage underlying historic materials.

b. Replacement of missing features (such as cornices, storefronts, etc.) should be substantiated by documentary, physical, or pictorial evidence. This may be accomplished by locating historic photographs which show the original appearance of the element, replicating existing but incomplete elements, or by reproducing elements visible on neighboring buildings of the same style and date range. Where no evidence of the feature's original appearance exists, a simple design consistent with the **scale, massing, and style** of the building and surrounding area is preferred.

c. Historic additions that have achieved significance in their own right should be retained or restored.

Guideline 4. Make Sensitive Replacements

When a historic element is so deteriorated that replacement is required, care should be taken to do so without altering its character.

a. Replace as little historic material as possible. This may include patching, splicing, or piecing-in replacement materials such as individual roofing tiles, shingles, or siding, masonry patches, or dutchman repairs for wood elements.

b. Match the historic feature's size, shape, profile, texture, and color to the greatest extent possible. The new materials should match the old when possible and desirable. In some cases, replacement with features recreated in synthetic materials may be appropriate.

c. Avoid changing the character of historic features. For example, original horizontal board siding should not be replaced by vertically oriented siding, even of the same material.

First Choice

Make spot repairs to worn wood siding, retaining as much historic siding as possible and patching with new wood siding that matches the size and profile of the historic boards.

Good Alternative

Replace the entirety of failing wood siding in-kind using new wood siding that matches the historic siding.

Not Appropriate

Replace worn wood siding with new corrugated metal siding.

Guideline 5. Prioritize Regular Maintenance

Regular maintenance is the key to preserving the original design and historic features of a property. The protection and maintenance of existing historic features is the first preferred approach for treating historic properties.

a. Regularly inspect building elements that require maintenance, such as roofs and painted surfaces.

b. Perform regular maintenance to manufacturers' specifications. This may include the periodic recoating of stained or painted wood elements, updating weatherstripping, caulking, or recoating of roofing systems.

Photograph 21: Regular maintenance is the best conservator of any historic building.

6.2. ***Roofs***

The roof is one of the prominent defining features of historic buildings. Historic roof shapes and elements such as chimneys, gables, dormers, and steeples are important character defining features. Most of the roofs in the Commercial Historic District are flat or shed roofs, although other shapes, including hipped and gabled roofs, are also represented. Buildings with flat roofs may also have portions of roof that are visible from the historic district, such as on pent eaves or on bay and oriel windows.

A roof's original shape and pitch should be retained. The construction of new dormers should be carefully considered so as to not compromise the original design of the building. If a dormer is added, its size, design, and placement should be in scale with the overall size of the building, its siding and roofing materials should match those on the rest of the building, and its window should be consistent with the existing windows on the building in style, orientation and material. Other alterations, such as roof decks, vents, skylights and mechanical and electrical equipment should be installed so that they are not visible from the public right-of-way and do not damage historic fabric.

Roof systems are selected and assembled to resist the environmental forces of nature such as rain, snow, wind, solar radiation, and gravity loads. Roof gutters, and downspouts constitute a system where water is collected, transported, and removed from the building. Neglect of or damage to any one of the roof components can keep this water-removal system from working properly and cause serious damage to the walls, ceiling, foundations, and floors of the building. Roof drainage is one of the most important elements of the roof system. Gutters and downspouts should be examined annually. Remove all rotted wood or rusted metal gutters and replace. Aluminum with a baked-on color finish does not rust as quickly as galvanized materials and requires less frequent painting. Gutters and downspouts should be regularly cleaned and kept in good condition. Downspouts should be inconspicuously located on the exterior of the building and be compatible in color with that of the exterior of the building.

Guideline 6. Maintain Historic Roof Shape

Roof shape is a major component of building form and is a major character-defining feature. Certain roof types have close association with architectural styles and are integral to a building's design.

a. Preserve the historic shape and slope of the roof. If a roof will be replaced completely, it shall be replaced with the same roof form or a similar form complimentary to the architectural style.

b. The addition of dormers should be undergone sensitively. If a dormer is added, its size, design, and placement should be in keeping with the character of the building and in scale with its size. Its siding and roofing should match the existing, and its windows should be consistent with the building's other windows in terms of style, type, and material.

c. Do not increase the height or change the shape of parapets unless to restore an inappropriately altered condition to its historic appearance.

d. Roofs on secondary structures should be consistent with the architectural style of the main building in terms of shape and slope.

Guideline 7. Perform Regular Roof Maintenance

a. Inspect, evaluate, and monitor roof for signs of deterioration, leaks, and to ensure that flashings, downspouts, and gutters are properly functioning. Check seams of metal roofs and keep metal surfaces painted, except for copper.

b. Coat and seal flat roofs per the manufacturer's recommendation, typically every five years.

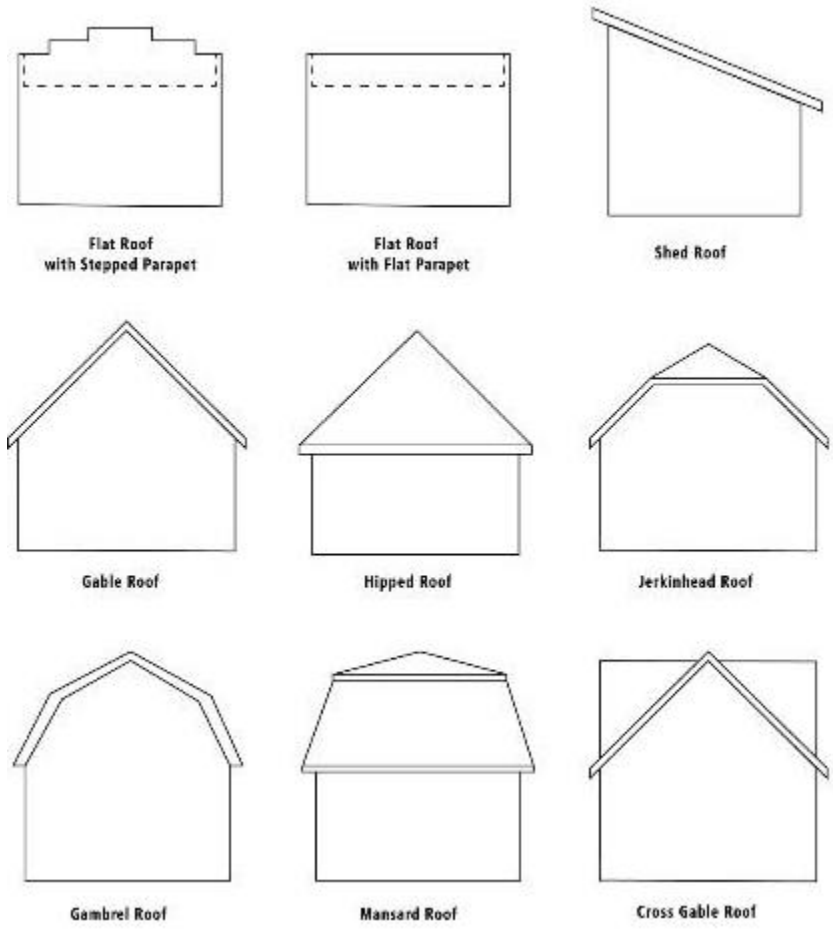


Figure 5: Illustration of common roof shapes.

Guideline 8. Roof Material

Like roof shape, roof material, when visible, is often a character defining feature. Historic roofing materials include wood shingles, slate shingles, ceramic or composite tiles, and several types of membranes for flat roofs.

a. Retain and repair visible historic roofing materials where feasible.

b. Where total replacement of all roofing material is required, the new roofing should match the existing material or be a roofing material that is consistent with the building's architectural style.

c. Heavy-weight architectural shingles are preferred when existing asphalt shingles are replaced.

d. Repairs to isolated portions of visible roofing materials must match the existing in material, size, style, texture, and color.

Best Choice

Replace a historic metal roof with a new metal roof.

Good Alternative

Replace a slate roof that has reached the end of its useful life with new, heavyweight shingles that mimic the texture and pattern of the historic slate roof.

Not Appropriate

Replacing a slate roof with a new, standing seam metal roof.

Common Flat Roof Types

EPDM

Ethylene propylene diene monomer (EPDM) is a rubber product that comes as a durable, single-ply membrane that may be anchored with fasteners, ballasted with stone, or glued down. It is lightweight and durable.

Built-Up Roofing

Built up-roofing is built up from layers of waterproof material, such as a fiberglass membrane, alternated with layers of hot tar and covered with a layer of gravel.

Modified Bitumen

Modified bitumen is a single-ply rolled roofing material with a mineral-based surface. Some modified bitumen roofing systems are applied by torch-down method in which the adhesive material is heated as the roofing is unrolled, while newer versions use a peel-and-stick method.

Photograph 22: Typical rooflines in the Pulaski Commercial Historic District.

Photograph 23: Typical rooflines in the Pulaski Commercial Historic District.

6.3. ***Gutters and Downspouts***

Functional gutters and downspouts are an important feature in protecting buildings from water damage. Gutters and downspouts direct water away from a building's foundation and prevent it from running down walls. Gutters and downspouts are generally not character-defining features and most buildings within the historic district have gutters that are not visible from the main facades. Inappropriate replacements can still detract from the historic character of buildings within the historic district.

Guideline 9. Maintain Historic Gutters and Downspouts

a. Keep gutters and downspouts clear of debris and in good repair.

b. Make sure that gutters and downspouts are properly connected and direct water away from the building.

c. Seal any cracks or gaps with silicone sealants.

Guideline 10. Replace Historic Gutters and Downspouts In-Kind

a. Replace deteriorated or damaged gutters and downspouts.

b. Half-round gutters and round downspouts are appropriate for most buildings in the Historic District.

c. Corrugated or "K-Style" gutters are generally not appropriate.

Photograph 24: Many historic buildings have gutter and downspout systems that are integrated with the building's design.

6.4. ***Walls***

Most wall surfaces in the Commercial Historic District are unpainted brick. Examples of other surface types, are also present, including stucco, painted brick, and a number of siding and cladding types. The painting of exterior walls is addressed in **Chapter 6.9. Paint**.

Stone and brick are among the most durable of building materials, but they are susceptible to wearing effects with age. Stone and brick should not be painted, as the resulting surface is neither as attractive nor as durable as the original, unpainted version. Painting brick results in added maintenance requirements as the coating will need to be reapplied as it wears. Once masonry has been painted, it is very difficult to restore it to its original appearance.

The mortar between the bricks and other masonry material may require repair in areas where the mortar is cracked or missing. Most often, the mortar can simply be re-pointed. In other cases, the structural integrity of a wall has weakened from movement or the surface deterioration of masonry units that entails a repair or replacement of masonry units. Replacing brick or other masonry material requires a selection that matches the size, color, and texture of the damaged or missing units. Replacement mortar should be softer than the bricks, and no harder than the original mortar.

Guideline 11. Maintain Masonry Walls

a. Do not paint unpainted masonry. Some masonry surfaces were historically painted. These painted surfaces should remain painted.

b. Do not cover decorative masonry features, such as corbelled brick.

c. Ensure masonry joints are water-tight and treat as needed. See Guideline 13.

d. Avoid depositing rock salt where it may come into contact with historic masonry materials – salt can cause damage to stone and brick.

Guideline 12. Cleaning Masonry Walls

a. Cleaning is generally not required except for heavily soiled surfaces.

b. The gentlest effective means should be used. A bucket and brush should be tried before a power washer, low pressure power washing should be tried before chemical cleaners.

c. If used, cleaning agents must be thoroughly rinsed from masonry surfaces.

d. Do not use abrasive means to clean brick. Sand blasting and other aggressive cleaning measures can damage masonry surfaces. Brick is particularly vulnerable – if the "fire skin" is removed, the porous and soft interior is exposed to weather and can rapidly deteriorate.

Best Choice

Gently clean a soiled masonry wall with a stiff bristle brush and detergent.

Good Alternative

Use low-power pressure washing to clean heavily soiled brick.

Not Appropriate

Using sand or grit blasting to remove soiling or existing paint from masonry surfaces.

Guideline 13. Repointing Masonry Walls

a. Repoint only where there is evidence of deterioration or water infiltration. This includes loose or disintegrating mortar, cracks, loose bricks, etc.

b. Use traditional repointing techniques, and/or those recommended by historic preservation specialists. This includes hand raking to remove deteriorated mortar. Avoid the use of electric saws to remove mortar from joints. Do not use "scrub coating" methods to repoint – mortar should not be deposited on the brick face.

c. Do not apply stucco to brick or stone surfaces to avoid repointing.

d. Use traditional materials for repointing. New mortar should match the historic mortar in terms of hardness, strength, color, and aggregate size. Do not use synthetic caulking materials.

e. Match the historic joint's width and profile, including tooling finishes.

Guideline 14. Replacing Masonry Units

f. Where replacement of all or part of a brick or stone masonry wall is required, match the replacement units to the historic units. The new brick or stone should be the same size, type, and color as the original.

g. Mortar should be appropriate to the historic walls. New mortar should match the historic mortar in terms of hardness, strength, color, and aggregate size.

Photograph 25: Open joints provide a pathway for water which can damage brick and other historic materials.

Guideline 15. Maintain Historic Siding

a. Repair historic wood siding, including in-kind replacement of damaged or deteriorated members, as needed.

b. For piecemeal replacement of damaged members where the majority of siding is being retained, replacement siding members must match the historic siding's material, board width, length, and thickness.

c. Maintain surface coatings (such as paint) to protect historic wood siding. These coatings protect the underlying wood from water and sun damage.

d. Historic non-wood siding, such as asbestos shingle siding applied in the 20th century, should be maintained due to safety concerns.

Guideline 16. Remove Inappropriate Siding and Cladding

a. Remove siding that has been applied over historic materials, such as vinyl or aluminum siding over brickwork or wood siding.

b. Unwrap decorative elements, such as cornices, windowsills, etc. that have been inappropriately covered with vinyl or aluminum siding.

Guideline 17. Replace Siding Appropriately

a. Where total siding replacement is required, in-kind replacement is the preferred approach. Replacement siding should match the historic siding in terms of board orientation (horizontal or vertical), width, length, material, and profile, including thickness and any decorative beading or shaping.

b. Decorative trim, such as that around windows and doors, corner boards, and roofline trim, should be retained or replicated in-kind.

Best Choice

Maintain existing historic board siding. Make repairs as needed, such as patching or piercing in new boards that match the existing in size, profile, and finish.

Good Alternative

Replace all of the existing board siding with new siding that matches the existing in size, profile, and finish.

Not Appropriate

Replacing horizontally oriented board siding with new, vertically oriented siding.

Guideline 18. Non-historic and Synthetic Siding

Synthetic siding describes siding made from materials not found in nature, such as vinyl, asphalt, or asbestos. While metal siding is not synthetic, it was not available during the 19th and early 20th centuries and is generally not appropriate for buildings within the historic district.

a. Existing synthetic siding may be maintained.

b. Siding on new additions should match the existing siding on the historic portion of the building. If the existing siding is not historically appropriate, consider replacing all of the siding with an appropriate alternative.

c. Where replacement of synthetic siding is proposed, the use of a historically appropriate material, such as wood, is preferred.

d. Cementitious or fiber cement siding (commonly referred to by the proprietary name HardiPlank, but available from multiple manufacturers) can be an appropriate alternative to vinyl or aluminum siding. Please note that although many of these boards come in a wood-grain texture, this is not historically appropriate. Historic wood siding was planed and sanded smooth prior to painting, and a smooth plank creates a more appropriate finish.

e. Although cement fiber replacement siding may be approved when replacing existing synthetic siding, it is generally not appropriate to replace wood siding with cement fiber or other synthetic siding.

Photograph 26: Most buildings in the Commercial Historic District do not have siding but it may be appropriate for side elevations.

6.5. ***Storefronts***

Storefronts are a character defining element in the Commercial Historic District. Storefronts typically have one primary entrance with one or more secondary entries on the front, side, or rear elevations. Storefront entries are typically recessed from the face of the building, providing additional space for display windows.

Storefronts are comprised of a bulkhead, transom, and pier with a recessed entrance and display windows. Traditional storefronts from the turn of the century typically had tall wood doors with full glazing, a half-light window, or solid wood panels. Most doors had transoms. Secondary doors were simpler in design, most often used to provide access to the upper floor(s) or the rear of the building.

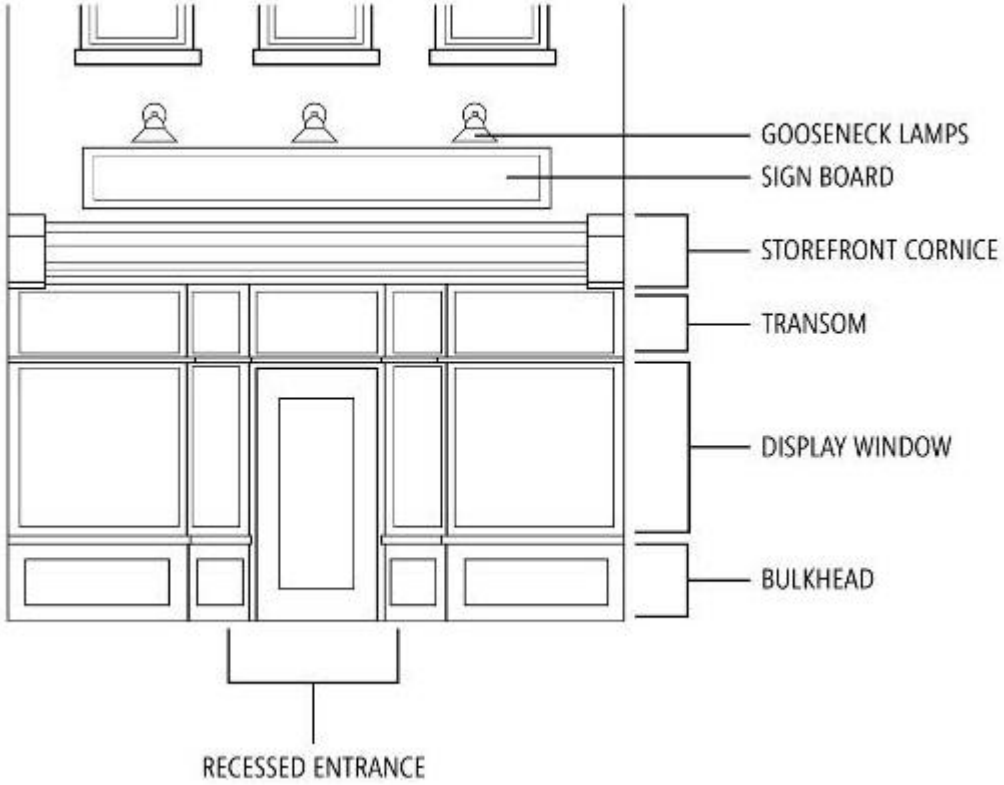


Figure 6: Elements of a storefront.

Guideline 19. Maintain Historic Storefronts

While wood was often the framing material of choice for storefronts constructed in the 18th and early 19th century, cast iron storefronts came into popularity during the second half of the 19th century. Storefronts were often updated to reflect changing tastes in architectural styles or evolving needs of changing businesses. Existing storefronts that are compatible with the design of the façade of the building shall be retained and preserved.

a. Maintain the historic layout of commercial storefronts, including the entrance, display windows and transoms, bulkheads, and decorative elements. Do not cover original features.

b. Preserve or restore the historic size and configuration of glass display windows. Replacing glass windows with opaque surfaces diminishes historic character and deters potential customers.

c. Storefront windows should retain their historic material and be consistent with the prominent style and era of the building.

d. Retain bulkhead panels below the storefront display windows.

e. Retain or restore storefront transom windows and associated woodwork, including muntins, mullions, and trim.

f. Avoid placing air conditioner units in storefront transoms.

g. Some storefronts may reflect architectural styles that are later than that of the rest of the building (for example, a 1930s Art-Deco style storefront on a 19th century Italianate building). In cases where these storefronts have architectural significance, they should be retained and maintained.

Photograph 27: Most storefronts along Main Street have recessed entrances.

Guideline 20. Renovate Storefronts Sensitively

Where renovation of a historic storefront is required, it must be completed sensitively to ensure that important features are retained and that the overall historic appearance is respected. Sensitively renovated historic storefronts can provide the features required for contemporary use while maintaining historic character, which is attractive to many shoppers.

a. Retain all elements, materials, and features that are original to the buildings or are compatible with the historic façade. Repair or restore them as needed.

b. Remove added materials that obscure historic features.

c. Return the façade to its original configuration and restore as many original elements as possible. In particular, the windows, cornice, and decorative details.

d. Maintain the historic layout of commercial storefronts, including the entrance, display windows and transoms, bulkheads, and decorative elements.

e. Maintain traditional recessed entries.

f. Avoid removing sound building materials, such as storefront window systems, wherever possible.

g. New storefront glazing systems, where required, should mimic the **rhythm** of the historic storefront. This can be accomplished by using similar glass and muntin sizes.

Best Choice

Restore a historic storefront to its original appearance using historic photographs and physical evidence of its historic appearance.

Good Alternative

Repair damaged or inappropriate storefront elements in a style that is appropriate to the character of the building but is not necessarily its original appearance.

Not Appropriate

Replace a 19th century storefront with a new, modern configuration that does not reference the building's historic architectural style.

Guideline 21. Restore Inappropriately Altered Storefronts

Storefronts that have been inappropriately or insensitively altered should be restored. This may include complete cover-ups, removal of historic architectural elements, remodels using vinyl or plastic elements, or inappropriate additions including air conditioner units or "period" storefronts commonly constructed in the 1970s to create a faux-historic appearance.

a. Remove any materials from the façade which have been added over time and which cover historic features.

b. Consider exploratory demolition of any materials which may cover intact historic features, such as inappropriate siding. Restore any intact features, replicating as necessary.

c. Return the façade to its original configuration and restore as many original elements as possible.

d. Where the entirety of the storefront has been removed, and no significant original features are apparent, design a new storefront that respects the character, materials, and design of the building.

e. Missing storefronts or storefront elements should be replaced so that they replicate the components and proportions of a historic storefront appropriate to the period and character of the building.

f. Avoid creating a false sense of history by added conjectural historic features that are not appropriate to the time period or character of the building.

Photograph 28: A storefront with Art Deco influence. Storefronts with architectural significance should be retained.

Photograph 29: Retain original features where possible and install appropriate replacement elements where needed.

6.6. Awnings and Canopies

Awnings can either add or detract to the character of the Commercial Historic District depending on their design and use. They can help highlight a building and uncover inappropriate alterations on the storefront. Within the larger framework of the street they can provide continuity for the entire block. Awnings and canopies can also increase energy efficiency by reducing heat transmission through storefront windows.

Guideline 22. Awnings and Canopies

a. Select awnings that are compatible with the characteristics of the building and conditions along the street. Standard slanted fabric awnings, which may be fixed or retractable, are generally appropriate for most buildings. Other configurations, such as boxed or curved awnings or flat canopies, may also be considered if they suit the existing architectural features.

b. Rounded, balloon style awnings or flat-mounted wall awnings are generally discouraged.

c. Avoid metal or ornate awnings.

d. The size, type, and placement of awnings should not interfere with existing signs or architectural features.

e. Awning colors should be coordinated with the building's overall color scheme.

f. Avoid bright colors or complex patterns. Solid colors and wide or narrow stripes are generally appropriate.

g. Nylon, canvas, or similar high-quality fabrics that are resistant to sun fading should be used. Vinyl and plastic awnings are not appropriate.

h. The front flap may be used for a sign where appropriate. Letters may be sewn, printed, or otherwise professionally applied to the front flap (valance) of the awning.

6.7. ***Windows***

Windows are among the most prominent features of a historic building and are important architectural elements of the building façade. The decorative elements of windows, such as the sash, muntins and sill, as well as the wood or masonry materials that surround them, are designed to complement the exterior detailing of the building.

When properly maintained, historic wood windows can have a serviceable life of 150 years. While many windows are replaced under the guise of "energy efficiency," historic windows, when properly maintained and with appropriate storm windows, can be just as efficient as modern windows. Weatherstripping and caulking can be used to improve the thermal and acoustic performance of an existing window. In cases where neglect or other factors have necessitated their replacement, many suitable replacement options exist. While replacement in-kind is typically the standard for material replacement, new wood windows are often not of the same quality as historic wood windows due to the unavailability of old growth lumber. Vinyl windows are generally not manufactured in historic proportions and are not appropriate replacement windows for contributing historic properties. Wood, aluminum, aluminum clad wood, and fiberglass are potentially appropriate replacement materials and may be approved if the appearance is complimentary to the existing historic windows and architectural style. For additional information on substitute materials, see **Appendix B. Substitute Materials**.

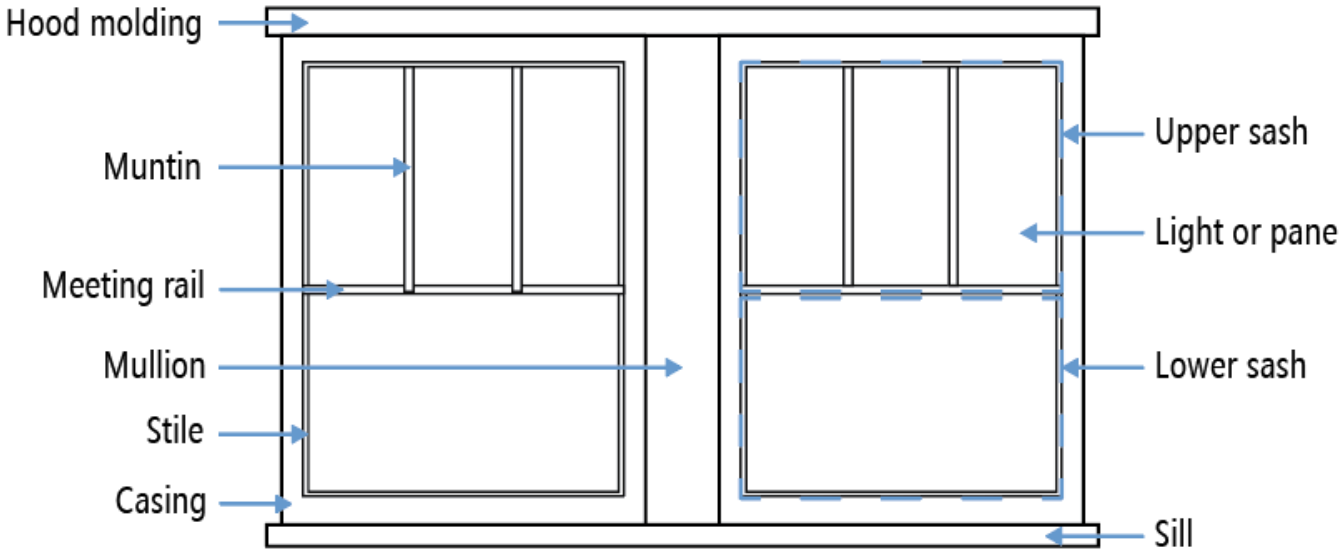


Figure 7: Parts of a window.

Guideline 23. Maintain Historic Windows

Properly maintained historic windows in good repair are energy efficient and provide insulation in the winter months and airflow in the summer.

a. Maintain or restore the historic shape, size, alignment, pattern, and details of existing historic windows.

b. Do not infill window openings or cover existing historic windows.

c. Consider reopening windows that are presently blocked.

d. Deteriorated or damaged windows should be repaired. This may include replacing broken panes, sanding and repainting, or oiling operable components such as locks.

e. Missing elements should be replaced in-kind.

f. Maintain the window type. For example, do not replace operable windows such as double-hung windows with fixed windows.

g. Do not cover or wrap window trim or sills. Metal and vinyl coverings retain moisture and accelerate deterioration of wood and masonry elements.

h. Drafty windows may be remedied by replacing weather stripping and ensuring that the weather is well-fitted to the window opening. The addition of storm windows provides a thermal break and are cost effective as compared to replacing windows.

Photograph 30: View of aluminum windows on a commercial building.

Photograph 31: View of double-hung windows on the residential portion of a commercial building.

Guideline 24. Make Sensitive Replacements

When it is not possible to repair historic windows, they may be replaced in-kind.

a. Replacement windows should match the original windows in terms of size, proportion, design, and style. The number of windowpanes and the approximate muntin and mullion profiles should match the historic window.

b. Where inappropriate replacements were previously installed, and the original window appearance is unknown, neighboring buildings may provide clues to appropriate configurations. In general, a style of window that is in keeping with the architectural style of the building is most appropriate. Where the style cannot be determined, a one-over-one configuration is preferable to conjectural styles that are unsubstantiated.

c. Maintain the historic window opening size and surrounding trim. Do not alter the window opening to accommodate larger or smaller windows. Do not wrap or cover trim or sills.

d. Vinyl windows are generally not manufactured in historic proportions and are not appropriate replacement windows for historic properties. Aluminum, aluminum clad wood, and fiberglass are appropriate replacement materials and may be approved if the appearance is complimentary to the existing historic windows and architectural style.

e. Removable, snap-in, or "between the glass" muntins are not historically appropriate.

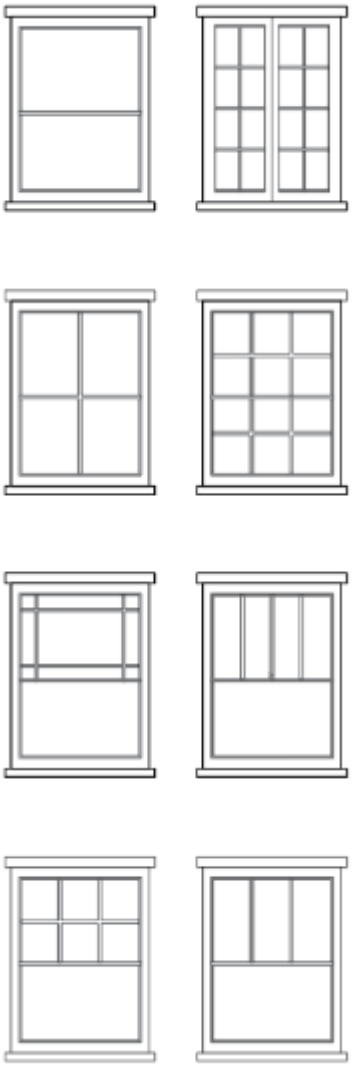


Figure 8: Common window types.

Guideline 25. Storm Windows

The installation of exterior storm windows is a preferred rehabilitation solution to enhance energy conservation. Exterior storm windows permit the retention of existing historic wooden windows and dramatically reduce their maintenance needs. A wooden sash with an exterior aluminum storm window can outperform a replacement unit with a thermal break and can be far more cost effective to install.

a. Maintain and preserve existing historic wood storm windows, where applicable.

b. Install storm windows to complement the existing, historic window. Meeting rails on storm windows should line up with the window meeting rails.

c. Do not allow the storm window framing to obscure the window opening.

Photograph 32: Historic window openings should be retained.

Photograph 33: Historic transoms and original window sashes should be retained where present.

6.8. ***Doors and Entrances***

Certain styles of buildings have distinct types of doors. On many historic buildings doors stylistically complement the exterior detailing of the building. The original door with its frame and trim should be preserved. If a replacement door is necessary, the new door should match the original as closely as possible in material, size and style. This includes any panels and windows that were present in the original door. Because many commercial doors were replaced in the mid-20th century, it is also appropriate to retain simple, metal and glass doors from this period, or choose a replacement with a simple design that compliments the building where the original door style is unknown.

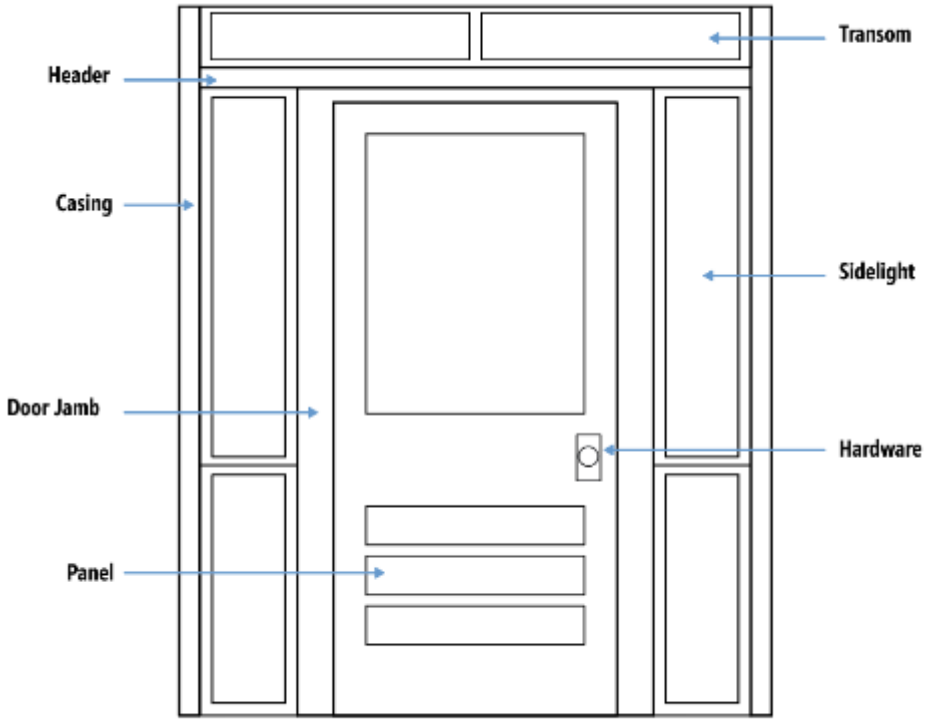


Figure 9: Parts of a door.

Maintain Historic Doors and Entranceways

a. Maintain and repair historic doors and historic door hardware.

b. Replaced damaged elements, such as trim or hardware, in-kind.

c. Match new or replacement hardware to the original type, style, and finish.

d. Avoid surface-applied kick plates, closers, padlocks, security hardware, and other elements that are not compatible with the original hardware.

e. Maintain and repair historic transoms and side lights.

f. Maintain paint coatings on historic wood doors to protect the wood from water and sun damage.

Photograph 34: Historic doors on secondary entrances should be retained.

Guideline 26. Make Sensitive Replacements

a. Where replacement is necessary, the new door should match the historic door in placement, size, type, and configuration wherever possible.

b. When restoring missing historic doors, use pictorial evidence to produce the replacement, if possible. A salvaged replacement in the same style that fits the opening, or a new door in a complimentary style are appropriate choices.

c. Where code compliance requires a specific, non-historic door configuration, err on the side of simplicity.

d. Maintain the historic door opening size and surrounding trim, including side lights and transoms. Do not alter the size of the opening to accommodate a larger or smaller door unless required by code.

Photograph 35: Existing historic doors should be retained and restored where possible.

Guideline 27. Storm Doors and Screen Doors

a. Select a storm or screen door in a style typical of the period or style in which your building was constructed.

b. Wood storm and screen doors are typically the most appropriate, however, metal doors with an enamel finish may be appropriate in some cases.

c. The color should match the existing door sash or trim.

Guideline 28. Adding Doorways

a. New openings in historic walls are generally discouraged.

b. Where new openings are necessary, placement on a non-visible façade is encouraged.

c. Where a new door opening is required on the main elevation, it should be integrated with the overall fenestration pattern to compliment the building.

Photograph 36: Transoms and door surround should be retained.

6.9. ***Decorative Architectural Features***

Common architectural features include cast-iron storefronts, sheet metal or wood cornices and brackets, brick corbels, terra cotta ornaments, carved or turned wood trim and brackets, and decorative tile entryways.

Guideline 29. Maintain Historic Decorative Features

a. Retain decorative historic features that or original to the building or which have achieved their own significance.

b. Do not cover or conceal historic features such as cornices or windowsills.

c. Restore missing architectural features based on physical or pictorial evidence. Do not add decorative features that were not historically present.

d. Deteriorated or damaged historic architectural features should be repaired rather than replaced. Repairs should be undertaken in a manner which retains as much historic fabric as possible and preserves the appearance of the element. This may include stabilizing wooden elements such as carved trim with epoxy, or removing a small, rotted section and splicing in new wood with a dutchman repair. Rusted metal surfaces should be treated by removing rust and flaking paint and repainting the element. For lightly rusted surfaces, hand scraping or brushing with a wire brush to remove rust scale and flaking paint may be sufficient. For more severe rusting, low-pressure grit or sandblasting by a professional may be required.

Figure 10: Architectural details typical of Pulaski's historic commercial corridor.

Guideline 30. Restore Inappropriately Altered Decorative Features

a. Unwrap or uncover inappropriately wrapped or covered features.

b. Restore missing architectural features based on physical or pictorial evidence. Do not add decorative features that were not historically present.

Photograph 37: Decorative woodwork should be retained where present.

Photograph 38: Decorative brickwork is a common feature in the Commercial Historic District.

6.10. ***Paint***

Besides aesthetic appearance, paint can play a role in the durability of building materials. Paint is a protective coating for wood and metal surfaces but can cause damage to masonry surfaces which were not intended to be coated.

Guideline 31. Maintain Painted Surfaces

a. The painted surface of historically painted buildings, or building features, should be maintained.

b. New or replacement building features of the type that were historically painted, such as wood siding or trim, should be painted to match like features on the building.

c. Do not leave new wood surfaces exposed. Paint or stain them to protect from water and sun damage.

Guideline 32. Do Not Paint Previously Unpainted Masonry

a. Historically unpainted surfaces, such as brick or stone masonry, should not be painted. Painting such surfaces can damage the porous materials, or result in bubbled and peeling paint as water trapped in the masonry comes to the surface.

b. In some cases, paint or other coatings may be used to protect very soft or damaged masonry surfaces. Some early bricks, for instance, were historically painted for this reason. Brick that has been previously sandblasted, removing its protective "fire skin" may benefit from application of a coating to limit water from entering the porous material and causing further damage.

Photograph 39: Painted elements should typically remain painted.

6.11. ***Colors***

A building's color scheme, which is determined by paint choice and the natural colors of other materials, has a big impact on its overall appearance. Historic pattern books and style guides can provide inspiration for choosing a palette.

Guideline 33. Choose Appropriate Color Schemes

a. Choose a harmonious color palate. Avoid mixing clashing colors.

b. Use contrasting colors to accent details, such as trim, dentil molding, etc.

c. Use the paint scheme to tie elements of the building together.

d. Consider whether the building is usually in shadow or bright light when choosing paint colors. Darker colors are more appropriate on well-lit facades, and lighter colors on shadowed facades.

Guideline 34. Match Colors When Patching or Piecing Materials

a. Ensure that patched siding, roofing, or masonry matches the surrounding surface in terms of color.

b. Match colors for related elements. For example, the color of a handrail for a stair should generally match the color of the stringers and risers.

Figure 11: Ads for paint products from historic period can provide information on appropriate color schemes.

6.12. ***Rear and Lateral Additions***

Additions to historic buildings should be designed and constructed so that the character of the original building is not adversely affected. Additions to original buildings may affect the appearance of the historic structure or character of the historic district as well as the external walls, roofing, drainage system, HVAC, and other building services. New structural loads may be imposed on existing walls, especially if the new addition is more than one story high. Small additions typically include fire stairs, mechanical equipment, storage areas, decks, entryways, porches, etc. All additions shall be sensitive in style, size, and location to the historic building and the immediate surroundings within the historic district. Careful planning, staging, and phasing shall be considered to minimize disruption of original building systems, components, and operations. additions to historic buildings should be respectful of the building's **scale, massing, size, shape, and alignment** while also respecting the character of its immediate surroundings. The materials should match, compliment, or otherwise harmonize with the materials of the historic building.

Photograph 40: This historic addition is not a character defining feature, however, it does not compete with the original historic building or the surrounding district.

Guideline 35. Lateral Additions

a. Lateral additions should align with the façade of the historic building and respect the alignment and setback of other buildings on the street.

b. Additions should be compatible with the **massing and scale** of the historic building. The original building should be dominant.

c. Additions should not duplicate the architecture and design of the historic building but should take design cues from the existing architecture.

d. Whenever possible, new additions should be undertaken in such a manner that if such additions or alterations were to be removed in the future the essential form and integrity of the structure would be unimpaired.

Figure 12: Illustration of lateral addition configurations.

Guideline 36. Rear Additions

a. Avoid damaging or removing historic fabric. Consider using existing openings to connect the addition to the original building.

b. Position additions so that their visibility from public rights-of-way is limited.

c. Additions should be compatible with the **massing and scale** of the historic building. In general, they should be the same or lower in height as compared to the historic building.

d. Additions should be distinguishable from the original historic building and should not imitate earlier architectural styles.

e. Materials for the new addition should complement or otherwise harmonize with the historic materials.

f. Whenever possible, new additions should be undertaken in such a manner that if such additions or alterations were to be removed in the future the essential form and integrity of the structure would be unimpaired.

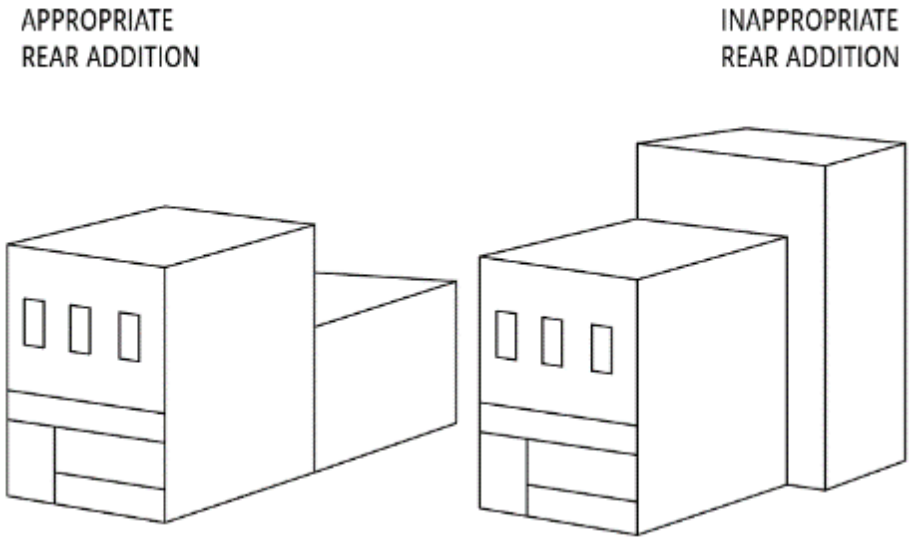


Figure 13: Illustration showing rear addition configurations.

Guideline 37. Rooftop Additions

Although it is possible to add additional stories to historic buildings, it is frequently difficult to avoid adversely impacting the building's historic character. Where possible, rear additions are usually preferable.

a. Rooftop additions should be set back from the front façade to limit their visibility from the street and allow the historic mass to read as intended by its design.

b. Rooftop additions should use similar roof forms to the original building.

c. Rooftop additions should be placed to avoid removal or alteration of character-defining features.

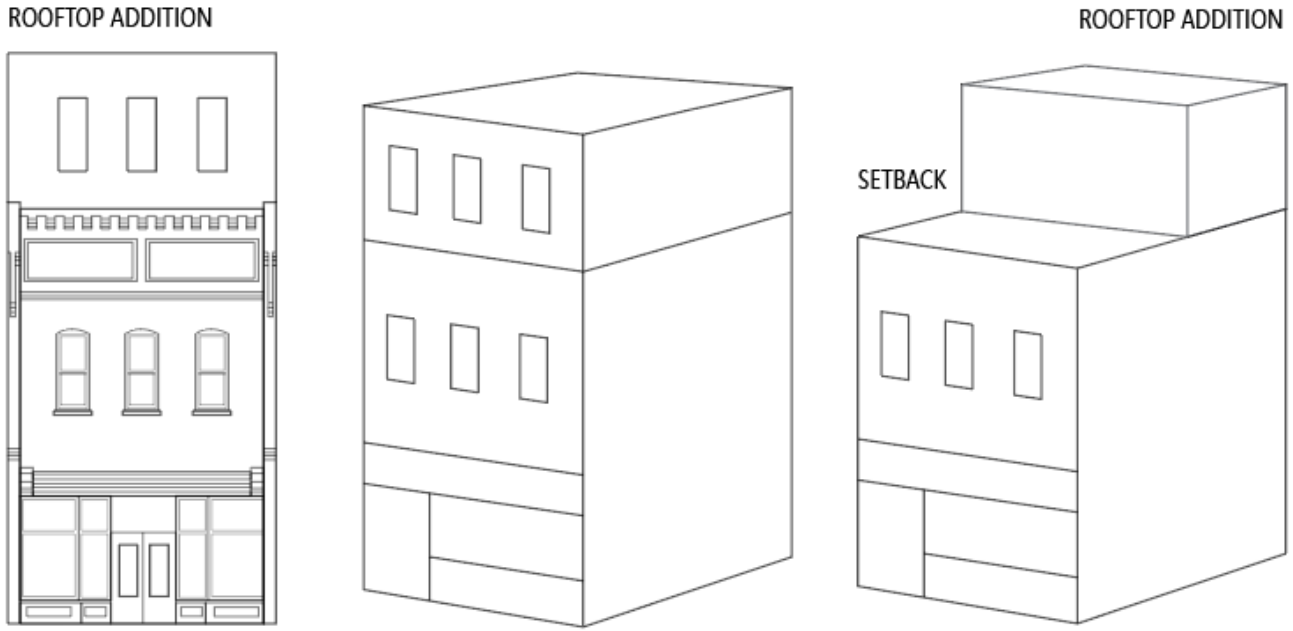


Figure 14: Illustration of various rooftop addition configurations.

6.13. ***ADA Ramps***

ADA Ramps are a common, necessary addition to historic buildings.

Guideline 38. ADA Ramps

a. Construct ramps of concrete or wood painted to blend with surrounding materials.

b. Designs, including railings, should be simple.

c. Where possible, ramps should be located on rear or side elevations rather than on the primary façade.

d. Unless absolutely necessary, avoid damaging or removing historic fabric, such as stairs or porches, to accommodate ramps. Consider building over or next to existing features where possible.

Photograph 41: ADA ramp designs should be inconspicuous or integrated with the building's architecture.

6.14. ***Fire Escapes and Exterior Stairs***

These elements should have little to no visibility from the street, especially on primary facades.

Guideline 39. Fire Escapes and Exterior Stairs

a. Locate fire escapes and exterior stairs in the rear or on side elevations that are not visible, or minimally visible, from public rights-of-way.

b. Fire escapes and exterior stairs should not damage architectural features. Avoid placing these units where architecture features would need to be removed to accommodate them.

Photograph 42: Exterior stairs should be placed on secondary facades.

Photograph 43: Fire escapes and exterior stairs should be placed on non-visible elevations wherever possible.

6.15. ***Energy and Sustainability***

Guideline 40. Windows

a. Maintain existing or install new, historically appropriate shutters and awnings.

b. When historic windows are too deteriorated to repair, install compatible and energy-efficient replacement windows that match the historic windows. They should also be durable, repairable, and recyclable.

c. Replace missing windows with new, energy efficient windows matching the remainder of the historic windows on the building.

d. Retrofit historic windows with high-performance glazing or clear film, if the historic character can be maintained.

e. For industrial buildings, retrofit historic steel windows and curtain-wall system to improve thermal performance. Maintain the historic character.

f. Install clear, low-emissivity ("low-e") glass or film to reduce solar heat gain.

Guideline 41. Weatherization and Insulation

a. Caulk gaps in the exterior envelope such as around doors and windows.

b. Install and maintain weatherstripping at windows and doors to eliminate drafts.

c. Insulate unfinished spaces, such as attics, basements, and crawlspaces. Use appropriate materials for the space and ensure that it is adequately ventilated.

First Choice

Identify and maintain existing historic features that are inherently sustainable, such as awnings, shutters, vents, etc.

Good Alternative

Install new sustainable features, such as solar panels in a way that is minimally impactful to the historic appearance of the building.

Not Appropriate

Replace existing materials that are in good condition and functioning properly with new materials.

Guideline 42. HVAC

a. Retain and maintain existing functional, efficient HVAC systems.

b. Upgrade existing systems to increase efficiency when the existing system has reached the end of its useful life.

c. Increase efficiency of HVAC systems by installing programmable thermostats, ceiling fans, and louvers and vents where appropriate.

d. Place equipment on non-visible rooftop locations, in the rear of buildings, or in other locations that are not visible from the street.

Guideline 43. Site Features

a. Add natural sustainable features to the site, such as shade trees, where possible. Locate shade trees where they will not grow to damage historic buildings.

b. Avoid paving up to the building foundation, which can create a heat island effect. Use permeable materials or landscaping with native plants to help control stormwater and reduce heat transmission to the building interior.

c. Avoid removing existing shade trees or vegetation.

d. Use permeable paving where appropriate to manage stormwater.

Guideline 44. Maximize Daylight

a. Retain historic features that provide natural light to the building interior, such as glass doors and transom, clearstories, and roof monitors.

b. Reopen historic windows that have been blocked to provide additional light and ventilation.

c. Add skylights or dormers on non-visible elevations.

Guideline 45. Solar Panels

a. Install solar panels on a portion off the roof or site that is not visible from the primary elevation.

b. Install low-profile solar panels that are sufficiently set back from the main façade or concealed behind a parapet to limit visibility from the right-of-way.

c. Install panels parallel to the roof to reduce visibility.

d. Install solar equipment in a manner that will not damage historic roofing materials and that will be reversable.

6.16. ***Utilities***

Guideline 46. General Guidelines for Utilities

a. Locate electric, telephone, and cable services underground whenever possible.

b. Where underground placement is not possible, utilize the rear or other non-visible façade.

c. Locate exterior conduit and hosing in an inconspicuous area and paint housing to match the exterior surface to which it is applied.

Guideline 47. Trash and Refuse Containers

a. Locate dumpsters and other trash receptacles in the rear or on a non-visible side elevation.

b. Employ opaque fencing or screening to limit the view from public rights-of-way.

Guideline 48. Mechanical Equipment

a. Rooftop mechanical systems should be positions so as not to be visible from the street.

b. Where rooftop location is not possible, mechanical systems should be located at a side or rear elevation and screened with fences or plantings.

c. Avoid placing window or air conditioning units in first-story windows or through storefront walls or transoms.

Guideline 49. Vents and Hoods

a. Install vents and hoods on non-visible elevations.

b. Avoid installing vents and hoods in location that damage important historic features, such as windows, trim, or ornamental elements.

First Choice
Place meters and gauges for public utilities on a nonvisible rear or side elevation.

Good Alternative
Locate meters on the front façade in an inconspicuous location and paint the equipment to match the surrounding wall material.

Not Appropriate
Place equipment in a highly visible location on an important façade and blocking historic features from view.

Guideline 50. Antennas

a. Avoid collocating telecommunications equipment on rooftops that are visible from the public right-of-way.

b. Where possible, use existing parapets or other historic features to conceal antennas and equipment. Suggest telecommunications company paint the equipment to blend with the surrounding building fabric upon install.

c. Install equipment in a manner that avoids damage to historic features and materials.

d. Employ a setback and limit antenna heights to the lowest effective height.

e. Avoid screening and "stealth" enclosures that create a false sense of history, such a faux parapets or chimneys.

f. Position ground equipment in the rear or on non-visible sides of buildings and employ fencing or plantings for screening where needed.

Guideline 51. Satellite Dishes

a. Install satellite dishes on the rear or a non-visible side elevation, in a location as inconspicuous as possible.

b. Satellite dishes should be installed in a manner which will minimize damage to historic building materials (ex: through a mortar joint rather than through a masonry unit).

6.17. ***Exterior Lighting***

Guideline 52. Maintain Historic Fixtures

a. Retain and maintain historic light fixtures.

b. Repair deteriorated or damaged light fixtures, keeping their historic appearance.

Guideline 53. Choose Appropriate New or Replacement Fixtures

a. Replace missing or damaged light fixtures with replacements that replicate the originals or other similar examples appropriate to the architectural character of the building.

b. Modern light fixtures may be appropriate as replacement or where light fixtures did not exist. They should be unobtrusive and not damage or obscure architectural features. Gooseneck lamps are a good choice.

Photograph 44: Exterior lighting should be appropriate to the building's character.

Chapter 7. Guidelines for New Construction and Additions

The ordinance provides specific guidelines for new construction. The ordinance recognizes that architectural styles and details vary from one section of the Historic District to another and recommends that the application of architectural guidelines for new construction should recognize relationships among buildings in the immediate setting rather than specific styles or details.

It outlines particular factors that should be taken into account when considering the appropriateness of designs for new buildings to ensure compatibility with historic structures within the Commercial Historic District:

- Height, scale, orientation, spacing, and site coverage of surrounding buildings.
- Facade proportions and window patterns of surrounding buildings.
- Size, shape and proportions of entrance and porch projections of surrounding buildings.
- Materials, textures, color; and architectural details of surrounding buildings.
- Roof forms; horizontal or vertical emphasis of surrounding buildings.
- Landscaping, walls, and fences in the surrounding area.

Pulaski's Commercial Historic District has several different building types that correspond to the three subdistricts. On the Main Street Corridor, the buildings are generally two to three stories, constructed of brick, and have no setbacks or spaces between them. The "street wall" should be maintained throughout this part of the district.

On Third Street North, there are a variety of building types, including residences, apartment buildings, and free-standing institutional structures such as the Circuit Court of Pulaski Building, Pulaski County Administrative Offices, and the First United Methodist Church. Most of the buildings have spaces between them, a variety of building heights, and different types of roofs. Any new construction should carefully reflect the character of the buildings in the immediate surroundings. There is room for more variety in construction design on this street because there is a larger variety of forms.

On First Street North, the buildings are more industrial in character due to their proximity to the railroad. In general, they are simply designed masonry structures that are free standing. New buildings should relate to the buildings bordering on the proposed construction site.

The ARB has no jurisdiction over residential properties; as such, any reference to residential architecture is for educational purposes only.

7.1. ***General Guidelines for New Construction***

Guideline 54. Style

Pulaski's Commercial Historic District has a wide variety of architectural periods and styles. New infill buildings should be compatible with the overall historic and architectural character of the area, yet they should also be recognizable as products of their own time. For example, while masonry is the dominant building material in the district, there is a variety of types, shades, and textures of brick which could be appropriate for a new building. Likewise, windows of contemporary design might be appropriate if their size and proportions were similar to those of surrounding properties.

a. Do not imitate earlier or historic architectural styles.

b. Create a new design that compliments and harmonizes with the existing historic surroundings through compatible **scale, form, massing, height,** color, and character.

c. Architectural details of new infill buildings should relate to and be compatible with the architectural detailing of adjacent buildings. For example, most buildings in Pulaski have projecting or patterned brick cornices and it is appropriate to reference such features in new construction.

Guideline 55. Siting

a. Site new construction on existing vacant lots whenever possible.

b. New buildings should be oriented to face the street.

c. Landscaping, such as front yards, should be in keeping with those of neighboring properties.

Photograph 45: New construction can be successfully integrated with the existing built environment.

Guideline 56. Orientation, Alignment, and Setback

a. Orient new construction toward the major street. See **Chapter 4. Design Principles** for additional information.

b. Align new buildings with the setback of surrounding buildings on the street. Avoid constructing new buildings which have setbacks that are significantly deeper or shallower than surrounding buildings.

Photograph 46: These buildings, like most within the district, follow the same alignment.

Guideline 57. Form, Massing, Height, and Scale

a. Respect the **form and massing** of adjacent and surrounding historic properties. New buildings should be compatible with surrounding property and generally should occupy the same visual volume.

b. The width and proportion of infill buildings should be similar to or compatible with surrounding buildings. Where new buildings are significantly wider than surrounding buildings, their facades should be visually divided to maintain street **rhythm**.

c. Construct new buildings to a **height** compatible with adjacent buildings. New buildings should have the same number of stories as surrounding buildings.

d. Match cornice and window heights to neighboring buildings to achieve streetscape **unity**.

e. Match the **directional expression** (reads vertically or reads horizontally) of adjacent facades. Avoid constructing new buildings that are dramatically different in directional expression from neighboring buildings.

Figure 15: Diagram of inappropriate infill buildings. New construction within the district should be compatible with the height, form, massing, and other aspects of the existing buildings within the district.

Guideline 58. Ground-floor and Upper-floor Configuration

a. New construction should take design cues from the surrounding buildings. Fenestration patterns and the relationship of solids to voids should match or otherwise harmonize with surrounding buildings.

b. The size and proportion (ratio of width to height) of window and door openings should be similar and compatible with those on surrounding facades. The proportions of upper floor windows of most of Pulaski's commercial buildings are generally vertical, while first story windows are typically horizontal.

c. The street level should be the primary **orientation** and access for pedestrians.

d. At least fifty percent of the street level façade should be transparent (doors and windows). This provides visual continuity with surrounding buildings.

e. In most cases, ground floor spaces should be occupied by storefronts.

f. Blank or windowless walls on the front façade or street side are not appropriate.

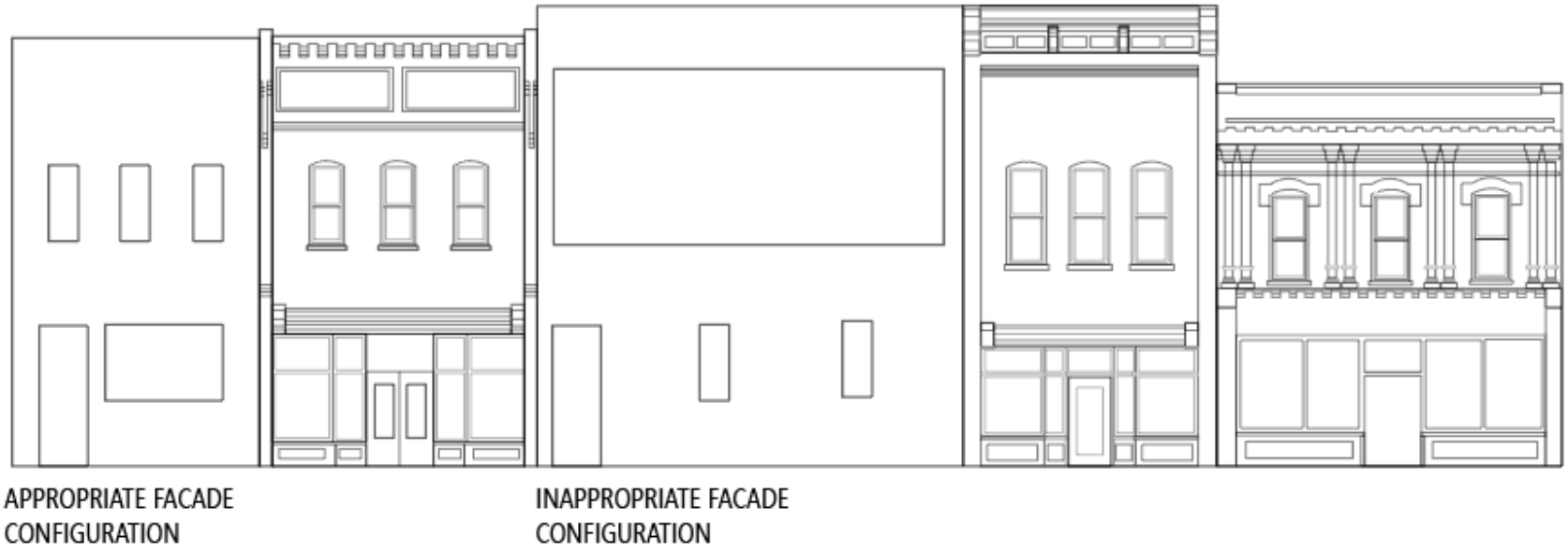


Figure 16: Illustration showing examples of appropriate and inappropriate facade configurations for new construction within the district.

7.2. ***Building Materials and Color***

Guideline 59. Exterior Siding

Most of the buildings in the historic district are unpainted brick. Use of siding to cover the entirety of a street-facing façade is generally discouraged but may be appropriate in some situations.

a. Vinyl siding is not appropriate for use in the historic district.

b. Board siding, including wood and cementitious/fiber cement board, may be appropriate for use on rear or side facades.

c. Approval for the use of any siding, including wood, fiber cement board, metal panels, or synthetic stucco on the main façade of new buildings will be decided on a case-by-case basis.

Guideline 60. Masonry

a. Unpainted brick masonry is generally an appropriate material for exterior walls throughout the district.

b. Stucco surfaces are generally most appropriate for rear or side elevations.

c. Stone or pressed concrete block may be appropriate in some settings, or for some parts of façades.

Guideline 61. Color

a. Exterior wall and detail color of new construction should harmonize with the colors of surrounding historic properties.

b. Avoid flashy colors or patterns that overshadow architectural details and detract from the surrounding buildings.

c. Consider whether the building is usually in shadow or bright light when choosing paint color. Darker colors are more appropriate on well-lit facades, and lighter colors on shadowed facades.

7.3. ***Roofs***

Because the roof is one of the prominent defining features of historic buildings, its importance extends to the entirety of the streetscape. The pattern of roof shapes along a street is a major contributor to the district's character. New buildings should have roof shapes that are consistent with and complimentary to the existing historic roofs in the surrounding area. Roof shapes and elements such as chimneys, gables, dormers, and steeples are important character defining features. In the Commercial Historic District, most historic roofs are flat and therefore not visible from street-level. The introduction of inconsistent roof forms can be jarring to the streetscape and interrupt its historic **rhythm**.

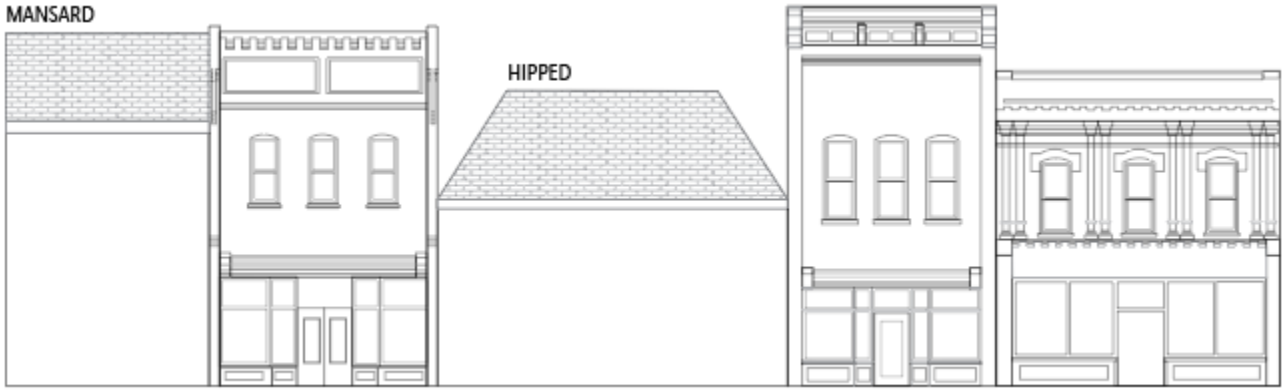


Figure 17: Diagram showing inappropriate roof shapes for new construction.

Guideline 62. Roof Form

a. Roof forms should be consistent with and similar to adjacent buildings.

b. Avoid constructing new buildings with roofs that vary significantly in shape or pitch.

c. In general, the heights of cornices and parapets on new buildings should match those of adjacent buildings.

Guideline 63. Roof Material

a. Roof material should generally be consistent with that of surrounding buildings.

b. Roof colors, where visible, should be compatible with the color scheme of the new building and the surrounding area.

Guideline 64. Gutters and Downspouts

Gutters and downspouts are generally not character-defining features and most buildings within the historic district have gutters that are not visible from the main facades.

a. Where possible, locate gutters so that they are obscured by parapets.

b. Locate downspouts in inconspicuous locations on the façade.

c. Half-round gutters and round downspouts are generally more appropriate than corrugated or "K-Style" gutters.

First Choice

Create a design incorporating a roof type that is the same as, or substantially similar to, those on surrounding buildings.

Good Alternative

Create a design incorporating a roof type that is compatible with the surrounding buildings.

Not Appropriate

Create a design incorporating a roof type that is drastically different from those on the surrounding buildings.

7.4. ***Storefronts***

Guideline 65. Layout

a. New storefronts should reach approximately the same height as adjacent and surrounding storefronts.

b. New storefronts should contain all or most of the typical components of a historic storefront including large display windows over bulkheads, a transom, signboard, recessed entrance, and a cornice.

c. Awnings may be used over storefronts and should be consistent in size and shape with other awnings in the surrounding area.

Guideline 66. Glazing Systems

a. The size of storefront windows should be in keeping with the **rhythm** of the surrounding storefronts.

b. Wood, anodized aluminum, and other metal storefront systems in a variety of finishes are appropriate.

Guideline 67. Entryways

a. Recess entryways where appropriate.

b. Entryways may be centered or aligned to either side of the façade.

c. Include transoms and sidelights in entryway designs. These features provide natural lighting, create visual interest, and help to maintain visual continuity along the street.

Photograph 47: New storefronts should be designed in keeping with the existing historic storefronts within the district.

7.5. ***Windows***

Guideline 68. Arrangement

a. Windows should be present on all elevations that are visible from the street.

b. Window heights and sizes on new buildings should generally be consistent with that of the surrounding buildings.

c. The relationship of voids to solids should be similar to that of neighboring buildings.

d. Window orientation should be consistent with the **directional expression** of surrounding buildings.

Guideline 69. Window Type

a. Windows should match the character of the new building's façade as a whole. Traditionally styled buildings should have traditional windows, while contemporary or modern style buildings should have modern windows.

b. Vinyl windows are generally not manufactured in historic proportions and are not appropriate for use in the historic district.

c. Aluminum, aluminum clad wood, and fiberglass are appropriate materials.

7.6. ***Doors***

Guideline 70. Placement

a. On streets where storefronts are dominant, recessed entries are preferred.

b. Doors may be centered or aligned to either side of the façade.

Guideline 71. Design

a. Doors within storefronts should be compatible with the design of the storefront. Wood storefronts may have wood doors, and metal storefronts may have metal doors.

b. Secondary doors should be understated and simple in design as compared to the front or main door.

Photograph 48: Contemporary replacement doors should match the historic doors or compliment the historic architecture.

7.7. Decorative Architectural Features

Guideline 72. Cornices

a. Cornice style should match the character of the building, whether traditional or contemporary.

b. Do not allow cornices to dominate facades. Cornice size and scale should be in keeping with the surrounding architecture.

c. Cornice heights should be in line with those on adjacent properties.

Guideline 73. Decorative Elements

a. Simple and understated decorative elements are preferred for new construction within the historic district.

b. Minimize the amount or type of decoration on the façade and allow the building's lines and fenestration dominate.

7.8. ***Rear and Lateral Additions***

Guideline 74. Rear Additions

a. Additions should be compatible with the **massing and scale** of the main building. In general, they should be the same or lower in height as compared to the surrounding historic buildings.

b. Additions should not imitate earlier architectural styles.

c. Materials for the new addition should complement or otherwise harmonize with the historic materials.

Guideline 75. Lateral Additions

d. Lateral additions should align with the façade of the historic building and respect the alignment and setback of other buildings on the street.

e. Additions should be compatible with the **massing and scale** of the historic building. The original building should be dominant.

7.9. ***ADA Ramps***

Guideline 76. ADA Ramps for New Construction

a. Construct ramps of concrete or wood painted to blend with surrounding materials.

b. Designs, including railings, should be simple.

c. Where possible, ramps should be located on rear or side elevations rather than on the primary façade.

7.10. ***Fire Escapes and Exterior Stairs***

Guideline 77. Fire Escapes and Exterior Stairs

a. Locate fire escapes and exterior stairs in the rear or on side elevations that are not visible, or minimally visible, from public rights-of-way.

b. Metal fire escapes and stairs should be painted in dark neutral colors to blend in with its surroundings.

c. Exterior stairs should generally be constructed of metal or wood and may utilize composite treads.

d. Exterior stairs may be enclosed or open.

7.11. ***Energy and Sustainability***

Guideline 78. Energy and Sustainability

a. Employ the use of shutters and awnings.

b. Wherever possible, use durable, repairable, and recyclable building materials.

c. Utilize energy efficient windows with low emissivity ("low-e") glass.

d. Place energy efficient HVAC equipment on non-visible rooftop locations, in the rear of buildings, or in other locations that are not visible from the street.

e. Add natural sustainable features to the site, such as shade trees, where possible. Locate shade trees where they will not grow to damage historic buildings.

f. Avoid paving up to the building foundation, which can create a heat island effect. Use permeable materials or landscaping with native plants to help control stormwater and reduce heat transmission to the building interior.

g. Avoid removing existing shade trees or vegetation.

h. Use permeable paving where appropriate to manage stormwater.

i. Employ features that provide natural light to the building interior, such as glass doors and transom, clearstories, and roof monitors.

Photograph 49: Planting areas can provide drainage and reduce heat transmission.

Photograph 50: Sustainable features include street trees, which provide shade.

7.12. ***Utilities***

Guideline 79. General Guidelines for Utilities for New Construction

a. Locate electric, telephone, and cable services underground whenever possible.

b. Where underground placement is not possible, utilize the rear or other non-visible façade.

c. Locate exterior conduit and hosing in an inconspicuous area and paint housing to match the exterior surface to which it is applied.

Guideline 80. Trash and Refuse Containers

a. Locate dumpsters and other trash receptacles in the rear or on a non-visible side elevation.

b. Employ opaque fencing or screening to limit the view from public rights-of-way.

Guideline 81. Mechanical Equipment

a. Rooftop mechanical systems should be positions so as not to be visible from the street.

b. Where rooftop location is not possible, mechanical systems should be located at a side or rear elevation and screened with fences or plantings.

7.13. ***Exterior Lighting***

Guideline 82. Exterior Lighting

a. Exterior light fixtures should match the character of the building.

b. Place building-mounted lighting to illuminate functional building elements, like entrances and signs.

c. Utilize accent lighting to highlight architectural elements. Accent light fixtures should be placed in inconspicuous locations and should generally not be visible from street-level.

d. Exterior lighting design should be subordinate to the overall façade design.

Photograph 51: Contemporary exterior lighting should be compatible with the historic architectural features of the building.

Chapter 8. Guidelines for Signage

New signs constructed within the Commercial Historic District must conform to Pulaski's ordinance for signs. Each sign is subject to review by the ARB or Zoning Administrator for location, total sign area, size, height letters, and message. The Town's ordinance is explicit concerning types, sizes, and placement of signs. Flashing, moving, and swinging signs are prohibited, as are roof signs in most situations. Flood-lit signs are prohibited unless the lights are shielded from view. Obscene signs and those that resemble official traffic signs are also prohibited. Signs should relate to, rather than obscure and disrupt, the design elements of the building with which they are associated or to which they are attached. Signs should also be compatible with other signs and buildings along the street.

Guideline 83. General Guidelines

a. Avoid covering or obscuring architectural features.

b. Mount signs in a way that does not damage historic fabric. For example, connections for wall-mounted signs should be through a mortar joint rather than a masonry unit.

c. Integrate signs to the overall building composition. Locate signs in a way that emphasizes architectural features of the building. Use the shapes and sizes of signs to reinforce the **directional expression** or visual façade divisions.

d. Limit the overall number of signs to avoid a cluttered appearance that competes with a building's historic character.

e. Signs should be placed in locations on buildings that are traditionally used for signs.

f. The total area of all signs on a building should be limited to one square foot of sign per front foot of the building face with a maximum of twenty-five square feet.

g. A maximum height of 12 inches is recommended for letters and symbols.

h. Signs should be oriented to pedestrians. Hang signs no higher than the bottom of the second story windowsills or 15 feet from the sidewalk, whichever is lower.

Guideline 84. Historic Signs

Keeping a historic sign is encouraged, even if the business or product promoted is no longer the occupant. Preserved historic signs can have strong recognition value and can become community landmarks.

a. Where possible, preserve historic signs. For example, a painted sign from a previous use on a side elevation. Historic signs may be valued independently, apart from the buildings or sites to which they are attached.

b. For historic signs for businesses or products no longer on site, coordinate the placement of updated signage in a way that appropriately advertises the current business without competing with the historic sign.

Guideline 85. Hanging and Projecting Signs

a. Utilize existing sign brackets where possible.

b. Mount hanging and projecting signs to a masonry building with connections through the mortar joints rather than through brick or stone units to the greatest extent possible.

c. The bracket itself should contribute to the overall design of the hanging sign and may be decorative in character. Avoid overly ornate styles that are not in keeping with the historic features of the building.

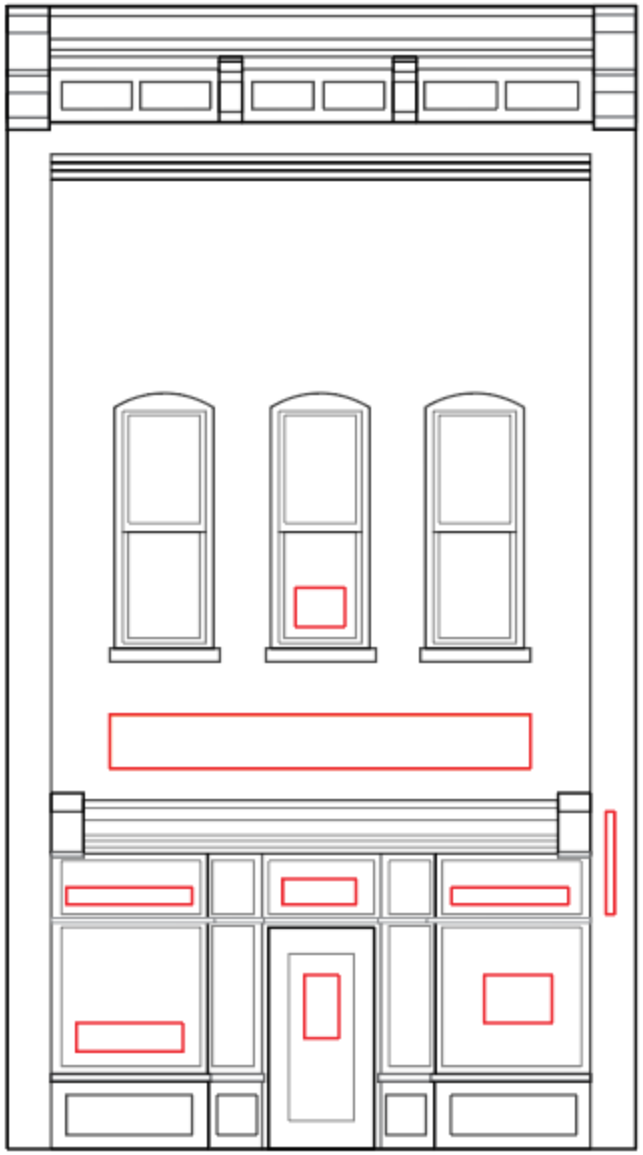


Figure 18: Traditional sign locations.

Guideline 86. Wall Signs

a. Wall signs should generally be mounted above the storefront, within a sign band or on the façade between the storefront cornice and the second story windowsills.

b. Signs should not be placed higher than the level of the second story windowsills or 15 feet, whichever is lower.

c. Signs, including individual channel letters, should be mounted in a way that limits damage to historic fabric.

Photograph 52: Historic wall signs should be preserved, however, painting previously unpainted brick should be avoided.

Guideline 87. Awnings and Canopy Signs

a. The front flap of an awning or canopy may be used for a sign where appropriate. Letters may be sewn, printed, or otherwise professionally applied to the front flap (valance) of the awning.

b. The side flaps may also be used when the desired lettering will fit within the limited space.

Photograph 53: Awnings can provide shade and space for signs.

Guideline 88. Window Decals

a. Window signs that occupy the entirety of a window's glass area are not appropriate.

b. Window signs composed of individual letters and small logos are appropriate when positioned in a way that does not obscure the majority of the opening.

c. Window decal signs should be placed in locations traditionally used for such signs. The transom, along the bottom of display windows, and on glass entry doors are appropriate examples.

Guideline 89. Menu Boards

a. Menu boards may be mounted to the building, near the entrance or display windows.

b. Free-standing menu board signs are generally discouraged but may be appropriate in some situations.

Photograph 54: Awnings should not obscure architectural features.

Guideline 90. Directory and Tenant Signs

a. For multi-tenant buildings with a common entrance, limit signage to a single, common wall sign.

b. Multi-tenant building with two glass windows and central entrance may utilize a window sign for each tenant if the total number of tenants is two.

c. Multi-tenant buildings where there are multiple entrances, and no glass front may have a single sign per entrance These signs should be adjacent to the entrance for each particular business.

d. Modestly sized directory and tenant signs mounted to the building are preferred.

e. Free-standing directory and tenant signs may be appropriate for some buildings which have sufficient area to accommodate them.

f. The style of sign should complement the building's architectural style.

g. Installation of such signs should avoid damaging historic architectural features.

Photograph 55: Historic signs should be preserved where possible.

Guideline 91. Internally Illuminated Signs

a. Internally illuminated signs, particularly box or cabinet signs in which the entire surface is illuminated, and neon signs, are generally not appropriate for the character of the district.

b. Halo lighting, in which individual letters contain lighting to illuminate the wall behind them, are appropriate for wall signs.

c. Indirect lighting may be utilized. Gooseneck lamps or similar fixtures which direct light at a signboard are generally appropriate.

d. Lighting sources for signs should generally be external and concealed from view.

Photograph 56: Indirect illumination for signage can be an appropriate approach.

Photograph 57: Some internally illuminated signs may be appropriate for some buildings.

Guideline 92. Sandwich Boards

a. Movable signs, such as sandwich boards, may be utilized on sidewalks in front of businesses.

b. Position movable signs so that they do not block the right-of-way or obscure architectural features.

Guideline 93. Monument Signs

a. Freestanding monument type signs are generally discouraged for the Main Street Corridor.

b. Freestanding monument type signs may be appropriate for properties with a greater setback or yard, such as churches or apartment buildings.

Chapter 9. Guidelines for Streetscape Elements

The streetscape of Pulaski's Commercial Historic District is composed of all of the public spaces of the area and includes streets, sidewalks, utilities, landscaping, parks, lighting, public signs, trash receptacles, benches, fountains, statues, and planters. In the private sector it refers to landscaping, parking, fences, walls, lighting and other exterior features on the site.

The character of downtown Pulaski's streetscape varies throughout the district. Three of the most prominent features include the front lawn of the Pulaski County Courthouse with its stone entry arches, historic iron fence, and large trees. Peak Creek with its limestone walls, and the block long Jackson Park with its bandstand, monument, and fountain. Other historic elements that survive today include the iron fence in front of the Christ Episcopal Church, and the bridges over Peak Creek. All of these features reflect a strong interest historically in the public environment by Pulaski's citizens. Concrete sidewalks were first constructed in 1904 in the downtown area, and in 1911 the town began to pave the streets. The local civic league also mounted a campaign to save street trees during this era.

Photograph 58: Small-scale elements, such as this historic clock, contribute to the overall character of the streets within the district.

9.1. ***Alleys***

Guideline 94. Alleys

a. Alleys may be utilized for support functions for businesses, including trash receptacle storage and loading docks.

b. Alleys should be kept clear in compliance with local health and safety codes.

9.2. ***Bridges***

Guideline 95. Preserve Historic Bridges

a. Historic bridges in safe condition should be retained and maintained.

b. Bridge parapets are typically the most visible character-defining features of bridges in Pulaski, although the underlying structure is also likely to be significant to the overall character of the bridge.

c. Where bridge replacement is required, replacement in-kind is the most appropriate course of action.

9.3. ***Lighting***

Guideline 96. Streetlights

a. Maintain historic light fixture, or existing light fixtures that are complimentary to the character of the historic district.

b. Use consistent lighting styles throughout the district.

c. Avoid the addition of streetlights in styles that are inconsistent with the decorative lighting fixtures found throughout the district except where required by health and safety or traffic codes.

9.4. ***Open Space***

Guideline 97. Open Spaces

a. Preserve historic open spaces such as parks and yards.

b. The addition of new open spaces, such as landscaped parks or recreational areas, should utilize existing vacant lots. Do not demolish sound historic buildings to create new open space.

9.5. ***Parking***

All parking areas should be suitably landscaped and where appropriate screened from public view by fences, walls, or screen planting. Paved parking areas other than driveways should generally be located to the side or rear of buildings and not located between a building and the street.

Guideline 98. Parking Lots

a. Plan parking lots to avoid impacting historic landscape elements.

b. Locate parking lots away from the primary elevations – the rear or side of the property is usually ideal.

c. Locate parking in structures at the rear of the ground floor, allowing commercial uses at the street sides.

d. Parking facilities should be compatible additions to the downtown. They should add to, rather than detract from, the architectural character of the surrounding area.

e. Shade tree plantings are encouraged to screen the lots from view.

Guideline 99. Parking Structures

a. Construct parking structures with commercial storefronts at street level, oriented to the sidewalk on major streets.

b. Vehicular entrance and egress shall be located on rear or side streets.

c. Parking structures should have façade designs that screen the structural components. Open or exposed parking decks are discouraged. Architectural design and features of such structures should complement the surrounding area and should follow the guidelines outlined in **Chapter 7. Guidelines for New Construction and Additions.**

Guideline 100. Bicycle Parking Facilities

a. Create secure bicycle parking.

b. Bicycle parking structures should be simple in design and positioned in a location that does not interfere with building entrances or obscure significant architectural features.

9.6. ***Street Paving***

Guideline 101. Street Paving

a. Where present, preserve historic paving materials, such as cobblestones.

b. Repaving of streets should be conducted in a manner that preserves the historic street layout, including curbs.

Photograph 59: Pulaski's brick crosswalks compliment its historic architecture.

9.7. Pedestrian Walks and Curbs

Guideline 102. Preserve Historic Walks and Curbs

a. Where present, preserve historic brick or stone walkways and curbs.

b. Where repairs or alterations to historic paving materials are required, replace such elements in-kind. The replacement materials should match the historic materials in design, size, color, texture, and material.

Guideline 103. New Walks and Curbs

a. New walkways and curbs should match the existing character of the street on which they are located.

b. Utilize traditional materials, such as brick, stone, or pressed concrete.

c. Simple designs of poured concrete may also be appropriate.

d. Consider using permeable paving materials. See **Chapter 7. Energy and Sustainability** for additional information.

9.8. ***Public Art***

Guideline 104. Murals

a. Murals may be permissible on side elevations.

b. Stucco surfaces are appropriate locations for wall murals. Avoid placing murals on previously unpainted brick or stone surfaces.

c. Murals should not compete with or overwhelm existing architectural features such as windows with trim, moldings, entryways, or similar detailing. Do not engulf key architectural features within murals.

d. Murals should be located and sized to engage and encourage pedestrian interaction.

e. Context should be considered when proposing a mural. There should not be any negative impact to the backdrop of significant historical properties.

f. Hand-painted advertisements are not considered murals and shall conform to the district's sign guidelines.

Photograph 60: Public murals, when place appropriately, can enhance the character of the district.

Guideline 105. Sculpture

a. Historic objects such as statues, sculptures, and fountains should be preserved. Exceptions may be made where public sculptures no longer reflect the values of the community or retention of a historic public sculpture or statue is not in the public's interest.

b. New sculptures should be designed and sited to avoid competing with or overwhelming existing architectural or landscape features of the district.

c. New sculptures should be designed in concert with the overall layout of the site and should be appropriate in design and character to the overall setting.

Photograph 61: Public sculpture, historic and contemporary, can enhance the character of the district.

9.9. ***Public Signs***

Public signs should conform to the signage guidelines outlined in **Chapter 8. Guidelines for Signage**.

Guideline 106. Public Signs

a. Avoid large or flashy signs that detract from the overall character of the district.

b. Place public signs to avoid obscuring views to significant buildings or features.

Photograph 62: Public signs can provide interesting or important information.

9.10. ***Street Furniture***

Guideline 107. Street Furniture

a. Street furniture provided by the town should be uniform in appearance and consistent in placement (ex: along the curb side of the sidewalk or adjacent to buildings).

b. Street furniture should be unobtrusive in appearance and should be constructed of historically common materials like wrought or cast iron and wood.

c. Street furniture should be placed out of the way of pedestrian traffic.

d. When placed in front of buildings, street furniture should not block significant architectural features from view.

9.11. ***Street Trees and Planting***

Guideline 108. Landscaping

a. Preserve existing shade trees.

b. New shade trees should be located where they will not obscure important historic features or damage historic buildings with roots or branches.

c. The use of planter boxes and other landscaping features is encouraged. The design should be compatible with the character of the building and surrounding district.

9.12. ***Traffic and Pedestrian Signals***

Guideline 109. Traffic and Pedestrian Signals

a. The style and location of traffic and pedestrian signals shall follow state and local guidelines.

b. The appearance should be unobtrusive.

9.13. ***Utilities***

Guideline 110. Public Utilities

a. Place electric, telephone, and cable services underground whenever possible.

b. Where underground placement is not possible, utilize the rear or a non-visible side of the property.

c. Exterior conduit and housing should be located inconspicuously, and if possible, the housing should be painted to match the exterior surface to which it is applied.

d. Meters and other exterior utility boxes should be placed on rear or side elevations to the greatest extent possible. Where location in the front of a property is required, these elements should be placed where they are unobtrusive and do not damage or obscure historic features.

e. Wall-mounted equipment should be painted to match the surface to which it is mounted.

Chapter 10. Guidelines for Disaster Preparedness and Hazard Mitigation

The following guidelines outline both proactive planning activities for disaster preparedness and hazard mitigation, activities to protect buildings from imminent natural threats, and procedures for cleanup and mitigation following disasters and major weather events. Please refer to **Appendix C. Selected Bibliography** for additional resources on disaster preparedness and response.

It is important to proactively analyze and assess risks to your historic property from flooding and other storm damage, as well as to identify the specific vulnerabilities of your property and its important character-defining features. Documentation of historic features through photographs and written descriptions, where appropriate, can guide future repair or reconstruction work if it is ever needed.

10.1. Guidelines for Storm Protection

Careful planning can ensure that your property's character-defining features are protected and that damage to historic materials is minimized. Protective interventions should avoid changing or damaging historic features and materials. Wherever possible, they should also be reversable.

Guideline 111. General Storm Preparation

a. Contact your insurance provider to verify terms of your coverage. Insurance companies will not issue new homeowner policies or increase coverage once an area has been placed under a hurricane watch or warning by the National Weather Service. Keep in mind that flood insurance, which is issued by the National Flood Insurance Program, has a required 30-day waiting period before coverage takes effect. Ensure that your flood insurance policy effectively covers your needs, including contents coverage and/or coverage for outbuildings.

b. Create an inventory of your property and take photographs of the exterior and interior. Keep your inventory and photographs up to date in case they are needed for future insurance claims.

c. Prepare a list of phone numbers of contractors, painters, plumbers, carpenters, roofers and building materials suppliers.

d. Purchase adequate tarps and fastening devices to cover any roof damage or exposed areas. Have these items available prior to incoming storms.

e. Have a professional verify the master shut-off points for water, gas and electricity. Ensure all adults regularly occupying the property are aware of these locations.

f. Assess your property's flood risk and take appropriate steps to protect your resource. Please refer to **Chapter 10.2 Guidelines for Flooding** for detailed information of preparation for flooding hazards and cleaning up historic properties following a flooding event.

Guideline 112. Protect from Impending Storms

The declaration of a severe storm or hurricane watch typically means storm conditions are possible and may threaten an area within 24 hours. Keep abreast of local advisories during possible weather events and follow instructions from your local officials. A hurricane warning means hurricane conditions are expected within 24 hours or less.

a. Secure loose items in yards.

b. Secure all shutters and make sure doors, roof access hatches, and cellar openings are properly secured.

c. Cover compromised roofs with tarps, if needed.

d. Unplug small appliances.

e. If you evacuate, close all interior doors, and lock exterior doors and windows. If you live in an area prone to flooding, move important items to upper floors and elevate items that must be left on the ground floor.

f. Cover all valuables with tarps.

g. Keep important documents with you, including insurance policies, household inventories, and photographs of your property.

10.2. Guidelines for Flooding Hazards

Guideline 113. Create a Plan to Avoid and Minimize Flood Risk.

a. Identify historic materials, features, and spaces that are important in defining the historic character of the property when planning and undertaking flooding adaptation treatments. Photograph and otherwise document these features to guide future restoration work if it is ever needed.

b. Assess the potential impacts of known vulnerabilities on character-defining features of the building, its site, and setting. Reevaluate and reassess potential impacts on a regular basis.

c. Use and maintain existing historic and non-historic characteristics, features, and materials of the historic building, its site, setting, and larger environment that may help to avoid or minimize the impacts of flooding.

d. Ensure that, when planning work to adapt for flooding, all feasible alternatives are considered and that the options requiring the least alteration are considered first.

e. Replace damaged or deteriorated historic materials in kind where the traditional material is flood-damage resistant. Replace damaged or deteriorated historic materials that are not resilient to flooding with proven flood-damage resistant substitute materials that match the appearance and design.

Guideline 114. Apply Temporary Protective Measures

a. Establish procedures, responsibilities, and regular training for deploying temporary barriers and other systems to protect the building from flooding. Ensure that installed systems or equipment is adequate to protect the property from predicted flooding and which can be deployed quickly as flooding conditions develop.

b. Install pumps to remove water that breaches the temporary barrier or other systems. If pumping out post-flood event water, ensuring that the water is pumped far enough from the protected property to avoid seeping back in.

c. Invest in a generator as a backup to operate the pumps if there is a power failure during or after a flood. Install a generator in a floodproof enclosure or above the established flood risk level.

d. Obtain removable flood barriers for openings in any existing solid masonry perimeter site walls that are strong enough or reinforced to withstand the forces of a flood.

e. Ensure that installation of flood protection systems and other adaptations are installed in such a way that they do not destroy historic materials or features or otherwise diminish the historic character of the resource.

Guideline 115. Site and Landscape Adaptations

a. Improve or restore on-site or adjacent natural systems such as living shorelines, wetlands, beaches, and dunes.

b. Select new infrastructure that is able to retain floodwaters on-site, such as a cistern, bio-swale, permeable pavers, green roofing, and associated rail collection systems.

c. Protect and maintain buildings, site, and landscape features by providing proper drainage to ensure that water does not erode foundation walls, drain toward the building, or damage or erode the landscape.

d. Survey and document areas where the terrain will be altered or new features constructed to determine the potential impact on important landscape features, archeological resources, other cultural or religious features, or burial grounds.

e. Protect (e.g., preserve in place) important site features, archeological resources, other cultural or religious features, or burial grounds.

f. Ensure that the new or modified floodwall or berm is compatible with the historic character of the property.

g. Avoid site adaptations that damage or destroy significant landscape or site features.

Guideline 116. Protect Utilities

a. Relocate all utilities above the established flood risk level or protect them in place with a watertight or impermeable enclosure.

b. Relocate and anchor exterior mechanical equipment and fuel tanks to an elevated platform that is compatible with the building's historic character and is, preferably, on a secondary or otherwise less visible elevation.

c. Use fencing or landscaping to screen exterior mechanical equipment and reduce its visibility.

d. Relocate interior mechanical equipment to utilitarian or insignificant spaces within the building that are unlikely to flood.

e. Relocate ducts, pipes, and conduit to spaces that are unlikely to flood to the extent practical; and concealing such systems within walls, attics, chases, and soffits in historically finished spaces.

f. Install an electrical disconnect well above the established flood risk level in an easy to access location. This should be separate from the utility panel.

g. Eliminate electrical service to (or separate it from) flood-prone areas of the building or site with minimal disturbance to historic features and finishes.

Guideline 117. Install Backflow Prevention Devices.

a. Install sump pumps at the lowest level of the structure that are powered by a back-up power source.

b. Ensure that the water drained by the pump flows away from building foundations.

Guideline 118. Structural Considerations for Dry Floodproofing

a. Evaluate the strength of masonry walls and footings of historic buildings to ensure that they are strong enough to withstand floodwater pressure and flood-borne debris.

b. Anchor the structure to the foundation with appropriate placement and engineering, to prevent movement or collapse of the historic building.

c. Avoid altering visible foundation walls to the extent that the historic character of a building is affected.

Guideline 119. Site Drainage – Dry Floodproofing

a. Prepare to effectively manage the incoming floodwaters and address moving and removing the water from the site and historic building after the flooding.

b. Install a backflow valve to prevent sewer and drain backups.

c. Install one or more sump pumps, if needed, to effectively control water on the site and reduce hydrostatic pressure post-flooding.

d. Avoid potential impacts to the historic landscape, archeological features, or other historic resources that could be caused by the installation of a drainage system.

Guideline 120. Coverings and Coatings

a. Build a low wall that is compatible with the historic building around basement windows to keep out floodwaters.

b. Install required vents in foundation walls that can be sealed in the event of flooding.

c. Apply a waterproof coating to the building that is compatible with the historic masonry. A mason experienced with historic materials should be consulted to determine compatibility. It is generally not appropriate to coat or cover portions of the walls above the established flood risk level. Do not apply coatings or coverings in a manner that alters or damages the historic character of the building.

d. Inspect applied coatings or membranes on a regular basis to ensure performance and periodically reapply the coating or replace the covering.

e. Avoid blocking character-defining openings such as the historic building's windows and doors permanently in a nonreversible manner.

f. Avoid installing flood shield fasteners where they would damage, alter, or otherwise impact the historic character of the property.

Guideline 121. Structural Considerations for Wet Floodproofing

a. Evaluate the strength of walls and footings of historic buildings to ensure that they are strong enough to withstand floodwater pressure and flood-borne debris.

b. Anchor the structure, where necessary, to prevent movement or collapse of the historic building.

c. Relocate all utilities above the established flood risk level or protect them in place with a watertight or impermeable enclosure.

d. Avoid altering visible foundation walls to the extent that the historic character of a building is affected.

e. Avoid Relocating systems and utilities to a highly visible location.

Guideline 122. Site Drainage and Venting for Wet Floodproofing

a. Follow the recommended structural engineering guidance for the number, size, and placement of hydrostatic flood vents, as well as any other ventilation requirements.

b. Retain historic foundation vents in highly visible locations where feasible.

c. Select a compatible design and placement for new vents that blends in with the foundation material.

d. Install a pumping system for draining the building in concert with the receding waters outside the property.

e. Do not select a non-engineered vent system in order to retain historic vents where engineered vents would result in significantly fewer openings in the foundation.

f. Ensure that water draining from the property is appropriately regulated to avoid potentially causing structural damage to the building or neighboring properties.

Guideline 123. Post-Flooding Property Clean-Up

a. Drain standing water and remove soaked insulation and other damaged materials, such as drywall or carpeting, that are not historic.

b. • Cover broken or damaged windows with plastic.

c. When cleaning historic building materials, use the gentlest means possible for effectively removing surface grime and killing flood-borne bacteria. This can include a low-pressure water wash and appropriate cleaners.

d. Identify and assess the flood-damaged building to determine the impacts on the historic materials and features. Determine which materials and features can be cleaned, dried, and repaired, and which materials must be replaced.

e. Allow all the materials that were submerged or in contact with the floodwaters to properly dry using dehumidifiers and fans before repairing the building. Do not accelerate, or force dry the building with heat to expedite the repair of the damaged building. Rapid drying can cause more damage than the initial wetting.

Chapter 11. Guidelines for Moving Buildings

11.1. ***Moving Buildings***

Relocating existing historic buildings from one site to another is generally discouraged unless it is required to save a significant historic resource from demolition. For buildings with State or Federal historic listing status, the Virginia Department of Historic Resources (VDHR) should be consulted prior to taking any action toward relocation.

Likewise, raising or elevating a historic building within the district to alleviate recurring flooding from storm surges in the area along Peak Creek may be permissible. For applicants who wish to use investment Tax Credits or federal or state funding, to finance vertical relocation of their building should contact VDHR prior to taking any action towards raising the structure.

When reviewing applications for the relocation of buildings which contribute to the Pulaski Commercial Historic District, the ARB will consider whether or not the proposed relocation would have a detrimental effect on the structural soundness of the landmark building or structure, whether or not the proposed relocation would have a detrimental effect on the historical aspects of other landmarks in the district, whether the proposed relocation would provide new surroundings that would be harmonious with or incompatible with the historical and architectural aspects of the landmark, building or contributing structure, whether or not plans for future use of the site after relocation are appropriate at this location in the district, and whether or not the proposed relocation is the only feasible means of saving the structure from demolition or demolition by neglect.

The ARB has no jurisdiction over residential properties; as such, any reference to residential architecture is for educational purposes only.

Guideline 124. Guidelines for Relocation to a New Site

a. Document the existing condition of the building using drawings, photographs, and text descriptions. A full record of the building and its contributing features, including landscape features, will aid in preserving the historic character of the building upon relocation.

b. Professional building movers with experience working with historic buildings should perform all aspects of the relocation, including the preparation, moving, and resetting the building onto its new foundations. Movers should be licensed, bonded, and insured.

c. Provide new foundations that match the old foundations and are otherwise compatible with the façade of the building.

d. Position the building on the new site in its original **orientation**.

e. Utilize a setback that is in keeping with the streetscape surrounding the new site.

Guideline 125. Vertical Relocation

a. Document the existing condition of the building using drawings, photographs, and text descriptions. A full record of the building and its contributing features, including landscape features, will aid in preserving the historic character of the building upon relocation.

b. Professional building movers with experience working with and raising historic buildings should perform all aspects of the vertical relocation, including the preparation, moving, and resetting the building onto its new foundations. Movers should be licensed, bonded, and insured.

c. Provide new foundations that match materials and character of the old foundations and are otherwise compatible with the façade of the building.

d. Position the building on the new site in its original **orientation** and retain its original setback.

Chapter 12. Guidelines for Demolishing Buildings

12.1. Guidelines for Demolition

Demolition of a building, whether total or partial, affects the entirety of the historic district and is not reversable. The ARB only approves demolition of historic properties in cases where no feasible or prudent alternative exists. All applications for demolition will be considered on a case-by-case basis.

Factors contributing to the decision will include whether or not the structure is of significant architectural or historic value, whether its removal would be to the detriment of the public interest, whether or not the building or structure is of such significance that it would qualify as a National, State, or local historic landmark, whether not the retention of the building would cause undue financial hardship to the owner, and whether or not the retention of the building would be in the best interest of the community.

The ARB has no jurisdiction over residential properties; as such, any reference to residential architecture is for educational purposes only.

Guideline 126. Avoid Demolition

a. Avoid demolition of sound, contributing buildings, structures, and objects.

b. Explore the possibility of selling historic buildings.

c. Explore the possibility of adapting historic buildings to a new purpose. Consider constructing an addition to increase interior space.

d. Consider relocation of significant historic buildings to a new location.

e. Demolition may be appropriate if the building poses an immediate hazard to public safety.

f. In cases of fire or other catastrophic disaster where at least 50% of the building remains standing, it is recommended that the structurally sound portion be rehabilitated, and the other portions rebuilt.

Guideline 127. Demolition by Neglect

The willful neglect of maintenance of a historic property in order to hasten its deterioration to the point where demolition is required is known as "demolition by neglect." Property owners are expected to keep their buildings in sound repair in compliance with local health and safety codes. Willful neglect of a property in order to necessitate demolition of a property whose demolition would not otherwise be approved by the ARB is a violation of the historic preservation ordinance.

Chapter 13. Architectural Review Procedures

13.1. Architectural Review Board (ARB)

The 1987 Zoning Regulations for the Town of Pulaski established the Commercial Historic District and corresponding local overlay district. These regulations established an Architectural Review Board (ARB) to review all alterations and additions to historic buildings within the District and to provide oversight for new construction and demolition. The ARB consists of five members appointed by Town Council, each holding expertise in areas of design, construction, and historic preservation.

The Pulaski Historic Commercial District encompasses approximately 46 acres centered along the historic Main Street, containing approximately 120 structures. Nearly 75% of those structures are considered contributing. The Pulaski Historic Commercial District was added to the Virginia Landmarks Register in December 1985 and the National Register of Historic Places in March 1986. The ARB reviews proposed changes to the exterior of properties within the historic district to ensure that they will not negatively impact the district's historic character.

13.2. ***Review Procedures***

Proposals for alterations, additions, or any work to the exterior of a property within the Commercial Historic District require a Certificate of Appropriateness (COA) issued by the Architectural Review Board (ARB). Any project which would remove existing or introduce new elements within the Historic District will be subject to review. The ARB review process is intended to be as simple as possible, with minimum delay to the start of projects. You can help to keep review times as short as possible by providing all required information about your proposal when submitting your application. Materials to be submitted may include architectural plans, site plans, landscaping plans, construction methods, proposed signs with appropriate detail as to character, proposed exterior lighting arrangements, elevations of all portions of structure with important relationships to public view (with indications as to visual construction materials, design of doors and windows, colors, and relationships to adjoining structures), and such other exhibits and reports as are necessary for its determinations.

For minor actions not required to be reviewed by the Architectural Review Board and which may be approved by the Zoning Administrator, an application shall be submitted on a form provided by the Town to determine if the proposed action is exempt from review by the Architectural Review Board. If the proposed action is not capable of adequate description on the application form the Administrator may require additional information, including photographs, sketches and samples of materials or such other information as may be required for a decision.

Other Approvals Required. In any case in which an applicant's proposal also requires the approval of the Board of Zoning Appeals, final action by the Board of Zoning Appeals must be obtained prior to final action by the Architectural Review Board. The Board of Zoning Appeals may however, table a proposal in order to request the comments of the Architectural Review Board.

Applications should include a narrative description of the proposed work, photos of existing conditions – including general photos of the building, as well as drawings, plans, photographs, or product literature showing the proposed changes and outlining the methods and materials used for making those alterations.

In cases where all or part of the proposed work is considered to be inappropriate, the Architectural Review Board, or the Administrator in a case within their authority, may permit modifications of original proposals if such modifications are formally acknowledged by the applicant and clearly described and recorded in the records of the case.

A certificate of appropriateness shall be in addition to any other permits required. Once a permit for any work requiring a COA is issued, all work conducted in association with that permit shall be conducted in accord with the application as amended (where applicable) and approved.

Projects that are considered "Major Actions" are those which have the potential to substantially affect the character of the district. Major Actions must be reviewed by the ARB at a regularly scheduled public meeting. "Minor Actions" are those which will not have a significant impact and may be cleared by the Zoning Administrator through an administrative review.

Projects requiring a COA include (but are not limited to) the erection of new buildings or structures, signs, reconstruction of historic properties, restorations, alterations, and total or partial demolition. Construction permits for such work cannot be granted without a COA having first been issued.

The ARB reviews the proposed work to ensure that it will be compatible with the historic characteristics of the existing building and/or the surrounding historic properties. The ARB review process shall apply to

- New construction, whether on an existing vacant lot or on the property of an existing building in the district
- Additions to existing buildings
- Changing or replacing exterior architectural elements including porches, dormers, windows, roofs, chimneys, columns, structural elements, stairways, terraces, awnings, fences, etc.
- Adding new or infilling existing window or door openings
- Installation of new or replacement of existing signs
- Total or partial demolition
- Landscaping which involves major changes of grade or walls and fences more than three-and- one-half feet in height.
- Any other proposed work not specifically listed here that would have a substantial effect on the character of the property and surrounding Historic District.

Proposed work that is eligible for administrative approval in most cases includes the following:

- Repainting surfaces that have been previously painted.
- Repairing or replacing missing or broken windowpanes, roofing slates, tiles or shingles, and exterior doors, window frames, or shutters without changing the design or materials. This is considered replacement in-kind.
- Installing or removing storm doors or storm windows, window planters, awnings, canopies, and portable air conditioners located in existing wall openings.
- Installing or removing television and radio antennas, skylights, and solar panels which are not visible from a public street.

- Landscaping involving minor grading, walks, low retaining walls, temporary fencing, small fountains, ponds and the like, which will not substantially affect the character of the property and its surroundings.
- Construction or removal of sheds that are in keeping with the historic character of the surroundings and are not readily visible from public streets.
- Installation of new signs which are non-illuminated and smaller than 32 square feet, which otherwise conform to zoning restrictions.
- Other minor projects without potential to affect the historic character of the district as determined by the Zoning Administrator.

Please keep in mind that the Zoning Administrator may order that work be stopped and that an appropriate application be filed for review by the Architectural Review Board in any case where it is determined that work underway may have an adverse effect on the Historic District.

Step 1: Is your project located within the Commercial Historic District?	
YES: Proceed to Step 2.	NO: No COA reqired.
Step 2: Does your project change the exterior of a contributing property? Are you demolishing a structure? Are you building something new? Are you installing a new sign?	
YES: You will need a COA. Proceed to Step 3	NO: No COA reqired.
Step 3: Will your project avoid altering historic features? Or, is it in keeping with the guidelines within this document?	
YES: Your application may be cleared by administrative review.	NO: Your application will be reviewed by the ARB at one of their regularly scheduled meetings.

13.3. ***Will I need a COA?***

The Zoning Administrator and the Architectural Review Board (ARB) are tasked with evaluating the historical appropriateness of proposed alterations to the exteriors of properties within Pulaski's Commercial Historic District as outlined by the Zoning Regulations for the Town of Pulaski. ARB decisions are guided by the stipulations outlined in the zoning regulations as well as by the Secretary of the Interior's Standards for Rehabilitation, and the guidelines contained within this document.

Per the local ordinance, the following factors are considered when considering the appropriateness of all proposed projects within the district:

- The public necessity of the proposed construction, demolition, or use.
- The public purpose or interest in land or buildings to be protected.
- The historic or architectural value and significance of a particular structure and its relationship to the historic value of the surrounding area.
- The age and character of an historic structure, its condition and its probable life expectancy, and the appropriateness of the proposed changes to the period or periods during which the structure was built.
- The general compatibility of the site plan and the exterior design arrangement, texture, and materials proposed to be used.
- The view of the structure or area from a public street or road present and future.
- The present character of the setting of the structure or area and its surroundings.

In particular, the ARB will consider how the proposed work will affect the character-defining features of each individual property upon which work is proposed, as well as the surrounding neighborhood context.

The term "character-defining features" refers to all of the individual components of a property which make up its historic character. These features include small-scale elements, such as the building's historic windows, doors, trim, and other details, as well as larger-scale features, like the building's overall shape, the arrangement of window and door openings, and its site and setting. These features are integral to a building's historic identity and should be retained and preserved. The ARB reviews each COA application and consider which of the building's elements are character-defining and whether those features may be negatively or positively impacted by a proposed project.

Alterations or new additions to buildings within the historic district will be reviewed by the ARB for consistency with the historic design features of the existing building as well as for their contribution and compatibility with the Historic District as a whole. The context of a historic building is defined by historic and environmental features that make up the setting and collectively contribute to the district's overall identity and character. More specifically, the Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings define a district or neighborhood setting as the area or

environment in which a historic property is found. It may be an urban or suburban neighborhood or a natural landscape in which a building has been constructed. Character-defining features within the context of a neighborhood would include the buildings in the district, the relationship of those buildings to one and other, their scale and massing, setbacks, fence patterns, views, driveways and walkways, and street trees and plantings that come together to make up the overall setting. Loss of, or negative impact on, the character-defining features of the neighborhood setting affects the historic integrity of the district as a whole. For this reason, alterations to the front facade of properties within the historic district are the most heavily scrutinized by the ARB as they have the greatest potential to alter the appearance of the district as a whole. The ARB has more flexibility in evaluating the appropriateness of alterations to less-visible sides and the rear of properties, as there is less potential for adverse effects to the district.

Photograph 63: View of the historic district along Main Street.

13.4. ***Appeal of Decision***

Applicant's whose applications have been denied have the right to appeal the decision. The decisions of the Zoning Administrator may be appealed to the Architectural Review Board, the decisions of the Architectural Review Board may be appealed to the Town Council, and the final decisions of the Town Council may be appealed to the Circuit Court of Pulaski County.

An appeal from a decision of the Architectural Review Board may be taken to the Town Council by the property owner or by any party aggrieved by the ARB decision, including any owner of a property in the district. Appeals must be made within 30 days of the ARB decision by filing a notice of appeal to the Zoning Administrator. Town Council will then host a public hearing to review the decision. Involved parties may appear in person, or by agent or attorney. On a case-by-case basis, the Town Council will review pertinent information regarding the case and may decide to reverse, affirm, or modify the ARB's decision.

Property owners, the ARB, or any other aggrieved party may appeal from the final decision of the Town Council by filing an appeal with the Circuit Court of Pulaski County within 30 days following Council's decision. The court may reverse, affirm, or modify the decision of the Town Council, in whole or part, if it finds that the decision is contrary to law or is arbitrary and constitutes an abuse of discretion.

13.5. Maintenance Requirements and Demolition by Neglect

In addition to general compliance with local health and safety codes, Pulaski's zoning regulations require that all buildings and structures in the Historic District be preserved against decay and deterioration and maintained free from structural defects that would, in the opinion of the Architectural Review Board, result in irreparable damage to any building or part of a building within the district that would produce a detrimental effect upon the building or character of the district as a whole. This includes, but is not limited to, the following:

- The deterioration of exterior walls or other vertical supports.
- The deterioration of roofs or other horizontal members.
- The deterioration of exterior chimneys.
- The deterioration or crumbling of exterior plaster or mortar.
- The ineffective waterproofing of exterior walls, roofs and foundations, including broken windows or doors.
- The peeling of paint, rotting, holes, and other forms of decay.
- The lack of maintenance of surrounding environment e.g. fences, gates, sidewalks, steps, signs, accessory structures, and landscaping.
- The deterioration of any feature so as to create or permit the creation of any hazardous or unsafe condition or conditions.

The ARB will notify property owners by certified or registered mail of specific instances of failure to maintain or repair properties within the district. Property owners will be given an opportunity to appear before the Architectural Review Board to propose remedial action to correct the cited condition. The owner or person in charge of the property will then have 90 days to correct the violation. If the condition is not corrected within that time frame, each additional day that the property remains in violation will constitute a separate offense and is punishable by a fine (see **Chapter 13.6. Violations** for additional information). Alternatively, if the owner fails to act, the Architectural Review Board may order the Administrator, after due notice to the owner, to enter the property and make necessary repairs to preserve the integrity and safety of the structure. The reasonable costs of such repairs will be placed as a lien against the property or, in a proper hardship case, paid by the Town from a fund established for such purposes.

Please see **Chapter 12. Guidelines for Demolishing Buildings** for guidelines on demolition and demolition by neglect.

13.6. ***Violations and Penalties***

Violations of the Historic District Ordinance, including maintenance violations, are subject to a financial penalty. Following notification of the violation and appearance before the ARB, parties violating the ordinance may be guilty of a misdemeanor and may be fined no less than $10 and no more than $1000. Each day that the property is in violation will be considered a separate offence and therefore a maximum penalty of $1000 per day may be assessed if the conditions are not remedied.

Appendix A. Glossary

A

Accessory (or Ancillary) Building. A subordinate building or a portion of a main building, located on the same lot and used for purposes incidental to the dominant use of the main building or premises.

Action. Any work occurring on the exterior of a property that will be visible from the surrounding rights-of-way.

- **Major Action** - An alteration which affects the historic, cultural, or architectural integrity, interpretability, or character of a building, structure, site, or district. For instance: new siding or windows.
- **Minor Action** - An alteration which does not significantly affect the historic, cultural, or architectural integrity, interpretability, or character of a building, structure, site or district. Generally, includes the kind of work that is done without the aid of a professional drafter or professional quality plans. For example: minor landscaping, small repairs or repaving an existing paved driveway.

Adaptive Use. - The adaptation of an historical or architectural resource to accommodate uses for which the resource was not originally constructed. Alterations to accommodate the new use are undergone in such a way which maintains the general historical and architectural character.

Addition or Expansion. An increase in floor area of a building, or a modification to the roof line of a building, such as the construction of a dormer or addition of a new story, that increases the amount of floor space devoted to human use or occupancy.

Administrator. For the purposes of this document, "Administrator" refers to the Zoning Administrator, a person appointed by the Town Council who issues permits for construction, including alterations, reconstructions, repairs, restoration, and demolition or razing of all or part of any building.

Alignment. Arrangement along a straight line.

Alley. A public right-of-way that normally affords a secondary means of access to abutting property.

Alteration. Any change in size, shape, character, occupancy, or use of a building or structure.

American Bond. Also known as Common Bond. The pattern of laying bricks in which several horizontal rows (usually an odd number - three, five, or seven) of stretchers are placed between every row of headers.

Alteration. Any change, modification or addition to a part or all of the exterior of any building or structure.

Appurtenances. An object added to a building, including vents, exhausts hoods, air conditioning units, antennas, satellite dishes, etc.

Antebellum. Dating from before the Civil War (pre-1861).

Applied. Placed upon, as in "applied ornamentation." For example, a piece of decorative molding applied to a wider plain board.

Appropriate. Typical of the historic architectural style represented by a particular building, compatible with the character of the surrounding historic district, and consistent with local preservation criteria and guidelines.

Architectural Shingles. Composition asphalt roof shingles that are heavier weight. They may be irregularly sized and are designed to resemble the random textured look of wood or slate shingles.

Architectural Style. A category of architecture of buildings distinguished by similar characteristics of construction, design, materials, and other character-defining features. See **Chapter 3. Architectural Style Guide** for additional information.

B

Baluster. An upright, often vase-shaped, support for a rail (ex: on a stairway or porch).

Balustrade. A series of balusters with a rail.

Bargeboard. An ornately shaped board attached to the projecting edges of a gable roof. Also referred to as verge boards.

Bay Window. An alcove of a room projecting from an outside wall with its own windows.

Belt Course. A molding or course running horizontally along the façade of a building. It may be flat or projecting.

Beveled Glass. A glass pane having a taper across one or more edges.

Bracket. A right-angled support member attached to and projecting from a wall, to support a projecting element, as in a supporting bracket for a shelf or cornice.

Brick Bond. The pattern in which bricks are laid, determined by the relationship of headers and stretchers.

Broken Pediment. A triangular element which is interrupted by a recess which "breaks" the top angle.

Building. A resource created principally to shelter any form of human activity.

Building Permit. An approval statement signed by the Building Permit Office authorizing the construction, alteration, reconstruction, repair, restoration, demolition or razing of all or a part of any building.

Building Type. Describes a structure's function and form. Building types, such as "One-Part Commercial Block," "Two-Part Commercial Block," or "Three-Part Commercial Block" houses are sometimes associated with one or more architectural styles. See **Chapter 3. Architectural Style Guide** for additional information.

Bulkhead. The section of a storefront that forms the base for the display windows. The bulkhead provides a transition between the ground and storefront glazing area.

C

Canopy. A roof-like structure, or cloth covering positioned horizontally over an entrance.

Cantilever. A projection, as of a beam or part of a structure, supported only at one end.

Capital. The top decorated member of a column or pilaster crowning the shaft and supporting the entablature.

Carpenter Gothic. Gothic Revival structures made of wood and elaborately trimmed with "gingerbread" (ornately scrolled woodwork).

Casement. A hinged window frame that opens horizontally like a door.

Casing. Moldings around windows and doors.

Certificate of Appropriateness (COA). A certificate or other statement indicating approval by the Administrator or the Architectural Review Board as the case may require of plans for construction alteration, reconstruction, repair, restoration, relocation, demolition or razing of a building or structure or part thereof in a historic district.

Character. Attributes, qualities, and features that make up and distinguish a particular place or development and give such a place a sense of definition, purpose, and uniqueness.

Character-Defining. Those architectural materials and features of a building that define and are integral to the historic character of that building. Such elements may include the form of the building, exterior cladding, roof materials, door and window design, exterior features, ornamentation, surrounding landscape elements, etc.

Clapboard. Wooden siding, also called weatherboard.

Classical. Pertaining to the architecture of ancient Rome and Greece.

Column. An upright structure generally consisting of a cylindrical shaft, a base, and a capital; usually a supporting or ornamental member in a building.

Common Bond. See American Bond.

Compatibility. The characteristics of materials, uses, or activities that permit them to be located near each other in harmony and without visual conflict.

Conservation. The sustained use and/or appearance of a building, structure, or area, maintained essentially in its existing state.

Contemporary. - Existing or happening in the same time period; from the same time period.

Contemporary Architecture. A style of architecture that pulls from a combination of modern styles, relying on few classical building ideas.

Corbel or Corbelling. In masonry, a projection or one of a series of projections, each stepped out further than the one below it; most often found on brick walls and chimneystacks.

Corbelled. Furnished with a bracket or block projecting from the face of a wall to bear weight, generally supporting a cornice, beam, or arch.

Contributing Properties. Properties designated on the inventory map of landmarks and contributing properties of Pulaski as adopted by ordinance which generally contribute favorably to the general character of the Commercial Historic District.

Coping. The protective uppermost course of a wall or parapet.

Corinthian Order. The most ornate of the Greek orders of architecture characterized by its bell-shaped capital enveloped with acanthus designs.

Cornice. A continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

Course. A continuous row or layer of stones, tiles, bricks, shingles, etc. in a wall.

D

Demolition. The dismantling or tearing down of all or part of any building.

Demolition by Neglect. The act or process of deferring or neglecting the maintenance and repairs of a building, allowing the building to deteriorate to the point where demolition may be necessary.

Dentils. Small rectangular blocks in a series, usually on a molding.

Detail. A small piece of the overall character of a building, which contributes to its architectural significance.

Display Window. A large area of glass within a storefront opening, designed to showcase goods or products.

Dormer. A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

Door Frame. The part of a door opening to which a door is hinged, consisting of consists of two vertical members called jambs and a horizontal top member called a lintel or head.

Door Jamb. The vertical portion of the door frame onto which the door is attached.

Doric Order. A classical order most readily distinguished by its simple, unornamented capitals.

Double-hung window. A window with two sashes (the framework in which windowpanes are set), each movable. In historic double-hung windows, the sashes are moved by a means of cords and weights.

E

Eaves. The projecting overhang at the lower edge of a roof.

Eclectic. Composed of elements selected or chosen from several sources.

Elevation. A flat representation of the vertical view of one side of a building's exterior. The front elevation is often referred to as the façade.

Engaged Columns. Columns partly embedded in a wall, often referred to as half-round columns.

English Bond. The pattern of laying bricks in which horizontal rows of headers are alternated with horizontal rows of stretchers.

Entablature. In classical architecture, the part of a structure between the column capital and the roof or pediment; comprised of the architrave, frieze, and cornice.

Entry. A door or passage used to enter a building.

Elevation. A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

F

Façade. The front or principal face of a building, any side of a building that faces a street or other open space.

Fanlight. A semicircular or semielliptical window above a door.

Fascia. The flat band or board around the edge of a roof or a part of the entablature.

Fenestration. The arrangement of windows and other exterior openings on a building.

Finial. An ornament at the top of a spire, gable, pinnacle, or other vertically projecting member.

Flashing. Sheet metal or other flexible material formed to prevent water from entering a building or structure at joints or intersections, such as where a roof intersects a wall or chimney.

Flemish Bond. The pattern of laying bricks in which every horizontal row is characterized by alternating headers and stretchers. (See "Brick Bond")

Fluting. Decorative vertical grooves; usually found on columns or pilasters.

Form. The overall shape of a structure (ex: most structures are rectangular in form).

Foundation. A foundation is the supporting portion of a structure below the first-floor construction, or below grade, including the footings.

French Door. A door having rectangular glass panes extending throughout its length, often hung in pairs. Also called a casement door.

G

Gable. The triangular wall segment at the end of a ridged roof.

Gable Roof. A roof which forms a gable at each end.

Gallery. A roofed promenade extending along the wall of a building or a narrow balcony, usually having a railing or balustrade, along the outside of a building.

Gambrel Roof. A ridged roof with two slopes on each side, the lower slope having the steeper pitch.

Gingerbread. Pierced curvilinear ornament executed with the jig saw or scroll saw, used under the eaves of roof.

Glazing. Fitting glass into windows and doors.

H

Half-Story. A partial story under the roof, usually denoted by the presence of dormer windows or by full windows within gables.

Half-Timbering. A wall construction in which the spaces between members of a timber frame are filled with brick, stone, or other material.

Hardscape. Portions of the exterior environment that is constructed with masonry or other impermeable materials, including sidewalks, driveways, or patios.

Head. The top horizontal member over a door or window opening.

Height. The vertical distance from the average grade level to the average level of the roof.

High Style. The more ornately detailed version of a particular architectural style; used in contrast to simpler examples. See **Chapter 3. Architectural Style Guide** for further information.

Hipped Roof. A roof with four uniformly pitched sides.

Historic. Important in history; distinguished from "historical," which conveys the sense of things or events related to the past.

Historic District. An area containing buildings or places in which historic events occurred or having special public value because of notable architectural or other features relating to the cultural or artistic heritage of the community, of such significance as to warrant conservation and preservation.

Historic Landmark. Any building or place listed on the National Register of Historic Places or on the Register of the Virginia Historic Landmarks Commission, or any building or place officially designated as a landmark structure or place by the Town of Pulaski on the inventory map which is adopted by ordinance.

Hood Molding. A large molding over a window, originally designed to direct water away from the wall; also called a drip molding.

I

In-Kind Replacement. To replace a feature of a building with materials of the same characteristics, such as size, proportion, design, material, texture, color etc.

Infill Construction. New construction on vacant lots or replacement of blighted or thoroughly deteriorated structures within existing neighborhoods or developments.

Integrity. The ability of a property to convey its historic significance through the retention of its historic location, design, setting, materials, workmanship, feeling, and association.

Ionic Order. A classical order distinguished by the form of the capital, with a spiral scroll, called a volute, on either side.

J

Jerkinhead Roof. A gable roof where the peak is clipped, forming a slope and resulting in a truncated gable on the wall below. Also known as a clipped gable roof.

Jalousie. A type of window comprised of a series of horizontal slats connected to a mechanical device operated by a crank.

K

Keystone. A wedge-shaped stone at the top of a masonry arch.

Kickplate. A metal plate (usually brass) attached to the bottom of a door to protect the door from damage.

L

Lancet. A narrow, pointed arch.

Landscape. The whole of the exterior environment of a site, district, or region, including landforms, trees, plants, bodies of water, and the built environment.

Landscape Elements. Those elements that contribute to the landscape, such as exterior furniture, decks, patios, outdoor lighting, and other elements that may be located in conjunction with a landscape.

Lattice. A panel of crisscrossed, diagonal, or perpendicular slats, often of wood.

Leaded Glass. Small panes of glass which are held in place with lead strips; the glass may be clear or stained.

Light. A section of glass within a window, also called "pane" or "sash light."

Lintel. A beam over an opening in a wall or over two or more pillars.

M

Main Building. The primary historic building on an individual historic site.

Maintenance and Repair. Any work required to remedy damage or deterioration of a building, building elements, or the surrounding site, that involves no change in materials, dimensions, design, configuration, texture, surface coating, or visual appearance. This includes cleaning, repainting, in-kind repairs, yard maintenance, etc.

Mansard Roof. A roof that has two slopes on all four sides.

Mass or Massing. The arrangement and proportions of a building's basic geometric components.

Masonry. Construction materials such as stone, brick, concrete block, or tile.

Material. Material refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic resource.

Medallion. An oval or circular design or carving.

Meeting Rail. The place in the middle of a single- or double-hung window where the upper and lower sashes meet, where the lock is typically located.

Modillion. An ornamental bracket used in series under a cornice.

Modify/Modification. To make changes to an existing structure; those changes made to an existing structure.

Module. The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

Molding. A decorative band or strip of materials with continuous decorative profile or section, generally used in cornices and as trim around window and door openings. A continuous decorative band that is either carved into or applied to a surface.

Mortar. The materials, generally composed of sand and lime or cement, used to fill the joints of masonry.

Mortar Joint. The space between masonry units, such as brick or stone, which is filled with mortar to transfer the load, provide a bond between the units, and keep out the weather.

Mortar Mix. The composition (and proportions of these ingredients) of the mortar used in masonry.

Muntin. A member supporting and separating panes of glass in a window or door.

Mullion. A vertical member supporting and/or separating windows, doors, or panels set in a series.

N

Natural Features. Features or elements of the exterior environment that are substantially unaltered by human activity such as landforms, trees, plants, and bodies of water.

Neoclassical. A revival or adaptation of a classic style of architecture.

New Construction. The act of adding to an existing structure or erecting a new principal or accessory structure or appurtenances to a structure, including but not limited to buildings, extensions, outbuildings, fire escapes, and retaining walls.

Non-Contributing Building/Structure/Site. A building, object, site, or structure that neither adds to nor detracts from a district's sense of time and place and historical development. Usually non-historic, or historic but outside the relevant historic period of contributing structures within the district.

O

Object. A material thing of functional, artistic, cultural, historical, or scientific value that may be by nature or design, movable, yet related to a specific setting or environment (ex: a sculpture, fountain, or statue).

Order. Any of several specific styles of classical and Renaissance architecture characterized by the type of column used (e.g., Doric, Ionic, Corinthian, Composite, Tuscan).

Oriel Window. A bay window projecting from an upper story, usually supported by a corbel or bracket.

Orientation. The relationship of a building to the street. The entrance to the building plays a large role in the orientation of a building. A building with a main entrance facing the street is oriented toward that street.

Original. Features, components, materials, or other elements of a structure that were part of its initial construction. Structures that were part of the initial development of a site (such as accessory structures built at the same time as the related primary structure). Features or structures that are not original to the structure or site may have gained historic significance in their own right and may still be considered “historic.”

Ornamentation. Any decorative objects or series of objects, which are added to a form to enhance its visual appearance.

P

Palladian Window. A three-part window opening with a large arched central light and flanking rectangular side lights.

Panel. A sunken or raised portion of a door set into a frame which forms a border.

Parapet. An upward extension of a building wall above the roofline. Often shaped or ornamented, they were often used to create greater perception of height or a better sense of proportion.

Pediment. A wide, low-pitched triangular section framed by a horizontal molding on its base and two sloping moldings on each of its side, surmounting the facade of a building in a classical style. Also used as a crowning member of doors, windows, and mantels.

Period of Significance. Span of time in which a property significant associated.

Pier. An upright support for a structure, such as for a porch column.

Pilaster. A shallow column attached to a wall.

Pillar. A vertical supporting member in a building, may be ornamental.

Pitch. The angle of slope.

Portico. A porch having a roof, often with a pediment supported by columns or pillars.

Post. A piece of wood, metal, etc. usually long and square or cylindrical, set upright to support a building, sign, gate, etc.

Preservation. The act or process of applying measures to sustain the existing form, integrity, materials, and overall historic character of a building, structure, object, or site. It may include initial stabilization work as well as ongoing maintenance of the historic building materials.

Pressed Metal. Thin sheets of metal molded into decorative designs and generally used to cover interior walls and ceilings.

Proportion. The dimensional relationship between one part of and another. Façade proportions involve relationships such as height to width, the percent of the façade given to window and door openings, the size of these openings, and floor-to-ceiling heights. Often described as a ratio, proportions may be vertical (taller than wide), horizontal (wider than tall), or non-directional (equally tall and wide).

Protection. The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, or to cover or shield the property from danger or injury. May be physical, as in protecting a building from storm damage, or administrative, as in adopting protective ordinances.

Q

Quoin. The corner of a masonry structure constructed using masonry blocks laid in a specific, decorative manner. Any of the stones used in forming the corner can also be called quoins. They are often large and dressed or arranged so as to form a decorative contrast with the adjoining walls.

R

Rafter. Any of the parallel beams that support a roof.

Rafter Tail. Exposed rafter end, visible from the exterior supporting the eave.

Ramp. A sloped surface that makes a transition between two different levels; typically used to provide access to a building or raised surface for those persons with disabilities.

Recessed Entry. An entry set back from the building façade. For example, many historic storefronts step in towards the interior of the building at the entry point.

Reconstruction. Any or all work needed to remake or rebuild all or a part of any building to a sound condition, but not necessarily of original materials.

Rehabilitation. The act or process of returning a property to a state of utility through repair or alteration which makes contemporary possible use while preserving the features of the property which are significant to its historical, architectural and cultural value.

Renovation. The act or process of repairing and/or changing an existing building for new use or to make it functional; this may involve replacement of minor parts.

Repairs. Any or all work involving the replacement of existing work with equivalent material for the purpose of maintenance, but not including any addition, change, or modification in construction.

Replacement. To interchange a deteriorated element of a building, structure, or object with a new one that matches the original element.

Replicate. To copy or reproduce an historic building or building element.

Repointing. Repairing existing masonry joints by removing defective mortar and installing new, compatible mortar. The new mortar should match the historic mortar as closely as possible in terms of materials and proportions of materials to ensure compatible hardness and compressive strength.

Restoration. The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Reveal. The vertical side of a door or window opening between the frame and the wall surface.

Rhythm. The repetitive use of a group of visual elements, to establish a recognizable pattern.

Ridge. The horizontal line where the upper slopes of a roof meet.

Rustication. Masonry cut in massive blocks separated from each other by deep joints.

S

Sash. A frame in which the panes of a window are set. The sash may consist of one large pane of glass or may be subdivided into smaller panes by thin member called muntins or glazing bars.

Screening. Construction (such as a fence) or vegetation of which the essential function is to separate, protect, conceal, or shield from view but not support.

Scale. A building's size in relation to other buildings.

Setback. A distance from a curb, property line, or structure within which building is prohibited, as defined in the municipal zoning ordinance. Also, an architectural device in which the upper stories of a tall building are stepped back from the lower stories.

Setting. The surrounding buildings, structures, monuments, or landscape that provides visual aesthetics or auditory quality to historic or architectural resources.

Shaft. The main part of a column between the base and the capital.

Shed Roof. A roof with a single slope, resembling a lean-to. Shed roofs are often used for extensions of gable roofs or for additions or porches.

Shutter. A solid panel of wood or metal made to close over a window.

Sidelight. A fixed sash located beside a door or window, usually found in flanking pairs.

Significant Characteristics of Historical or Architectural Resources. The characteristics that are important to or expressive of the historical, architectural, or cultural quality and integrity of the resource and/or the setting. This may include (but is not limited to) building materials, details, height, mass, proportion, rhythm, scale, setback, setting, shape, street accessories, and workmanship.

Sill. The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Site. The land upon which a significant event, activity, building, structure, archaeological resource, or another feature is located.

Soffit. The undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, or roof overhang.

Spandrel. The triangular space between adjacent arches and the horizontal molding, cornice or framework above them. Also, the horizontal panels below and above windows between the continuous vertical piers in skeleton frame construction.

Spindle/Spindlework. A short, decorative, turned piece.

Stile. A vertical piece in a panel or frame, as of a door or window.

Stabilization. The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property.

Storefront. The street level facade of a commercial building, usually having display windows. See **Chapter 6. Guidelines for Existing Buildings, Subsection 6.2. Storefronts** for additional information.

Storefront Column. Slender vertical elements within the storefront opening that help support the lintel.

Story. The space between two floors of a structure or between a floor and roof.

Streetscape. The collective elements of a street which determine its overall character. Buildings, their setbacks, vegetation, sidewalks, and other elements contribute to the streetscape.

Street Wall. A wall of building facades that define the edge of a street.

Stretcher. The long end of a brick when laid towards the face of a wall.

String Course. A narrow horizontal band projecting from the exterior walls of a building, also known as a "stringcourse." It is often located between the stories of a building, defining the interior floor levels.

Stucco. A masonry material applied as exterior wall covering.

Surround. The term applied to the outside of a window or door opening. It is also called "casing."

Synthetic Materials. Building materials that are manufactured with man-made or artificial components as opposed to traditional materials derived from natural sources, such as plants, trees, or earth (e.g. vinyl, aluminum, fiber cement, plastic resin). Such materials are often engineered or otherwise designed to mimic the texture and appearance of traditional materials.

T

Terracotta. A fine-grained, brown-red fired clay used for roof tiles and decoration. May or may not be decorated or covered with colored or clear glazes.

Texture. The feel, appearance, or consistency of a surface or substance.

Tracery. The cured mullions or bars of a stone-framed window. Also, ornamental work of pierced patterns in or on a screen or window.

Transom. A small window or series of panes above a door, or another type of window such as a casement, double hung, or fixed window.

Trellis. An open grating or latticework of either wood or metal placed vertically on a site and typically supported by wood columns; often used as a screen and usually supporting climbing vines.

Turret. A small, slender tower usually at the corner of a building.

U

Upper Façade. The portion of the facade above the storefront display window. May be a plain surface on a one-story building or may contain rows of windows defining the number and location of floors in a multi-story building and may include decorative bands or patterns.

V

Vergeboard. An ornately curved board attached to the projecting edges of a gable roof.

Vernacular. A building that does not have details associated with a specific architectural style, a simple building with modest detailing and form. See **Chapter 3. Architectural Style Guide** for additional information.

Viewshed. The portion of the surrounding environment that is visible from one or more viewing points.

Visibility from A Public Way. The ability to be seen from any public right-of-way, or other place, whether privately or publicly owned, upon which the public is regularly allowed or invited to be.

Visual Continuity. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

W

Weatherboard. Clapboard; wooden siding.

Workmanship. The physical evidence of the crafts of a particular culture, people, or artisan.

Y

Yard. An open space at grade, other than a court or plaza, between a structure and the adjacent lot lines.

Z

Zoning District. A planning tool used to regulate land use, building form, design, and compatibility of development.

Appendix B. Substitute Materials

13.7. Appropriateness

Substitute materials are new materials or technology which are designed to simulate the appearance of a historic material. While the preferred method for treatment of historic properties emphasizes repairing original features to the greatest extent possible, and to replace historic features with like materials where repair is not possible, there are several instances in which utilizing substitute materials may be permissible. Situations in which the use of substitute materials may be appropriate include:

- When the historic material is unavailable (for instance, a particular type of slate, or old growth lumber)
- Where historic craft techniques or skilled artisans are not available
- When the historic feature has already been lost and little is known about its original appearance
- Where the historic material does not meet existing code requirements

Problems associated with using substitute materials include a lack of repairability and a lack of durability and/or a shorter lifespan as compared to traditional materials. Some substitute materials are physically incompatible with existing historic building fabric and can trap moisture or cause damage to remaining historic fabric due to incompatible thermal expansion and contraction. Substitute materials, including metal or vinyl and other substitute materials, should not be used to cover existing historic materials or features.

Substitute materials should not be used to replace sound historic materials for the sake of convenience. While synthetic materials such as vinyl siding may offer the allure of being "maintenance-free." In reality, "maintenance-free" tends to translate to "not repairable." A lack of repairability often drastically shortens the lifespan of such products in comparison to traditional materials.

Substitute materials should only be used if they will not damage existing historic features and if they will not negatively alter the appearance of the historic resource. The new material should mimic the original in form, profile, color, and perceived texture. Features that may seem like minor details, such as crisp edges on originals, can negatively impact the overall character of the building they are lacking on the replacements. The ARB will consider allowing the use of a substitute material in place of historic materials on a case-by-case basis and may approve or deny such materials based on each particular situation.

Factors that the Commission may consider when evaluating applications for the use of substitute materials include:

- Is the existing material historic?
- How durable is the new product vs. the old in the same environment?

- How similar is the new product in size, proportion, detail, profile, texture, and finish?
- Will the new product be physically compatible with the remaining materials?
- How much of the new material will be used?
- Where will the material be used?
- Will the new materials cover or replace existing historic fabric?

13.8. ***Common Applications for Substitute Materials***

The following outlines substitute materials commonly used in historic districts which may be appropriate for your proposed project. All projects located within the Commercial Historic District which involve the replacement of exterior elements require a COA. For additional information on using substitute materials in historic buildings, see the National Park Service's Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors (see **Appendix C. Selected Bibliography** for links to this and additional resources).

Windows

The replacement of original windows with new windows is a recurring issue in historic districts throughout the country. While the best option is always to properly maintain and preserve your existing historic wood windows, when replacement is necessary there are several options available.

Wood

Replacement of an existing historic wood window with a new wood window matching the dimensions and configuration of the original is considered a replacement in-kind. Keep in mind, however, that most historic wood building elements were made from old-growth lumber. Most wood building products that are commercially available now are made from faster-growing trees and are inferior in quality to historic lumber products. For this reason, new wood windows are not nearly as durable as historic windows. If wood windows are desired, consider repairing historic windows and reglazing if at all possible. In many cases, composite materials may be preferable to lower grade wood products and can generally replicate the profiles and appearance of historic wood windows.

Aluminum Clad

Aluminum clad windows are wood or composite windows with an aluminum facing on the trim, sashes, and muntins. Aluminum clad windows may be approved for replacement of historic windows in cases where the historic windows are deteriorated beyond repair and where the replacements match the original in size, proportion, and configuration. Aluminum clad windows typically have an anodized or baked enamel finished and are not paintable, which can be a drawback when building paint schemes are changed.

Composite/Fiberglass and Fiberglass-Clad

Composite windows are made of a mix of materials, typically fiberglass and wood fibers. Fiberglass windows have a matte finish as compared to vinyl windows and are available in proportions that mimic historic windows. Many composite windows are paintable and are a good lower-cost option for residences in historic districts. Fiberglass-Clad windows are typically wood windows clad in a fiberglass or fiberglass facing and are generally appropriate wherever composite/fiberglass windows are appropriate.

Vinyl Clad

Vinyl clad windows are similar to aluminum- and fiberglass-clad windows, in that they are wood or composite windows with a vinyl facing.

Vinyl clad windows may be appropriate for use in properties constructed in the mid-20th century, on nonvisible elevations, and on non-contributing properties in the Commercial Historic District. Like aluminum clad windows, vinyl clad windows are not paintable.

Vinyl

Vinyl windows are made of PVC (polyvinyl chloride) and are commonly marketed as replacement windows. Vinyl windows are problematic for use in historic districts, however, as they are not typically available in proportions or finishes that are compatible with historic buildings. Because of the way the product is made, vinyl windows have narrow stiles and rails on the sashes which do not match the thicker proportions found on historic window configurations. Vinyl windows are not paintable and are the least durable of the window types listed here. They tend to fade and warp with UV exposure and have a typical lifespan of only ten to fifteen years.

Like vinyl clad windows, vinyl windows may be appropriate for use in properties constructed in the mid-20th century, on non-visible elevations, and on non-contributing properties.

Doors

Properly maintaining and preserving historic doors is the ideal approach. This is particularly so for the main entrance of a property. When a historic door needs to be replaced, it is typically due to deterioration, for increased security, or for code compliance. Replacement doors are manufactured in a wide variety of materials including wood, aluminum, steel, vinyl, fiberglass, and composites.

Metal doors may be appropriate for later architectural styles or non-visible elevations, and vinyl doors may be appropriate for non-visible elevations. For visible elevations, particularly, the main entry door, the replacement door should match as closely as possible the size, proportions, and configuration of the historic door that it is replacing. Consider retrofitting existing historic doors to make them code-compliant or more secure where possible.

Siding

Maintaining and preserving existing historic wood siding, where present, is the general recommendation for buildings in the Commercial Historic District. In many cases when wood siding is in poor condition, spot replacements using in-kind materials to replace boards that are deteriorated beyond repair is the best approach. Mixing siding materials, either within a wall or on some walls of a building is never appropriate. Only when the entirety of the siding on a building needs to be replaced should substitute materials be considered.

Vinyl siding is not an appropriate replacement material for wood siding, but may be appropriate for replacing existing vinyl, asbestos, or aluminum siding on non-visible elevations. Cement fiberboard (commonly referred to by the proprietary name HardiPlank, but available from multiple manufacturers) with a smooth finish to mimic planed and painted wood is also an appropriate replacement for existing vinyl, asbestos, or aluminum siding. Cement fiberboard may be approved for use as a

replacement for historic wood siding or on newly constructed buildings within the Commercial Historic District, however, the ARB will evaluate each application on a case-by-case basis. In all cases, the replacement siding should match the historic siding in terms of width, texture, profile, and overall appearance.

Porch and Deck Materials

Most buildings in the Commercial Historic District lack porches or decks. Where present, most original porch materials are wood, however, brick, stone, and concrete were also historically used. Porch elements typically made of wood include columns, railings, balusters, floors, and decorative elements. While repairing and maintaining historic wood porches is the preferred approach, when it is necessary to replace a floor, column, or railing, some alternative material options exist.

Decking and Stair Treads

Composite flooring is a popular substitute material which is made from a mix of plastic and wood fibers and is manufactured for use both as porch and deck floorboards and stair treads. These materials are formed into planks to imitate wood decking and are installed in a manner similar to traditional wood planks. The product is sometimes available in a paintable finish. Use of composite materials is appropriate for rear decks and staircases. It may be appropriate on front porches if the material closely matches the original in profile, dimension, finish, and overall appearance.

It is generally not appropriate to replace concrete or brick masonry stairs or porches with wood or composite materials. Such features should typically be replaced in-kind. Alternative proposals will be evaluated on a case-by-case basis.

Columns and Railings

Fiberglass columns are available in a variety of shapes and sizes. Round and square profiles are available, as are columns that mimic the classical orders (Doric, Ionic, Corinthian, etc.), and they may even be found in designs mimicking the square, tapered columns found on Craftsman style bungalows. Similarly, fiberglass railings are available in a range of styles and profiles. Fiberglass columns and railings are typically more expensive than their wood counterparts but may be a good alternative in some situations. A fiberglass replacement column or railing may be appropriate if it closely matches the design and proportion of the original columns.

Vinyl columns and railings are also widely available in a variety of designs and configurations. They are most commonly used for new construction and are most appropriate for buildings constructed in the mid-20th century or later. Like vinyl windows, vinyl porch columns and railings are susceptible to fading and warping as a result of UV exposure and have a relatively short lifespan. The dimensions of vinyl columns typically do not match historic proportions and their use on contributing buildings is discouraged and is not likely to be approved.

Likewise, it is not typically appropriate to replace brick or masonry columns with wood or synthetic materials. Such elements should generally be replaced in-kind, although alternative proposals may be evaluated on a case-by-case basis.

Roofing

Exterior roofing materials are among the most frequently substituted. Architectural shingles, also known as laminated or dimensional shingles, are a heavy-duty asphalt product made with a fiberglass backing and a facing made from ceramic-coated mineral grains suspended in an asphalt coating. Architectural shingles are

designed to mimic the naturalistic appearance of slate or wood shake roofs. As compared to a typical asphalt tab shingle, they are more dimensional and provide a more irregular, random, pattern owing to the trapezoidal shape of the shingles. In some cases, architectural shingles are an appropriate replacement for severely deteriorated slate or timber shingle roofs. They are also the preferred replacement for existing tab-style asphalt shingles.

Architectural Details and Trim

Although retaining and maintaining historic wood trim and architectural details is the preferred approach for buildings within the Commercial Historic District, some situations may warrant replacement. High-quality synthetic products may be appropriate in some situations. Applications for the use of substitute materials will be considered on a case-by-case basis.

Cellular PVC board, often referred to by the proprietary name AZEK (although available from other manufacturers) is used to produce trim, moldings, and other decorative architectural elements. These products are durable, and most can be painted. In situations where the profile, size, and dimension of the element can be accurately reproduced, these products may be appropriate substitutes for original wood or plaster elements.

Appendix C. Selected Bibliography

Architectural Style Guide Sources:

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Thomason and Associates, Preservation Planners. Alternative Materials and Their Use in Historic Districts. Columbus: Ohio. City of Columbus, Ohio Planning Division: 2013.

Resources for Property Owners:

(all of the below listed technical publications may be accessed at: https://www.nps.gov/tps/how-topreserve/briefs.htm)

Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

Repointing Mortar Joints in Historic Masonry Buildings

Improving Energy Efficiency in Historic Buildings

Roofing for Historic Buildings

Dangers of Abrasive Cleaning to Historic Buildings

The Preservation of Historic Glazed Architectural Terra-Cotta

Aluminum and Vinyl Siding on Historic Buildings

The Repair of Historic Wooden Windows

Exterior Paint Problems on Historic Woodwork

Rehabilitating Historic Storefronts

The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)

The Repair and Thermal Upgrading of Historic Steel Windows

New Exterior Additions to Historic Buildings: Preservation Concerns

Preservation of Historic Concrete

The Use of Substitute Materials on Historic Building Exteriors

Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character

Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements

The Repair and Replacement of Historic Wooden Shingle Roofs

Repairing Historic Flat Plaster Walls and Ceilings

The Preservation and Repair of Historic Stucco

Preserving Historic Ornamental Plaster

Heating, Ventilating, and Cooling Historic Buildings—Problems and Recommended Approaches

The Preservation of Historic Signs

The Maintenance and Repair of Architectural Cast Iron

Painting Historic Interiors

The Repair, Replacement and Maintenance of Historic Slate Roofs

The Preservation and Repair of Historic Clay Tile Roofs

Mothballing Historic Buildings

Making Historic Properties Accessible

The Preservation and Repair of Historic Stained and Leaded Glass

Applied Decoration for Historic Interiors Preserving Composition Ornament

Understanding Old Buildings: The Process of Architectural Investigation

Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing

Removing Graffiti from Historic Masonry

Holding the Line: Controlling Unwanted Moisture in Historic Buildings

Preserving Historic Ceramic Tile Floors

The Maintenance, Repair and Replacement of Historic Cast Stone

The Preparation and Use of Historic Structure Reports

The Use of Awnings on Historic Buildings, Repair, Replacement and New Design

Preserving Historic Wood Porches

Maintaining the Exterior of Small and Medium Size Historic Buildings

Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement

Appendix D. Ordinance

The following is excerpted from the Town of Pulaski Zoning Ordinance and consists of Section 4.13 Historic District (H), in its entirety.

Section 4.13.1 Purpose

The purpose of this district is to provide for protection against destruction of or encroachment upon historic areas, buildings, monuments or other features, or buildings and structures of recognized architectural significance which contribute or will contribute to the cultural, social, economic, political, artistic or architectural heritage of the Town of Pulaski and the Commonwealth of Virginia. It is the purpose of the district to preserve designated historic areas and historic landmarks and other historic or architectural features, and their surroundings within a reasonable distance, from destruction, damage, defacement and obviously incongruous development or uses of land and to ensure that buildings, structures, streets, bridges, water-ways, walkways, or signs shall be erected, reconstructed, altered or restored so as to be architecturally compatible with the character of the general area in which they are located and with the historic landmark buildings or structures within the district.

Sec. 4.13.2 Definitions

For the purpose of this section, certain terms and words pertaining to the Historic District (H) are hereby defined. The general rules of construction contained in Article 11 are applicable to these definitions.

Alteration - Any change, modification or addition to a part or all of the exterior of any building or structure.

Building - Any enclosed or open structure which is a combination of materials to form a construction for occupancy or use.

Administrator- the Zoning Administrator, that person appointed by the Town Council as the individual who issues the permit for the construction, alteration, reconstruction, repair, restoration, demolition or razing of all or part of any building.

Building Permit - An approval statement signed by the Building Permit Office authorizing the construction, alteration, reconstruction, repair, restoration, demolition or razing of all or a part of any building.

Certificate of Appropriateness -A certificate or other statement indicating approval by the Administrator or the Architectural Review Board as the case may require of plans for construction alteration, reconstruction, repair, restoration, relocation, demolition or razing of a building or structure or part thereof in a historic district.

Contributing Properties - Properties so designated on the inventory map of landmarks and contributing properties which is adopted as a part of this Ordinance, being generally those properties which by reason of form, materials, architectural details and relation to surrounding properties contribute favorably to the general character of the part of the Historic District in which they are located but which by reason of recent age, lack of historic significance or other factors are not designated as historic landmarks under the criteria of this Ordinance.

Demolition -The dismantling or tearing down of all or part of any building and all operations incidental thereto.

Historic District -An area containing buildings or places in which historic events occurred or having special public value because of notable architectural or other features relating to the cultural or artistic heritage of the community, of such significance as to warrant conservation and preservation.

Historic Landmark - Any building or place listed on the National Register of Historic Places or on the Register of the Virginia Historic Landmarks Commission, or any building or place officially designated as a landmark structure or place by the Town of Pulaski on the inventory map which is adopted as a part of this Ordinance.

Reconstruction - Any or all work needed to remake or rebuild all or a part of any building to a sound condition, but not necessarily of original materials.

Repairs - Any or all work involving the replacement of existing work with equivalent material for the purpose of maintenance, but not including any addition, change, or modification in construction.

Restoration - Any or all work connected with the returning to or restoring of a building, or a part of any building, to its original condition through the use of original or nearly original materials.

Sec. 4.13.3 Criteria for Establishing Historic Districts.

1. General Character. The boundaries of the Historic District (H) shall in general be drawn to include areas containing buildings or places in which historic events occurred or having special public value because of notable architectural or other features relating to the cultural or artistic heritage of the community, of such significance as to warrant conservation and preservation. The district may include either individual buildings or places of such character, and a reasonable distance beyond, or it may include areas or groupings of structures which have significance relative to their patterns of development or social and economic or architectural interrelationships even though some structures in the area might not possess significant merit when considered alone. In any case the location of the district shall be based upon careful studies which describe the characteristics of the area and support the purposes of conservation and preservation.
2. Inventory of Landmarks and Contributing Properties Established. The Architectural Review Board as herein established below shall prepare and recommend for adoption as a part of this Ordinance an inventory map covering the area to be considered for inclusion in an Historic District (H) and based upon the criteria set forth in this Ordinance. This map, hereinafter called the inventory map, when adopted shall be as much a part of this Ordinance as if fully described herein and shall be filed as a part of this Ordinance by the Recorder of the Town of Pulaski. All structures or sites designated on said map as landmark structures or sites shall be considered as landmarks or landmark structures for the purposes of this Ordinance. Structures or sites designated as properties which contribute to the historic character of the Town but which do not contain landmark structures or sites shall be known as contributing properties for the purpose of this Ordinance. Structures or sites not designated as landmark or contributing properties shall be known as non-contributing properties. The inventory map may be amended from time to time in the same manner as the zoning district map.

Sec 4.13.4 Procedure for Establishment of Historic Districts and Amendments to Historic District Boundaries and Regulations.

The Architectural Review Board may propose to the Town Council such amendments as deemed appropriate, including the establishment of historic districts and revision to existing historic districts. Upon receipt of said proposal, the Town Council shall initiate such amendment pursuant to the Zoning Ordinance and applicable State law, including public hearing and report by the Planning Commission. The Architectural Review Board shall prepare and submit simultaneously with said proposal a report to substantiate establishment of a historic district or a proposed amendment. Such report shall establish and define the Historic District boundaries as delineated upon an appropriate map, as well as describe the historic and/or architectural significance of the buildings, structures, or sites to be protected, special characteristics, qualities and/or fabric to be preserved, and describe present trends and conditions, current and long-range planning, and desirable public objectives for preservation. Where a particular historic district has special characteristics, which distinguish it from other historic districts, the proposed district shall be given an appropriate name, such as "Historic Downtown Commercial District" or" Prospect Avenue Historic Residential District," and, when adopted, such name shall be placed with an appropriate symbol on the official zoning district map of the Town of Pulaski.

Sec. 4.13.5 Application of the District -Relation to Other Zoning Districts.

To enable the district to operate in harmony with the plan for land use and population density embodied in these regulations, the Historic District (H) is created as a special district to be superimposed on other districts contained in these regulations and is to be so designated by a special symbol for its boundaries on the Zoning District Map. The uses, housing types, minimum lot requirements, minimum yard requirements, maximum height, and accessory uses and accessory signs shall be determined by the regulations applicable to the other districts over which the Historic District (H) is superimposed except as these other district regulations may be modified by application of the regulations in the H Historic District.

Sec. 4.13.6 Permitted Uses and Special Exceptions.

A building or land shall be used only for the following purposes, and except as provided herein, in each case subject to approval by the Zoning Administrator or Architectural Review Board as the case may require in accordance with the standard set forth in this Section and the standards and procedures for administration and enforcement set forth elsewhere in this Ordinance:

1. Any use, accessory use, or sign permitted in the zoning district in which the premises are situated and upon which the Historic District (H) is superimposed. The normal maintenance of an historic area or building or the charging of admission fees for visitors, or the conduct of visitor tours, centers or services within the Historic District (H) shall not be considered as commercial uses.

2. Any special exception permitted in the zoning district in which the premises are located subject to the procedures and standards of this Ordinance for approval of special exceptions and subject in all cases to report by the Architectural Review Board in accordance with the purposes and standards of the Historic District(H).

3. Any special exception or variance permitted in the zoning district in which the premises are located, subject to the procedures and standards of this Ordinance for approval of special exceptions and variances and subject to report by the Architectural Review Board and specific findings of the Board of Zoning Appeals regarding the purposes and standards of the Historic District (H); provided, however, that if said special exception or variance is of such a minor nature as to be exempted from review by the Architectural Review Board by the terms of the regulations in the Historic District (H), then no such review or report shall be required.

4. Bed and Breakfast permitted as special exception on properties that are designated R-1 district.

Sec. 4.13.7 Architectural Review Board Established

1. Creation. For the general purposes of this article as herein stated and specifically to preserve and protect historic places and areas in the Town through the control of demolition of such places and through the regulation of architectural design and uses of structures in such areas, there is hereby created a board to be known as the "Architectural Review Board" (ARB). The members of said Architectural Review Board shall be appointed by the Town Council.

2. Membership. The Membership shall consist of five members.

3. Terms. Members shall be appointed for a term of four years. Initial appointments shall be three members for four years, and remaining members for two years. The term of any Planning Commission Member shall be concurrent with his/her appointment to the Planning Commission. Vacancies shall be filled within 60 days.

4. Qualifications. A majority of the membership shall be residents of the Town and all shall have a demonstrated interest, competence, or knowledge in historic preservation. At least one member shall be a registered architect with a demonstrated interest in historic preservation, at least one additional member shall have professional training or equivalent experience in architecture, history, architectural history, archaeology, or planning and one member shall be a member of the Town Planning Commission.

5. Organization. The Board shall elect from its own membership a chairman and vice-chairman who shall serve annual terms and may succeed themselves. The Board shall appoint a secretary who shall serve at their pleasure and such other staff as they deem necessary.

6. Rules. The Board shall meet in regular session at least once a month, whenever an application has been filed for their consideration or in any case at least once per quarter. Special Meetings of the Board may be called by the Chairman or a majority of the members after twenty-four hours written notice to each member served personally or left at his usual place of business or residence. Such notice shall state the time and place of a

meeting and the purpose thereof. Written notice of a special meeting is not required if the time of the special meeting has been fixed at a regular meeting, or if all members are present at a special meeting or file a written waiver of notice. For the conduct of any hearing and the taking of any action, a quorum shall be not less than a majority of all voting members of the Board. The Board may make, alter, or rescind rules and forms for its procedures, consistent with the ordinances of the Town and the general laws of the State of Virginia. The Board shall establish procedures for all matters coming before it for review and all meetings shall be open to the public. Adequate notice shall be given to applicants, but meetings need not be advertised in advance except in the case of a proposal to demolish or move a designated landmark or contributing structure. Notice when required shall be the publication of the agenda in a newspaper of general circulation in the Town seven days prior to the meeting.

7. Powers and Duties. The Architectural Review Board shall have the power and authority for issuing or denying Certificates of Appropriateness for construction, reconstruction, substantial exterior alteration, razing, or relocation within the Historic District. In addition, the Board shall have the following duties:

    a. To assist and advise the Town Council, the Planning Commission, and other Town departments, agencies and property owners in matters involving historically significant sites and buildings, or other properties in historic districts such as, but not limited to, appropriate land usage, parking facilities, and signs.

    b. To prepare an inventory map and recommend for adoption.

    c. To continuously evaluate conditions and advise owners of historic landmarks or contributing structures or other properties in historic districts on problems of preservation.

    d. To conduct studies deemed necessary by the Town Council or Planning Commission concerning location of historic districts, and means of preservation, utilization, improvement and maintenance of historic assets in the Town.

    e. To propose additional historic districts or additions or deletions to districts.

    f. To adopt standards for review to supplement the standards set forth in this Ordinance.

    g. To formulate recommendations to the Town Council concerning the establishment of an appropriate system of markers for selected historic sites and buildings, including proposals for the installation and care of such historic markers.

    h. To cooperate with and enlist assistance from the Virginia Department of Historic Resources, Virginia Historic Landmarks Commission, the National Trust for Historic Preservation, and other interested parties both public and private in its efforts to preserve, restore, and conserve historic landmarks, buildings, sites or areas within the Town.

Sec. 4.13.8 Summary of Administrative Review Procedures

In general it is the purpose of this ordinance to establish review procedures for actions affecting properties in the Historic District (H) which will be relatively simple with minimum delay for those actions which will have little if any permanent effect on the character of the Historic District or on a significant structure but to require a more thorough review for actions which may have a substantial effect on the character of the district or on a significant structure. To this end some actions are exempted from special historic and architectural review altogether, except as normal review may be necessary for issuance of a building permit. Other actions, depending on the possible consequences thereof, may be reviewed by the Zoning Administrator or by the Architectural Review Board acting with original jurisdiction, or, in the most serious cases, action by the Town Council following action by the Architectural Review Board. In all cases the decisions of the Zoning Administrator may be appealed to the Architectural Review Board, the decisions of the Architectural Review Board may be appealed to the Town Council, and the final decisions of the Town Council may be appealed to the Circuit Court of Pulaski County.

Sec 4.13.9 Certain Minor Actions Exempted from Review by the Architectural Review Board

Within the Historic District (H) certain minor actions which are deemed not to have permanent effects upon the character of the Historic District are exempted from review for architectural compatibility by the Architectural Review Board. Such actions shall include the following and any similar actions which in the opinion of the Zoning Administrator will have no more effect on the character of the district than those listed:

1. Repainting resulting in the same or in a different color. (Original painting of masonry surfaces is not exempted from review.)
2. Replacement of missing or broken windowpanes, roofing slates, tiles or shingles and except on landmark structures outside doors, window frames, or shutters where no substantial change in design or material is proposed.
3. Addition or deletion of storm doors or storm windows, window gardens, awnings, canopies, or similar appurtenances and portable air conditioners located in existing windows, doors or other existing wall openings.
4. Addition or deletion of television and radio antennas, or skylights and solar collectors in locations not visible from a public street.
5. Landscaping involving minor grading, walks, low retaining walls, temporary fencing, small fountains, ponds and the like, which will not substantially affect the character of the property and its surroundings.
6. Minor additions or deletions to a building or accessory building or structure which will not substantially change the architectural character of the structure or which are generally hidden from public view.
7. Construction of accessory buildings and structures on properties which are not designated as landmark or contributing properties and which are generally in keeping with the character of the existing structure and its surroundings.
8. Erection of any sign permitted in a residential district and any permitted non-illuminated wall sign not exceeding 32 square feet in area in a business or industrial district.

9. Construction of off-street loading areas and off-street parking areas containing five spaces or less in a business or industrial district.

10. Creation of outside storage in a business or industrial district which does not require structural changes or major grading and is not visible from a public street.

11. Provided however that the Zoning Administrator shall have authority to order that work be stopped and that an appropriate application be filed for review by the Architectural Review Board in any case where in his opinion the action may have an adverse effect on the Historic District or may produce arresting and spectacular effects, violent contrasts of materials or colors and intense and lurid colors or patterns, or details clearly inconsistent with the character of the present structures or with the prevailing character of the surroundings and the Historic District. The Architectural Review Board shall periodically review the list of exemptions contained in this section and make recommendations to the Zoning Administrator as necessary to accomplish the purposes of these regulations or recommend to the Town Council that the list of exemptions be changed by amendment.

Sec. 4.13.10 Approval of Architectural Review Board Required

Except as herein provided no building or structure, including signs, shall be erected, reconstructed, restored or substantially altered in exterior appearance and no building or structure shall be razed or demolished within a historic district and no permit authorizing same shall be granted unless and until the same is approved by the Architectural Review Board and a Certificate of Appropriateness has been issued by that body, with right of direct appeal to the Town Council as hereinafter provided, as being architecturally compatible with the historical, cultural and/or architectural aspects of the structure and its surroundings. "Substantial alterations" shall be defined as any and all work done on buildings, structures or sites in a historic district other than those specifically exempted herein and other than the following general examples:

General examples of "non-substantial" alterations:

1. Work done to prevent deterioration or to replace parts of a structure with similar materials in order to correct any deterioration, decay of or damage to any structure or on any part thereof, or

2. To restore same as nearly as practical to its condition prior to such deterioration, decay or damage.

Examples of work constituting "non-substantial alteration" include those minor actions exempted from review by Section 4.13.7.

General examples of work constituting "substantial alterations" include:

1. Construction of a new building at any location or a new accessory building on a landmark or contributing property or on a site within the Historic District adjacent to a designated landmark site.

2. Any addition to or alteration of a structure which increases the square footage of the structure or otherwise alters substantially its size, height, contour or outline.

3. Any change or alteration of the exterior architectural style of a contributing or landmark structure, including removal or rebuilding of porches, openings, dormers, window sash, chimneys, columns, structural elements, stairways, terraces and the like.

4. Addition or removal of one or more stories or alteration of a roof line.

5. Landscaping which involves major changes of grade or walls and fences more than three-and- one-half feet in height.

6. All signs except those exempted in Section 506.

7. Any other major actions not specifically covered by the terms of this section, but which would have a substantial effect on the character of the Historic District. In any case in which there might be some question as to whether a project may be exempted from review may constitute a minor action or may constitute "substantial alteration," the Zoning Administrator shall be contacted for an interpretation prior to commencement of work.

Sec. 4.13.11 Certificate of Appropriateness

Evidence of the approval required under the terms of the Historic District (H) shall be a certificate of appropriateness issued by the Architectural Review Board, or the Administrator as the case may require, stating that the demolition, moving or changes in the exterior architectural appearance of the proposed construction, reconstruction, alteration or restoration for which application has been made are approved by the Architectural Review Board or the Administrator as the case may require. The Architectural Review Board, or the Administrator in a case within his authority, may permit modifications of original proposals if such modifications are formally acknowledged, clearly described and recorded in the records of the case. A certificate of appropriateness shall be in addition to any other permits required. Any action by applicants following issuance of a permit requiring certificate of appropriateness shall be in accord with the application and material approved and any conditions appended thereto.

Sec. 4.13.12 Standards for Review

In order to achieve the purposes of the Historic District (H), the Administrator and the Architectural Review Board shall be guided in their decisions by the stated purposes of the Historic District (H) and by the standards and guidelines set forth below and as these may be supplemented from time to time by additional standards and guidelines adopted and published by the Architectural Review Board. In application of the standards and guidelines it should be recognized that a specific Historic District (H) in Pulaski may contain a considerable diversity in its architecture. Therefore, variety of architectural detail can be tolerated in such an area where such variety would not be acceptable in the case of an area or part of an area where consistency in architectural detail is the key to preservation of the charm of the Historic District. It shall be the duty of the Architectural Review Board to prepare and adopt specific guidelines, illustrated as necessary, for those historic districts which have

special characteristics and architectural features which are peculiar to the district and which should be preserved, and to make these guidelines available to property owners within each historic district and to the general public. After these historic districts are approved, specific guidelines shall be adopted for such historic districts as may require specific guidelines.

1. General Guidelines for All Decisions

    a. The public necessity of the proposed construction, demolition or use.

    b. The public purpose or interest in land or buildings to be protected.

    c. The historic or architectural value and significance of a particular structure and its relationship to the historic value of the surrounding area.

    d. The age and character of an historic structure, its condition and its probable life expectancy and the appropriateness of the proposed changes to the period or periods during which the structure was built.

    e. The general compatibility of the site plan and the exterior design arrangement, texture and materials proposed to be used.

    f. The view of the structure or area from a public street or road present and future.

    g. The present character of the setting of the structure or area and its surroundings.

2. Guidelines for New Construction

    a. Where new construction is proposed the design should take into account those special visual and special qualities that the Historic District (H) is established to protect, including building heights; scale of buildings; orientation, spacing and site coverage of buildings; facade proportions and window patterns; size, shape and proportions of entrance and porch projections; materials, textures, color; architectural details; roof forms; horizontal or vertical emphasis; landscaping, walls and fences. Since architectural styles and details vary from one section of the Historic District (H) to another, application of architectural guidelines for new construction should recognize relationships among buildings in the immediate setting rather than specific styles or details.

3. Guidelines for Rehabilitation air or Alteration of Existing Structures

    a. Every reasonable effort should be made to provide a compatible use for a property which requires minimal alteration of the building structure or site and its environment, or to use a property for its originally intended purpose.

    b. The distinguishing original qualities or character of a building structure or site and its environment should not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

c. All buildings, structures and sites should be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance should be discouraged.

d. The age and character of an historic structure, its condition and its probable life expectancy and the appropriateness of the proposed changes to the period or periods during which the structure was built.

e. The general compatibility of the site plan and the exterior design arrangement, texture and materials proposed to be used.

f. The view of the structure or area from a public street or road present and future.

g. The present character of the setting of the structure or area and its surroundings.

h. Every reasonable effort should be made to protect and preserve archeological resources affected by, or adjacent to any property.

i. Contemporary design for alterations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material and such design is compatible with the size, scale, color, material and character of the property and its surroundings.

j. Whenever possible, new additions or alterations to structures should be undertaken in such a manner that if such additions or alterations were to be removed in the future the essential form and integrity of the structure would be unimpaired.

4. Guidelines for Moving or Relocation of a Landmark Building or Structure

a. Whether or not the proposed relocation would have a detrimental effect on the structural soundness of the landmark building or structure.

b. Whether or not the proposed relocation would have a detrimental effect on the historical aspects of other landmarks in the district.

c. Whether the proposed relocation would provide new surroundings that would be harmonious with or incompatible with the historical and architectural aspects of the landmark, building or contributing structure.

d. Whether or not plans for future use of the site after relocation are appropriate at this location in the district.

e. Whether or not the proposed relocation is the only feasible means of saving the structure from demolition or demolition by neglect.

5. Guidelines for Demolition

a. Whether or not the building or structure is of such architectural or historic interest that its removal would be to the detriment of the public interest.

b. Whether or not the building or structure is of such interest or significance that it would qualify as a National, State or local historic landmark

c. Whether or not retention of the building or structure would help to preserve and protect an historic place or area of historic interest in the Town.

d. Whether or not plans for future use of the site after demolition are appropriate at this location in the district.

6. Guidelines for Signs. Signs should relate to, rather than obscure and disrupt, the design elements of the building with which they are associated or to which they are attached. Signs should also be compatible with other signs and buildings along the street. Considerations for compatibility include dimensions, materials, color, letter styles, legibility, lighting, overall effect and placement on the lot or on the building. In the business district projecting signs and detached signs should be limited to 32 square feet of sign area and should be non- illuminated or indirectly illuminated. Detached signs should not exceed fifteen feet in height.

7. Guidelines for Parking Areas. All parking areas should be suitably landscaped and where appropriate screened from public view by fences, walls or screen planting. Paved parking areas other than driveways should generally be located to the side or rear of buildings and not located between a building and the street.

8. Guidelines for Landscaping and Accessory Structures. Plants, trees, fencing, walls, walkways, gazebos and other out buildings should be retained or designed to reflect the property's history and development. Underground utilities should be encouraged at all locations. Mechanical equipment should be placed in inconspicuous locations. Municipal utility appurtenances should be selected to harmonize with the character of the Historic District or placed in inconspicuous locations.

Sec. 4.13.13 Alternate Procedure: Offer to Sell

In addition to the right of appeal herein above set forth, the owner of a designated landmark, building or structure, the razing or demolition of which is subject to the provisions of Section 607 hereof, shall as a matter of right, be entitled to raze or demolish such landmark, building or structure provided that: (1) he has applied to the Town Council for such right; (2) the owner has for the period of time set forth in the time schedule hereinafter contained and at a price reasonably related to its fair market value, made a bona fide offer to sell such landmark, building or structure, and the land pertaining thereto, to the Town or to any person, firm, corporation, government or agency thereof, or political subdivision or agency thereof, which gives reasonable assurance that is willing to preserve and restore the landmark, building or structure and the land pertaining thereto, and (3) that no bona fide contract, binding upon all parties thereto, shall have been executed for the sale of any such landmark, building or structure, and the land pertaining thereto, prior to the expiration of the applicable time period set forth in the time schedule hereinafter contained.

Any appeal which may be taken to the court from the decision of the Town Council, whether instituted by the owner or by any other proper party, notwithstanding the provisions heretofore stated relating to a stay of the decision appealed from shall not affect the right of the owner to make the bona fide offer to sell referred to above. No offer to sell shall be made more than one year after a final decision by the Town Council, but thereafter the owner may renew his request to the Town

Council to approve the razing or demolition of the designated landmark, building or structure. The time schedule for offers to sell shall be as follows: three months when the offering price is less than twenty-five thousand dollars; four months when the offering price is twenty-five thousand dollars or more but less than forty thousand dollars; five months when the offering price is forty thousand dollars or more but less than fifty-five thousand dollars; six months when the offering price is fifty-five thousand dollars or more but less than seventy-five thousand dollars or more but less than ninety thousand dollars; and twelve months when the offering price is ninety thousand dollars or more.

Sec. 4.13.14 Hazardous Buildings or Structures

Nothing in this Article shall prevent the razing or demolition of any building or structure without consideration of the Architectural Review Board which is in such an unsafe condition that it would endanger life or property, and protection from such condition is provided for in the Building Code and/or other applicable Town ordinance. However, such razing or demolition shall not be commenced without written approval of the Town Engineer verifying the conditions necessitating such action.

Sec. 4.13.15 Maintenance and Repair Required

All buildings and structures in the Historic District (H) shall be preserved against decay and deterioration and maintained free from structural defects to the extent that such decay, deterioration or defects may, in the opinion of the Architectural Review Board, result in the irreparable deterioration of any exterior appurtenance or architectural feature or produce a detrimental effect upon the character of the district as a whole or upon the life and character of the structure itself, including but not limited to:

1. The deterioration of exterior walls or other vertical supports;
2. The deterioration of roofs or other horizontal members;
3. The deterioration of exterior chimneys;
4. The deterioration or crumbling of exterior plaster or mortar;
5. The ineffective waterproofing of exterior walls, roofs and foundations, including broken windows or doors;
6. The peeling of paint, rotting, holes and other forms of decay;
7. The lack of maintenance of surrounding environment e.g. fences, gates, sidewalks, steps, signs, accessory structures and landscaping;
8. The deterioration of any feature so as to create or permit the creation of any hazardous or unsafe condition or conditions.

After notice by the Architectural Review Board by certified or registered mail of specific instances of failure to maintain or repair and of an opportunity to appear before the Architectural Review Board, the owner or person in charge of said structure shall have 90 days to remedy such violation. Thereafter, each day during which there exists any violation of this section shall constitute a separate offense and shall be punishable as provided in this ordinance. In the alternative, if the owner fails to act, the Architectural Review Board may order the Administrator, after due notice to the owner, to enter the property and make or cause to be made such repairs as are necessary to preserve the integrity and safety of the structure and the reasonable costs thereof shall be placed as a lien against the property or, in a proper hardship case, paid by the Town from a fund established for such purposes.

Sec. 4.13.16 File of Actions to be Maintained

In order to provide guidance for application of standards and guidelines, for the improvement of standards and guidelines, and for assistance to future applicants and the promotion of consistent policies in guiding applicants toward better standards of design, the Administrator and the Architectural Review Board shall maintain a file containing a record of all applications brought before them, including drawings and photographs pertaining thereto and the decision of the Administrator or the Architectural Review Board in each case. The file documents shall remain the property of the Town but shall be held available for public review.

Sec. 4.13.17 Administration

1. Zoning Administrator. Except as authorized herein the Zoning Administrator shall not authorize a permit for any erection, reconstruction, integral exterior facade change, demolition or razing of a building or structure in the Historic District until the same has been approved by the Architectural Review Board as set forth in the following procedures.
2. Receipt of Application. Upon receipt of an application by the Zoning Administrator for each permit in the Historic District, the Zoning Administrator shall:
    a. Forthwith forward to the Architectural Review Board a copy of the application, together with a copy of the site plan and the building plans and specifications filed by the applicant;
    b. Maintain in his office a record of all such applications and of his handling and final disposition of the same;
    c. Require applicants to submit three (3) copies of material required to permit compliance with the foregoing.
3. Material to be Submitted for Review. By general rule, or by specific request in a particular case, the Architectural Review Board may require submission of any or all of the following in connection with the application: architectural plans, site plans, landscaping plans, construction methods, proposed signs with appropriate detail as to character, proposed exterior lighting arrangements, elevations of all portions of structure with important relationships to public view (with indications as to visual construction materials, design of doors and windows, colors, and relationships to

adjoining structures), and such other exhibits and reports as are necessary for its determinations. Requests for approval of activities proposed in historic districts shall be accepted only from the record owner of the land involved in such proposal, or his agent.

For minor actions not required to be reviewed by the Architectural Review Board and which may be approved by the Zoning Administrator, an application shall be submitted on a form provided by the Town to determine if the proposed action is exempt from review by the Architectural Review Board. Should the proposed action not be capable of adequate description on the application form the Administrator may require additional information, including photographs, sketches and samples of materials or such other information as may be required for a decision.

4. Other Approvals Required. In any case in which an applicant's proposal also requires the approval of the Board of Zoning Appeals, final action by the Board of Zoning Appeals shall precede final action by the Architectural Review Board. The Board of Zoning Appeals may however, table a proposal in order to request the comments of the Architectural Review Board. Final action by the Architectural Review Board shall be taken prior to consideration of proposals requiring site plan approval. Preliminary subdivision plats shall be reviewed and commented upon by the Architectural Review Board prior to final action by the Planning Commission.

5. Action by the Architectural Review Board; Issuance of Certificates of Appropriateness. The Architectural Review Board shall render a decision upon any request or application for a Certificate of Appropriateness within 60 days after the filing of an application accepted as complete; failure of the Architectural Review Board to render such a decision within said 60 day period unless such period be extended with the concurrence of the applicant shall entitle the applicant to proceed as if the Architectural Review Board had granted the Certificate of Appropriateness applied for. Prior to denying the Certificate of Appropriateness, the Architectural Review Board, on the basis of the review of information received, shall, upon request, indicate to the applicant the changes in plans and specifications, if any, which in the opinion of the Board, would protect and/or preserve the historical aspects of the landmark, building, structure, or district. If the applicant determines that he will make the suggested changes and does so in writing, the Architectural Review Board may issue the Certificate of Appropriateness.

6. Expiration of Certificates of Appropriateness and Permits to Raze. Any Certificate of Appropriateness issued pursuant to this article and any permit to raze a building issued pursuant to this article shall expire of its own limitation twelve months from the date of issuance if the work authorized thereby is not commenced by the end of such twelve-month period; and further, any such certificate and permit shall also expire and become null and void if such authorized work is suspended or abandoned for a period of twelve months after being commenced. Any period or periods of time during which the right to use any such certificate or permit is stayed pursuant to this article shall be excluded from the computation of the twelve months.

7. Inspection by Administrator After Approval. When a Certificate of Appropriateness has been issued, the Administrator shall from time to time inspect the alteration or construction approved by such certificate and shall give prompt notice to the applicant of any work not in accordance with such certificate or violating any ordinances of the Town. The Administrator may revoke the certificate or the building permit if violations are not corrected by the applicant in a timely manner.

Sec. 4.13.18 Delay of Approval

In the case of a proposal other than for demolition or moving but involving a designated landmark where the Architectural Review Board, or, on appeal, the Town Council cannot reach a satisfactory agreement with the owner and where the Architectural Review Board or, on appeal, the Town Council decides such action to be in the public interest and not in conflict with any provision of law, it may delay the effective date of an approval for a period of three months from the date of application or appeal to enable negotiations to be undertaken and completed for acquisition of the property for preservation or public use. Failure of negotiations within this period shall be the equivalent of a denial of the application by the Architectural Review Board or, on appeal, by the Town Council.

Sec. 4.13.19 Conditions Imposed by the Architectural Review Board

In approval of any proposal under this section, the Architectural Review Board or, on appeal, the Town Council may limit such approval by such reasonable conditions as the case may require, including, but not limited to, the specifications enumerated for special exceptions and for the Board of Zoning Appeals.

Sec. 4.13.20 Appeal to the Town Council

An appeal from a decision of the Architectural Review Board may be taken to the Town Council by the owner of the property in question or by any party aggrieved by said decision, which shall include any owner of property in the same historic district. Such appeal shall be taken within 30 days after the decision appealed from by filing with the Administrator a notice of appeal specifying the grounds thereof. The Administrator shall forthwith transmit to the Secretary of the Town Council all the papers constituting the record upon which the action appealed from was taken. The Town Council shall fix a reasonable time for the hearing, give public notice thereof as required by Article 9 hereof and decide the same within 60 days. Upon the hearing any party may appear in person or by agent or by attorney. In exercising its powers, the Town Council may, in conformity with the provisions of this Ordinance, reverse or affirm, wholly or partly, or may modify, any order, requirement, decision or determination appealed from and make such order, requirement, decision or determination as ought to be made and to that end shall have all the powers of the Architectural Review Board.

Sec. 4.13.21 Appeal to the Circuit Court from a Decision of the Town Council

An appeal from a final decision of the Town Council may be filed with the Circuit Court of Pulaski County within 30 days after said decision in the manner prescribed by law by the owner of the property in question or by the Architectural Review Board, or by any party aggrieved by said decision, which shall include any owner of property in the same historic district. The filing of an appeal shall stay the decision of the Town Council pending the outcome of the appeal to the court, except that the filing of such petition shall not stay the decision of the Town Council if such decision denies the right to raze or demolish a designated landmark, building or structure. The court may reverse or modify the decision of the Town Council, in whole or part, if it finds upon review that the decision of the governing body is contrary to law or that its decision is arbitrary and constitutes an abuse of discretion, or it may affirm the decision of the Town Council.

Sec. 4.13.22 Violations and Penalties

Any violation of this Article and the penalties for all such violations shall be as set forth in the Zoning Ordinance, Article 9.

(The Historic District (H) was effective July 1, 1987.)