



City of Paducah



Advisory Design Guidelines For Historic Properties

2022 ed.

Acknowledgements

This document was written in order to provide a guide for residents and developers in Paducah's H-2: Historic Neighborhood Zone. The intent is to provide a better understanding of the unique character of the city's historic buildings and neighborhoods and how to incorporate that understanding into designs for alterations, additions, and new infill development. Before any exterior work visible from the roadway is done on any structure in the H-2 Historic Neighborhood Zone, a document called a Certificate of Appropriateness is required. A Certificate of Appropriateness can be obtained by making an application and appearing before the Historic and Architectural Review Commission. For more information on this process see *City of Paducah's website for the Historic & Architectural Review Commission* or call the Planning Department at (270) 444-8690.

The guidelines were originally reviewed and adopted in October of 2002 by the Paducah Historic and Architectural Review Commission, and are periodically updated. The last update was in 2013.

Paducah Historic and Architectural Review Commission

February 2022

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Contents

Table of Contents

Acknowledgements	i
Contents	ii
Why Preserve Old Buildings?	4
Treatment Strategies	6
The Secretary of the Interior's Standards for Rehabilitation	8
Paducah's Architectural Styles	12
Gothic Revival	12
Italianate	13
Queen Anne	13
Bungalow	14
Colonial Revival	15
Greek Revival	15
Classic Revival	16
Shotgun	17
Commercial Buildings / Storefronts	17
Rehabilitation and Alterations	18
Facade Orientation & Setbacks	18
Roof Form	18
Exterior Siding & Details	20
Windows & Doors	21
Porches	23
Foundations	24

Contents

Paint Schemes	25
Solar Panels & Other Utility Schemes	26
Garages & Outbuildings	26
Infill Construction	29
Design to Fit	29
Facade Orientation & Setbacks	29
Building Height & Massing	30
Roof Form	31
Exterior Siding & Details	31
Windows & Doors	31
Exterior Details	32
Porches	32
Foundations	32
Paint Schemes	33
Solar Panels & Other Utility Schemes	33
Landscaping & Fences	33
Garages & Parking	33
Fences	34
HARC Fence Design Policy	34
Fence Policy	34
Fence Design Standards	35
Generally Accepted Building Materials	37
Glossary	38

Why Preserve Old Buildings?

Lower Town is one of Paducah's oldest residential neighborhoods. In 1836, the Kentucky State Legislature passed an amendatory act, which annexed to the City of Paducah an area from Jefferson Street to Clay Street and from the Ohio River to Ninth Street. This addition was called "Lower Town" because it was downstream from "Old Town," Paducah's Commercial area.

From its annexation to the outbreak of the Civil War, Lower Town was a prosperous neighborhood where leading citizens of the community built brick and frame houses in the Greek Revival and Italianate styles. When union soldiers occupied Paducah, they built an earthenwork fort, Fort Anderson, at the northeast corner of the neighborhood at a site overlooking the Ohio River. The one-day Battle of Paducah, which took place on March 25, 1864, centered on this fort and the surrounding Lower Town neighborhood. On the evening of the battle, the commander of the Union fort ordered that all two-story residences within "musket range" of Fort Anderson be burned. Over 60 residences in the Lower Town were lost.

In the decades following the war, Lower Town remained a prominent neighborhood as the leading citizens of the community built impressive houses in the Italianate, Gothic Revival, Romanesque, Queen Anne and Classical Revival styles. Lower Town was the home of mayors of Paducah, bank presidents, factory owners, prominent lawyers and physicians--even Paducah's first millionaire. As part of Paducah's commercial growth, many large brick industrial and warehouse buildings were built along the railway line that formed Lower Town's western boundary. In the early part of the twentieth century, several large apartment houses were built in the neighborhood, as apartment living became a popular life style. Many of the large Queen Anne and Italianate houses were also divided into apartments. Everyday needs were met by the several corner drug stores and groceries in the neighborhood. One of the first service stations in Paducah was erected at Seventh and Madison.

Introduction

In 1980, the Lower Town Neighborhood Association was organized to encourage preservation and restoration efforts in the area. In 1982, the neighborhood was recognized by the federal government for its historical and architectural significance and listed in the National Register of Historic Places. The City of Paducah designated the neighborhood as a historic district with protective zoning.

These Design Standards were written to provide owners and residents of historic properties, as well as developers working with infill lots in historic neighborhoods, with design suggestions for protecting the historic character of their properties and surroundings. Exterior alterations can unintentionally alter or destroy a building's distinctive architectural features. Similarly, new construction in an old neighborhood that does not recognize the existing patterns of building, landscape, and streetscape gradually begins to erode the sense of place that is part of that neighborhood. This is not a matter of cheap versus expensive construction, but rather thoughtful design that recognizes context.

These Design Standards are intended to encourage residents of Lower Town to appreciate local history and the historic character of the neighborhood and city. They are written to be general enough to apply to all historic structures in the city. They also address design for infill construction that is compatible with the character of surrounding historic neighborhoods. As the guidelines come to be used and accepted by citizens they can be applied to other new construction.

These Design Standards are **advisory**, and are intended to be flexible and provide room for interpretation. As property owners come to understand the distinctive architectural and landscape features of their properties, they will be able to understand the best and most practical way to apply the guidelines.

The first step in this process is to analyze the unique characteristics of your historic property before making decisions about rehabilitation, alterations, or the design of new construction.

Depending on the significance of the property, its condition, and how you intend to use it, one of three different treatment strategies will be most appropriate:

Rehabilitation - allows for alteration or addition to a historic property to accommodate continuing or changing uses while retaining the property's historical, cultural, and architectural values. This method focuses on repair and replacement of deteriorated features, and ensures that any alterations or additions are compatible with the character of the property and its setting.

Preservation - focuses on sustaining the existing form, materials, and integrity of a historic property through ongoing maintenance and repair of historic materials and features, rather than extensive replacement or new construction. New exterior additions are not consistent with this treatment approach. However, limited and sensitive upgrading of plumbing, electrical, and mechanical systems, and other code-required work to make the property functional, is appropriate.

Restoration - involves accurately depicting the form, features, and character of a property as it appeared at a particular period of time. This typically involves the removal of features from other periods in its history, and reconstruction of missing features from the restoration period. Here again limited and sensitive upgrading of utility systems and other code-required work is appropriate.

Introduction

Typically, rehabilitation is the most appropriate treatment strategy for a property, and therefore is the primary focus of this document.

Introduction

The Secretary of the Interior's Standards For the Rehabilitation of Historic Properties

The *Secretary of the Interior's Standards for the Rehabilitation of Historic Properties* were developed to serve as a national set of guidelines for rehabilitation work on any type of historic property. As legally defined, historic properties can include buildings, sites, structures, objects, and districts. Put more generally, a historic property could be a house, commercial building, a garage, or a landscape. The Lower Town Neighborhood Design Standards follow the recommendations set forth in the *Secretary's Standards*, but are written to be more specific and applicable to Paducah's Lower Town Historic Neighborhood Zone (H – 2). The ten standards are interpreted below:

- 1. A property will be used as it was historically or be given a new use that requires a minimal change to its distinctive materials, features, spaces, and spatial relationships.**

This standard is most significant if you are converting a house to commercial or office use. When a house remains in residential use this is less of an issue, though modern residential needs are quite different from those of, say, the 1900s.

- 2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property shall be avoided.**

The first step in evaluating your historic property is identifying its distinctive materials, features, and spaces. Evaluate the condition of existing historic materials to decide whether materials will be repaired, maintained, or replaced. This will help you understand what is important to preserve as you prepare your plans for future repairs, maintenance, or alterations. Aim to preserve the functional and decorative features that define the character of the building, such as historic windows, doors, columns, balustrades, stairs, and porches. Also, consider the relationship of the structure and outbuildings to paths, sidewalks, and significant historic landscaping.

- 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 elements from other historic properties, shall not be undertaken.**

Another important element of understanding and protecting the historic character of your structure is learning its date of construction, its architectural style, and the stylistic features that are characteristic of that style. Keep this information in mind when making decisions about replacing missing elements or adding to the house. For example, if you own a Bungalow, Colonial Revival details like fanlights, pilasters, or pedimented doorways are not appropriate for your house. Similarly, avoid installing "gingerbread" or fancy cut out work to your porch or gable unless you have a Gothic Revival or Queen Anne style house. (See pages 12 thru 18 for description of historic styles)

- 4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.**

A house constructed in 1890 will almost certainly have been altered. A porch in Paducah, Kentucky could need major repairs, or even replacement, in ten years if it has not been well maintained. Some such alterations may now be historically significant themselves.

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

Every historic house contains materials and finishes that are unique to its style and period of construction. This might be the tongue and groove board floor, or an octagonal window on the front of a house.

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

Historic images of your property will help you identify if the structure has been altered, and is missing a distinctive feature like a bay window or eave brackets. You may also be able to find clues on the building itself, such as paint shadows, nail holes, or patching in the siding, suggesting that a historic feature has been removed. Previous owners, the McCracken County Public Library, Market House Museum, and the City of Paducah Department of Inspection are good sources to find historical photographs of your structure. When you replace missing or heavily deteriorated features, use materials of the same size and shape as the originals.

- 7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.**

Never sand blast historic building materials to remove paint. This will result in pitting and texturing of the materials, particularly wood and brick. Sandblasting has been known to hasten deterioration of historic materials. Pressure washing with water at a low pressure can be an effective method to clean a historic house and prepare it for painting. Avoid pressure washing at a high pressure because it can damage historic materials, or force water into the interior cavities of a building, particularly around windows.

- 8. Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.**

You might find evidence of an outbuilding foundation, or a past bum barrel on your property. It is important to recognize and document, with photographs and drawings, such discoveries.

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

Additions to historic properties require special consideration for how the addition will complement the historic building, the site, and neighborhood in which it is constructed. The design can be contemporary, or reference historic elements of the building. Contemporary style additions are sometimes used effectively with large commercial or institutional projects, but are used less often with residential projects. Residential additions should differentiate themselves from the historic building, while being compatible in terms of mass, materials, color, and relationship of solids to voids. Typically, a new addition should be placed on a rear or side elevation to limit the visual impact from the street. The size and scale of new additions should harmonize with the historic building.

- 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.**

An addition should be designed so that it will become a significant part of the building's history over time, which means using quality design and materials. A new addition respects the historic building to which it is attached, and does not obscure, damage, or destroy character-defining details, like a bay window or brackets in the eaves. Keep in mind the idea that if the addition is removed in the future, it should be possible to rehabilitate the building to its original form.

Paducah's Architectural Styles

Paducah's historic residential architecture reflects the regional construction trends of Lower Town during the various periods of development. The section offers photographs and brief descriptions of the main styles of architecture built in Lower Town between 1830 and 1910. Buildings are not always clearly representative of a single style, but instead often incorporate elements of several styles. There are some historic buildings where a pure stylistic term is not appropriate. This section was designed to help you appreciate the variety and beauty of Lower Town and Paducah's historic architecture.

GOTHIC REVIVAL: Between 1860 and 1890, following the Civil War, this style was popularized through the writings of Andrew Jackson Downing. Steep gabled roofs with central gables and wall dormers are characteristic features. This style has a distinctly vertical emphasis that is accentuated by tall narrow doors and windows. There may be an asymmetrical composition, which is created by protruding bay windows, porches, and dormers. Construction was typically of wood frame with horizontal shiplap or board and batten siding. Decorative elements often included jigsaw-cut vergeboards, ornamental brackets, and porch details.

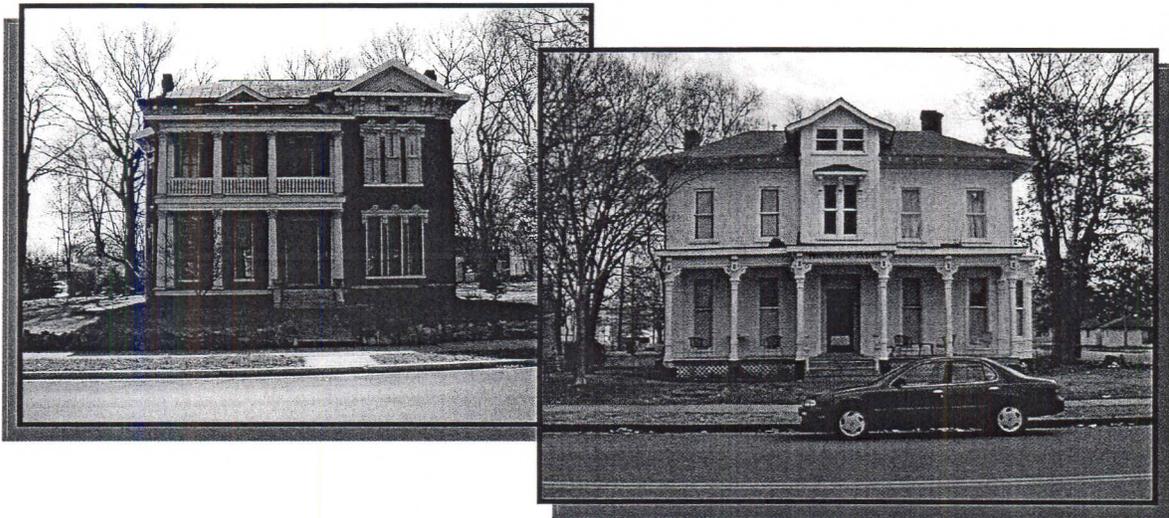
Examples of Gothic Revival



Paducah's Architectural Styles

ITALIANATE: Italianate houses are usually of wood frame construction with horizontal shiplap siding. Roof forms are low pitched and usually hipped, although sometimes gabled. The house may be rectangular, square, or a combination of masses. The projecting eaves with decorative brackets are a distinctive feature of the style; as are tall, sometimes rounded windows, and bay windows.

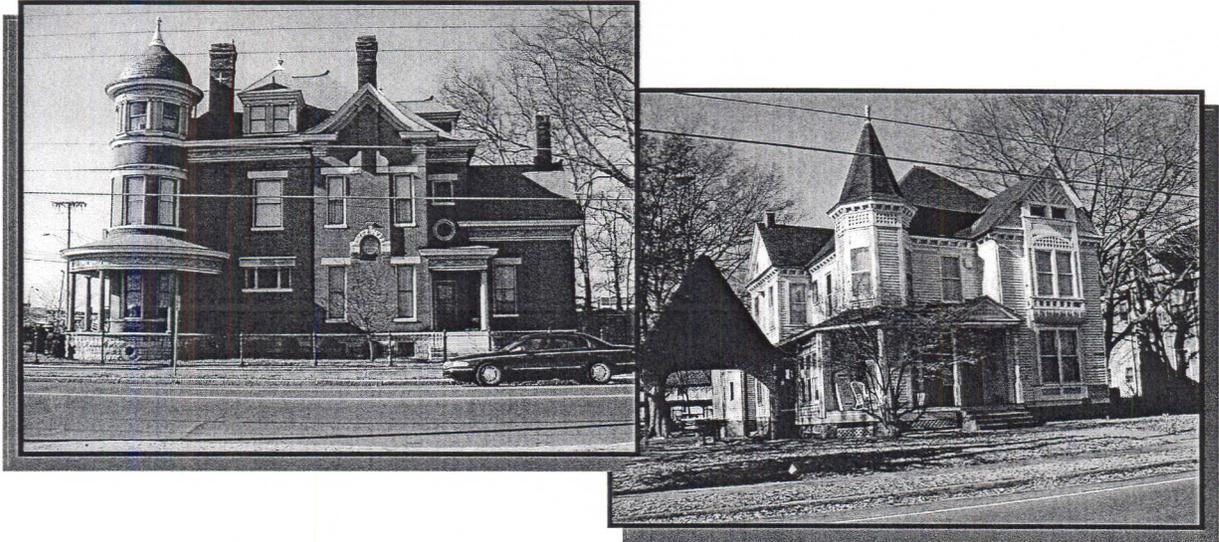
Examples of Italianate



QUEEN ANNE: This style may have assorted roof shapes and possibly conical or pyramidal roofs, sometimes towers. A profusion of wood detail and decorative elements is characteristic of the style, as were flared or corbelled chimneys. The plan is generally irregular with wrap around porches, protrusions that can include multiple window types, dormers, and stained glass. They are of wood frame construction with horizontal wood siding and/or patterned shingles.

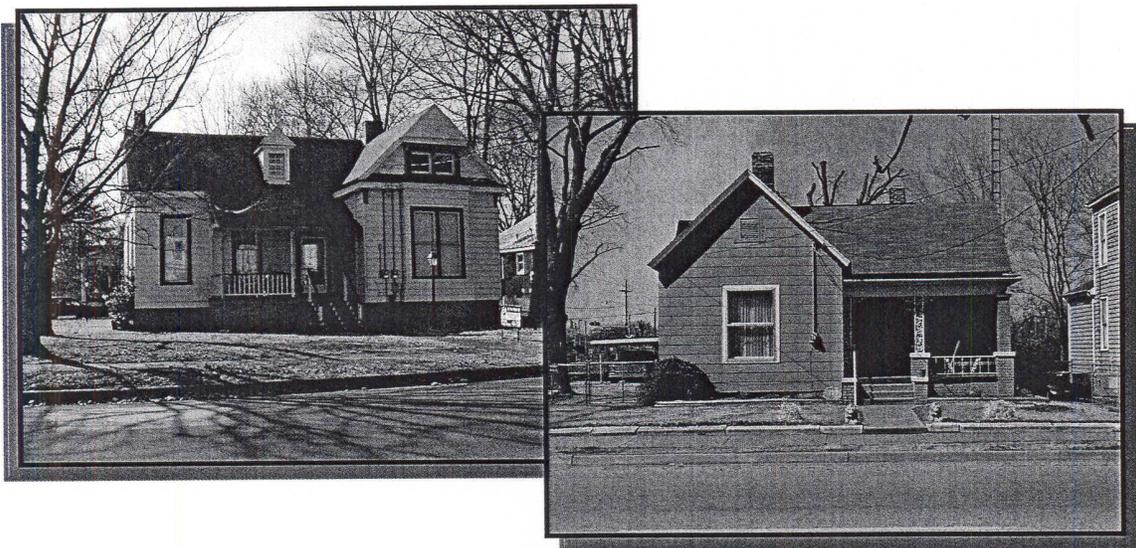
Paducah's Architectural Styles

Examples of Queen Anne



BUNGALOW: A bungalow is a simple plan with an emphasis on natural materials inside and out, including fine craftsmanship. Low pitched roofs with wide eaves and exposed rafters, front porches with truncated columns, wood frame construction, and window details are also shared with the Craftsman style.

Examples of Bungalow

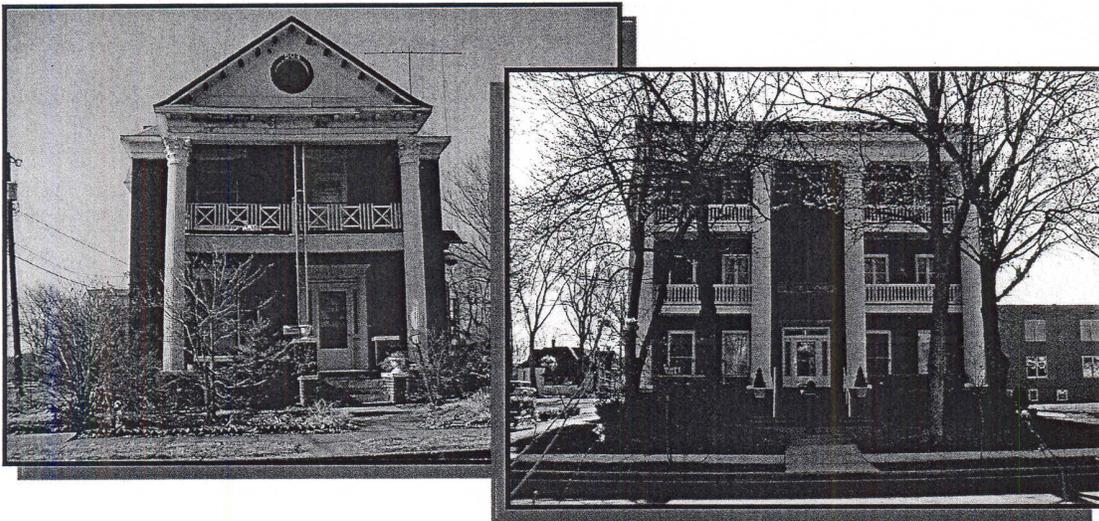


Paducah's Architectural Styles

COLONIAL REVIVAL: Colonial Revival Style houses are usually rectangular in shape, with medium pitched gable or hip roof. The style is characterized by a symmetrical facade with multi-paned, double-hung, sash windows. Entrance doors usually feature a classically-inspired pediment supported by columns or pilasters, with a front door accentuated by sidelights and/or a fanlight.

GREEK REVIVAL: Main characteristics include heavy, low front gables and columns that are reminiscent of Greek temples. The Greek Revival marks a merging of other styles and the beginning of the Victorian era. The triangular gable which, usually faces the street, is analogous to the temple pediment, while the flat horizontal board, which runs along the length of the gable, represents the classical *entablature*.

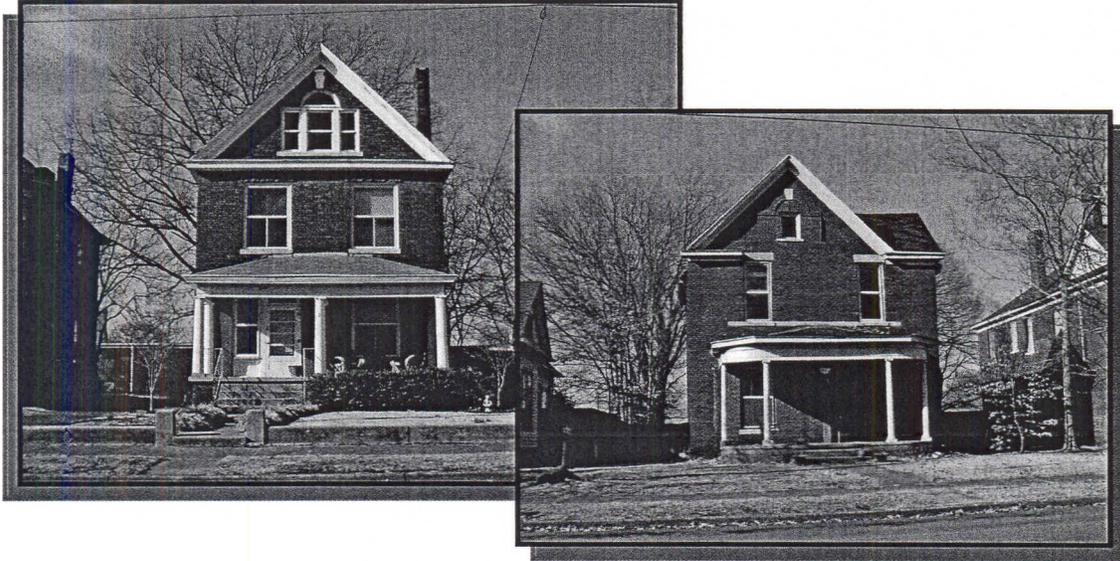
Examples of Greek Revival



Paducah's Architectural Styles

CLASSIC REVIVAL: Also called Neo-classicism, this style emphasized the Greek orders rather than the Roman, but on a larger scale. Look for pedimented porticos and columns, use of sculptures and crests on the buildings and plain wall surfaces of marble or concrete. Rectangular windows are linteled but without arches.

Examples of Classic Revival



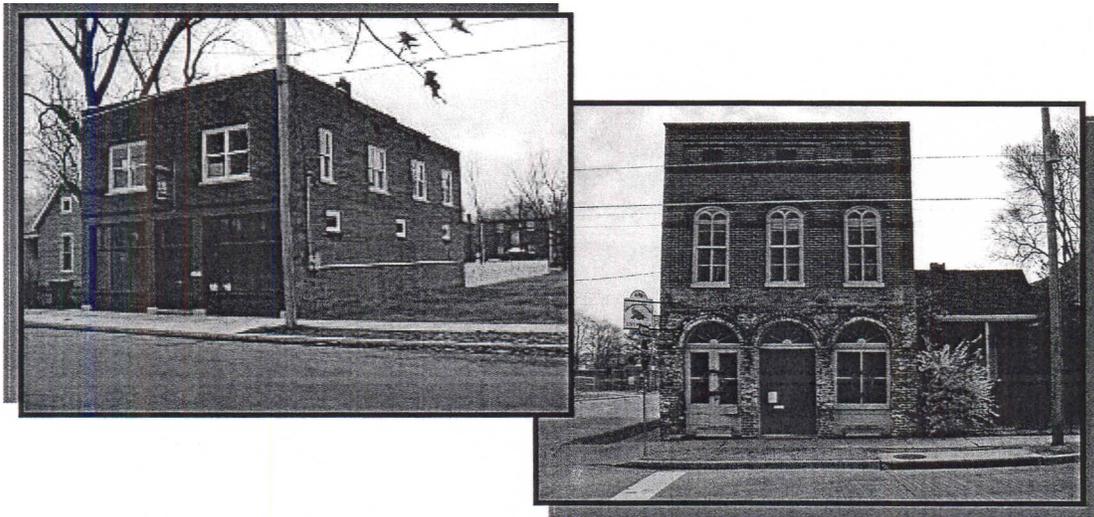
SHOTGUN: The term shotgun is derived from the belief that if one stood at the front of the house and fired a shotgun, the bullet would pass completely through the house and out of the back wall. Shotgun houses are simple in nature and are characterized by a narrow rectangular plan, sometimes with a front porch.

Paducah's Architectural Styles

Examples of Shotgun



Examples of Commercial Buildings and Storefronts



Rehabilitation and Alterations

Standards for Rehabilitation And Alterations of Historic Houses

Facade Orientation & Setbacks

The main facade is the exterior face of a building, which is considered to be the architectural front. It is sometimes distinguished from the other sides by the use of more elaborate architectural detail and ornamentation.

The facade oriented to the street or corner should be maintained in the historic manner, respecting details of the historic period and style. Rehabilitation work should be based on sound pictorial or documented evidence. Avoid creating a false historical appearance that is inappropriate to the historic architectural style.

Additions and structural alterations should be limited to the rear or sides that are minimally visible from the public right-of-way. Original features of the facade, like balconies, porches, bay windows, siding, trim details and dormers are to be retained and rehabilitated.

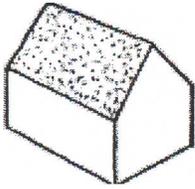
Roof Form

The repair and alteration of roofs should match the original shape and pitch. Distinctive decorative features of the roof should be retained.

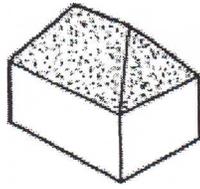
Hipped roofs have a solid appearance and can be less steep than gabled roofs. Structural and decorative features like dormers, chimneys, exposed rafters, and decorative work should be retained and rehabilitated.

When financially feasible, roof materials should be repaired or replaced in kind. If a portion of the original roof exists, a section of it can be saved to document patterns, materials, and textures for matching in the future.

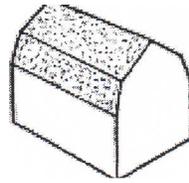
Rehabilitation and Alterations



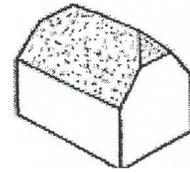
Gable



Hip

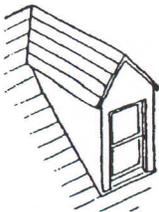


Gambrel

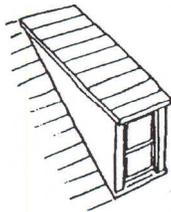


Clipped Gable (Jirkenhead)

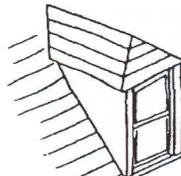
Dormers open up a second floor or an unused attic space to create another room, and provide much needed light. They must be designed in proportion to the roof area and to other windows in the house. Dormers that did not exist historically should be kept to the rear of the house and out of view from the public right-of-way whenever possible.



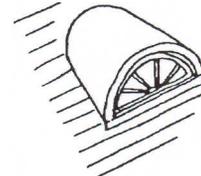
Gabled Dormer



Shed Dormer



Hipped Dormer



Eyebrow Dormer

Protection: Regular maintenance and repair of flashing, gutters, siding, and caulking in joints and seams is vital. Anchor roof material adequately to prevent wind and rain damage. Do not allow a leaking roof to go unrepaired, as it accelerates the deterioration of a structure.

Alterations: Do not install roof features that never existed or that create a false historical appearance. This can include cupolas, cresting, or ornate and corbeled chimneys. Dormers, skylights, roof vents, plumbing vents, wood stove flues, mechanical systems and roof decks need to be inconspicuous from the public right-of-way. Avoid damaging distinctive architectural features when making these installations.

Rehabilitation and Alterations

Exterior Siding & Details

Wherever possible, original siding should be retained or restored, and maintained rather than be replaced.

Wood and bricks were the predominant building materials used in Lower Town. It was abundant, cheap, and easily worked to produce siding, moldings, decorative features and interior finishes. It is important to identify and protect character defining wood and masonry features on the primary facades, such as cornices, brackets, or window moldings. Destructive paint removal methods, like propane or butane torches, sandblasting, and high pressure water blasting, should not be used, as they can permanently damage historic woodwork and masonry. Keep in mind that original wood is often of higher quality than replacement products available today.

Horizontal siding comes in four distinct types: clapboard, weatherboard, shiplap, and tongue and groove. It is important to maintain the same siding width. Avoid unpainted and stained wood because siding in Lower Town appears to have been consistently painted in the historic period.

Architectural details on a historic structure are often found at the roof peak, the tops and bottoms of porch posts, above windows, at the comers of houses, and in porch railings. Moldings are located where a vertical and horizontal surface meet (like where the wall meets the roof). The ends of fascia boards and rafters can be shaped to lend a distinctive and friendly character to the house.

Protection: Regular maintenance and repair of flashing, gutters, siding, and caulking in joints and seams is vital. Vines growing on a house, and plant material that is positioned too close, can cause damage to wood siding. Fungus and insect infestations should be kept in check. Paint application should follow proper surface preparation. Manufacturer's instructions, and application instructions, should be adhered to when applying new paint.

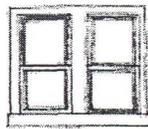
Rehabilitation and Alterations

Alterations: Avoid covering wood with stains or clear varnishes that create a "natural look" if this was not the original finish of the building. Wood siding and details should not be removed and replaced with materials that create a different appearance. New materials used on additions should match or be compatible with existing siding. Horizontal wood siding is the most common in Lower Town, and vertical board and T -1 11 sheathing should be discouraged. Other siding materials that are usually inappropriate include plywood, cement, stucco, aluminum, and vinyl.

Windows & Doors

Retain and preserve existing windows and distinctive decorative features like frames, muntins, sills, and moldings.

Windows provide for light and ventilation in the historic structure. Their design and arrangement is usually the primary decoration of an old building. If original windows are irreparable, or replacement windows are desired, the new windows need to be compatible with original windows in form, materials, type, pattern, size, and placement of openings. Double-hung, one light over one light wooden windows are the most common window type in Lower Town. Windows should be trimmed with wood, or aluminum-clad wood, following the proportions and detailing that exist, or that are appropriate for the style of architecture. The most common door type is a square or rectangular glass, solid wood door. Awnings were made of canvas and were operable. Awnings should fit with the style of window and should be made to look compatible with the architecture in color and design.



Paired double hung sash

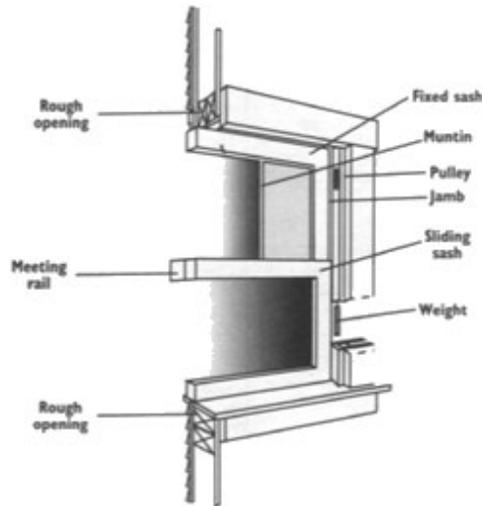
Protection: Deterioration of windows usually begins on horizontal surfaces where water collects. Annually, ensure that materials such as the frame and glazing are maintained and protected from the elements. A properly painted and glazed window is the best protection from the weather. Use of storm windows is not discouraged. However, the least obtrusive style of storm window possible should be used.

Rehabilitation and Alterations

Alterations/Replacements: Removing a historic window and blocking the opening, or replacing it with a new window conveying a different appearance than the original is strongly discouraged. If new windows are approved, they should be compatible with the historic character and details of your house. The decision process for selecting replacement windows should not begin with a survey of contemporary window products, which are available as replacements, but should begin with a look at the windows, which are being replaced. Attempt to understand the contribution of the window(s) to the appearance of the facade including: **1)** the pattern of the openings and their size; **2)** proportions of the frame and sash; **3)** configuration of window panes; **4)** muntin profiles; **5)** type of wood; **6)** paint color; **7)** characteristics of the glass; and **8)** associated details such as arched tops, hoods, or other decorative elements. Develop an understanding of how the window reflects the period, style, or regional characteristics of the building, or represents technological development. All requests for replacement windows must be put before HARC in the form of a formal application. Repair of existing windows does not require HARC approval.

While replacement of historic windows in good condition is discouraged, replacement windows are allowed. The form and style of the replacement windows must closely match the detailing of the original windows including the wood trim, sash sizes, muntin/light configuration, and other parts of the window visible from the roadway. Replacement windows must be constructed of solid wood only (no exterior cladding is allowed); with true divided lights or simulated divided lights with permanent, built-in muntins. Permanent, built-in muntins mean that the simulated light dividers are fixed to, and are part of the window and cannot be removed. The muntins must be present on both sides of the window. The windows should match the existing openings. All replacement windows are to be trimmed with wood to match the original trim.

As with windows, HARC encourages the maintenance and repair of original doors when present or feasible. However, replacement of doors is generally allowed. If evidence of the original door style exists, applicants should make an effort to match the original style. If no evidence of original style exists, then owner should seek a period door compatible with the architectural style of their structure and maintain original opening sizes and configurations of transoms and sidelights. Replacement doors must be constructed of wood or smooth-faced fiberglass. If coming is proposed in the window of the door, it should be a dark nickel, patina, or other similar period coming color.



Porches

Avoid removing or replacing original doors and porches and distinctive decorative features like columns, balustrades, and stairs.

The front porch is a characteristic feature of many styles of historic residential architecture. A historic porch serves as the transition from the street to the interior of the house. Porches can be energy saving because they shade the house and protect the entry from the weather. Porches provide a cool place to sit when it is hot, and a dry place when it is wet.

Porches can be as wide as the house, or cover only part of a house's front. A veranda is a porch that wraps around two or more sides of a house. Roofing material of the porch typically matches the roof of the house, as do the details of a porch's eaves. Porch floors are an element that is often lost in rehabilitation projects. Porch floors on historic houses were commonly made of tongue and groove lumber.

Columns define a porch's character and style of detailing. Trim moldings at the top and base of columns are also important elements. Railings vary, but are the feature that defines the porch space. The drawings below illustrate a range of materials and forms of a bungalow porch.

Rehabilitation and Alterations



Protection: Keep materials clean and painted to preserve them from deterioration that results from weathering and continued use.

Alterations: Replacing an entire porch is not appropriate when viable historic material exists. Porch decking should be constructed of wood. Avoid replacing wood porch decks with poured concrete slabs. Do not cut new entrances into character-defining facades that are visible from the public right-of-way. Do not enclose porches in a manner that creates a look that is incompatible with historic structures, such as using stucco, or installing aluminum storm windows to enclose the space.

When trying to replicate a historic porch that has been removed, base your construction drawings on historic photographs and sound historic research. If you can't find historic photographs, use a period design that is suitable for the style of architecture. Replicate trim details and siding material of the house. Never construct new porches that destroy or cover up character-defining features of the architecture.

Foundations

Changes to foundations should match or be compatible with original foundations in height and use of materials.

Foundation height helps to establish the design of a structure. Porch steps, water tables, ventilators and access doors or windows are features that are considered to be part of foundations. Every measure needs to be taken to preserve these details with the replacement of a foundation.

Rehabilitation and Alterations

Where buildings are on wood post and masonry pad foundations, concrete block and poured concrete wall foundations are acceptable replacements. Decorative concrete block should be avoided, as they have no relationship to historic materials. Often foundations were covered with traditional brick veneer. If skirting exists make every effort to replicate the historic look and material after the masonry foundation is installed. The height of the replacement foundation should consider stairs, access doors, windows, and ventilators; and ensure that the installation of the foundation will not detract from character defining features of the structure. These might include unique moldings or the water table that runs horizontally around the base of many older houses.

Paint Schemes

The restoration of original colors on historic architecture is desirable, but not always feasible. Colors appropriate to the style and era are encouraged. Avoid painting originally unpainted surfaces like brick.

Paint provides protection for all the elements of an old building. Original colors can often be determined by careful investigation of peeling paint or by sanding an inconspicuous area protected from the weather to reveal the color layers.

Prior to 1860, white was the most common color of paint on American houses. Early homeowners depended on painters who mixed dry colors with lead and oil for each job. Between 1860 and 1890 the paint industry developed machinery to grind pigment in oil and containers were produced for the transportation of paint. By the 1880s buildings were painted in a palette of greens, grays, yellows, and browns.

At the end of the nineteenth century the fashion returned to simpler decoration and styles inspired from the country's colonial past. Pale colors were used, and often white was used for trim. The early 1900s came a renewed interest in earthy tones, light browns and grays.

Rehabilitation and Alterations

The choice of color for a structure greatly affects how that building will fit into a neighborhood. While color choice typically is a personal decision for a building owner, colors typical of different historic building styles in your neighborhood block should be considered. Colors are regulated by the Historic and Architectural Review Commission. A color scheme typical of the period before World War II should be considered. Sample of colors from this period are available in the planning department.

Solar Panels & Other Utility Systems

Position mechanical systems so they are not visible from the public view.

Property owners who wish to install solar panels on historic architecture need to ensure that the panels will not be placed on the primary facade or front roof of the building. Solar panels, mechanical systems, and piping are best positioned at the back or side of the structure, out of the public view.

The satellite dish is also common, so care should be taken to not place them in prominent view on the structure. Heat pumps are an effective alternative heat source and the mechanical systems (similar to an air conditioning unit) need to be positioned to the back or side of the building, out of the public view.

Garages & Outbuildings

Garages and outbuildings should not be overlooked as important components of historic properties.

America has had a love affair with the automobile from the beginning. No single invention has changed the way we live and how our environment looks more than the "horseless carriage." In the 1890s the automobile was a novelty of the rich, but by 1910 auto ownership was so widespread that a new building type had to be invented. For a period, carriage houses were converted to accommodate the car. With the building boom of the 1910s the single-car detached garage was constructed with measurements of 12 x 18 feet. Multi-car garages were built by repeating these proportions.

Rehabilitation and Alterations

Garages were often designed to match the siding, roof form and details of the houses for which they were built. Gabled roofs were typical, but flat, shed, gambrel, and hipped roofs were also common. Garage floors were usually poured concrete, but some were gravel, or simply board or dirt.

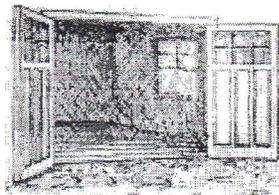


shed roof

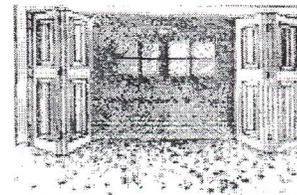


hipped roof

The historic garage had windows to provide ventilation and light. One window on each wall was typical and the stock sash units used on houses were common. The first garage doors were similar to barns, with big strap hinges, and doors that swung outward. New door types were soon invented, with sliding doors, divided into vertical sections, sliding along the interior wall of the garage. Bi-fold and accordion doors were also common. The sectional roll-up door, the most popular today, appeared early in the 20th century. The idea was developed from the roll top desk.



three-panel swinging doors



paneled bi-fold doors

Alleys were used as secondary roads for small garages and parking the automobile, along with garbage pick up, in many neighborhoods. As the automobile grew in size, so did the garages, sometimes with a two foot shed extension to accommodate the hoods of the 1930s and 1940s behemoths.

Rehabilitation and Alterations

As the car became more integral to daily life it was inevitable that it would come to "live" with us. By the 1920s and 1930s the attached garage was common, sometimes connected by a breezeway or directly abutting the house. Ultimately, there was a complete integration of house and garage.

Alterations: If you're rebuilding a historic garage or building a new one, echo the shape, pitch, and material of your house's roof. Early garages often had exposed rafter tails. More stylish garages had eaves that were finished in the same manner as the house. Whatever paint color is most appropriate to the style and age of your house also applies to the garage. The panels on the garage door were usually painted the body color of the building, while the stiles and braces were painted in the complementary trim color.

The key element in garage design is the garage door. This door will help define the date of the structure. Many of the new overhead roll up doors don't have the correct period look, and are often constructed of inappropriate fiberglass and other lightweight materials. Typical early garage doors were often paneled, with the top third glazed. Period style swinging doors can be constructed as one door, and be activated with a garage door opener, retaining a historic look while providing convenience.

Paducah's historic residential neighborhoods developed over many decades, and contain structures of many different styles, shapes and sizes. Because of this, there is no single blueprint for a new building that will be compatible with any given historic neighborhood. The first step in designing a new building that "works" in an older neighborhood is to look for patterns in the existing buildings. How large are other houses on the street? What kind of roofs do they have? How far are they set back from the street? Are they built of wood? Brick? What do their entryways and windows look like?

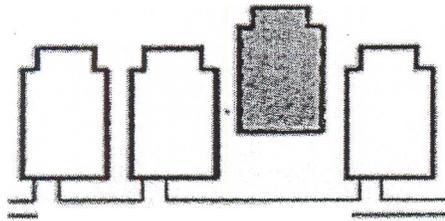
A compatible infill building or accessory unit should complement the existing patterns of its neighborhood. This doesn't mean building a replica of the house across the street, or a house that tries to create a false historic appearance. Attempt to design a building (whether it is a commercial structure, storefront, house, an addition, or a garage) that uses a similar "architectural vocabulary" to its neighbors. Key elements of that vocabulary are described and illustrated on the following pages. The subsequent chapter entitled Generally Accepted Building Materials will help owners decide options for building materials when discussing cost estimates with their contractor.

Facade Orientation & Setbacks

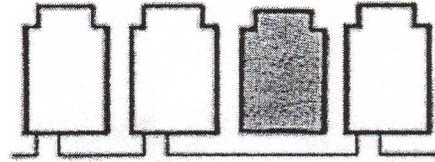
Front and side yard setbacks should be consistent with those of adjacent buildings on the block. The historic lines of streetscapes should be maintained to protect the visibility of adjoining properties and to maintain the rhythms of facades and open space.

The typical pattern in Lower Town is structures located in the middle of their lots with front entrances facing the street. Exceptions to this include buildings situated at one edge of a lot with a larger side yard, and comer-lot buildings with corresponding corner entrances. The main entrance should be visible from the street. Infill development should follow whichever pattern is dominant on the surrounding block. Historically, storefronts were located either on the front property line or they had a minimal setback. Generally, this concept should be maintained for proposed infill storefronts. However, storefronts must be compatible with its contextual

surroundings on the block. Storefronts cannot be located just anywhere, it must be a location that does not adversely impact or obscure neighboring properties. An additional variance is required for any structure to be located closer to the front line than the neighboring structures. As with other additions discussed in the previous section, accessory units should be placed on the rear of buildings or lots to limit their visual impact as seen from the street.



new construction set back from the street disrupts the rhythm of the historic development pattern



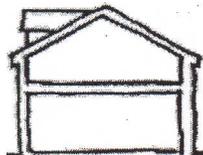
by maintaining the existing setback, new construction fits better into the historic streetscape

Building Height & Massing

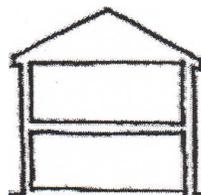
The height and massing of new buildings should be consistent with that of surrounding historic buildings in a neighborhood. In most Paducah neighborhoods this means buildings anywhere from one to one-and-a-half stories in height, although in Lower Town, most are two full stories. Historic apartment buildings are three and four stories tall. A building's "massing" is the arrangement of its volumes, whether symmetrical or asymmetrical, in a central block, L-shaped, or arranged in wings.



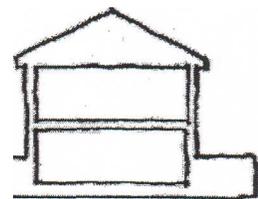
one story



one-and-a-half stories



two stories



one story
with full basement

Roof Form

The roof form of new construction should be compatible with that of existing development on a block, in terms of type (gable or hip roof), pitch (steep or shallow), and orientation (whether the gable end faces the street). As a general rule, the minimum roof pitch should be 6/12 or greater except when the proposed structure style commonly has a flat roof or slight pitch such as a storefront or apartment building.

Exterior Siding & Details

Materials used on new buildings should be consistent with the predominant materials used on other houses in a neighborhood. In Lower Town, the predominant materials are brick masonry or wooden clapboard siding. Simulated wood siding and exposed concrete block is not recommended. Vinyl and aluminum siding on new construction is not allowed in Lower Town. A common problem is that prefabricated window and door trim used with vinyl and aluminum siding is often narrower than appropriate for most historic buildings, or for new buildings in historic neighborhoods.

Windows & Doors

The relationship of width to height of windows and doors, and the rhythm of solids (walls) to openings (doors and windows), in new buildings should be consistent with the dominant pattern set by surrounding historic buildings. Windows must be at least 66 inches in height except where the floor layout dictates a smaller size for kitchens, bathrooms, stairwells, or other such service areas. For neighborhoods developed prior to the 1940s this generally means vertical, double-hung or casement, wood-frame windows. When placed in pairs or in groups of three, as on many Lower Town houses, these create a horizontal impression. Historic architecture displays a thoughtful use of natural lighting, often with numerous and well-placed arrangements of windows. Construction of windows must consist of solid wood or solid wood windows clad in aluminum or fiberglass. If light dividers are proposed (muntins), they must be either true divided lights or simulated divided lights with permanent, built-in muntins. Permanent, built-in muntins means that the simulated light dividers are fixed to, and are part of the window and cannot be removed. The muntins must be present on both sides of the window.

Infill Construction

Doors must be constructed of either wood or smooth-faced fiberglass. The most common door type is a square or rectangular glass, solid wood door. If coming in the window is proposed, it should be a dark nickel, patina, or other similar period coming color.

Exterior Details

Architectural elements that would be consistent with surrounding buildings include eave details, such as whether rafter tails are exposed or boxed-in, the use of a verge board, shingle moldings, and wide window surrounds. Many historic houses have a drip edge and water table that help to visually anchor the wall to the foundation. Use details that are compatible to your neighborhood and the style of building you are planning to build.

Porches

Historic houses built up until the mid- 1930s tend to have front porches, and often rear and/or side porches as well. A porch provides the occupants with an outdoor room. Porches on new buildings should be of materials and proportions consistent with the neighborhood. Wood railings and support posts are strongly encouraged over prefabricated metal. Bungalows frequently featured boxed-in porch railings.



One of these things is not like the others...

The prominent garage, lack of a porch and visible front door, shallow-pitched roof, and horizontal windows make the center house stand out as incompatible in a historic neighborhood.

Foundations

Foundation material and the height of the exposed area between the ground and the bottom of the walls should be consistent with other historic buildings in a neighborhood. New construction should have a minimum of a 4' high foundation with an above grade exposure of one to three feet, which is generally consistent with most historical building types in Lower Town.

Exceptions to this are made when the proposed style has a slab foundation such as storefronts and apartment buildings.

Paint Schemes

The choice of color for a structure greatly affects how that building will fit into a neighborhood. While color choice typically is a personal decision for a building owner, colors typical of different historic building styles in your neighborhood block should be considered. Colors are regulated by the Historic and Architectural Review Commission. A color scheme typical of the period before World War II should be considered. Sample of colors from this period are available in the planning department.

Solar Panels & Other Utility Systems

As with additions and alterations to historic buildings, solar panels, satellite dishes, and other external utility systems on infill development in historic neighborhoods should be installed to the rear or side of a building where they will not be visible from the street.

Landscaping & Fences

Landscaping in neighborhoods built during the first half of the twentieth century typically emphasized foundation plantings of shrubs and floral borders. Trees either in front yards or sidewalk planting strips were also common. Landscaping is not regulated by HARC with the exception of removal of trees over one foot in diameter. Wooden picket fences of up to four feet in height were typical on late 19th century and some early 20th century houses. Tall privacy fences were not common in historic neighborhoods, and should only be used around rear yards. Please consult the chapter on fences for more guidance on fencing.

Garages & Parking

If you are able to access your lot by an alley, consider building the garage and extra parking there, and particularly if this is the dominant pattern for garage placement in your block. The design should mimic the architectural detail and color of the house.

HARC Fence Design Policy

Historic fences in Paducah were generally four-foot-high and made of either wood or wrought iron. The styles of these fences were very open to maintain the view shed of the property from the street. These historic fences were generally used as a landscape decoration.

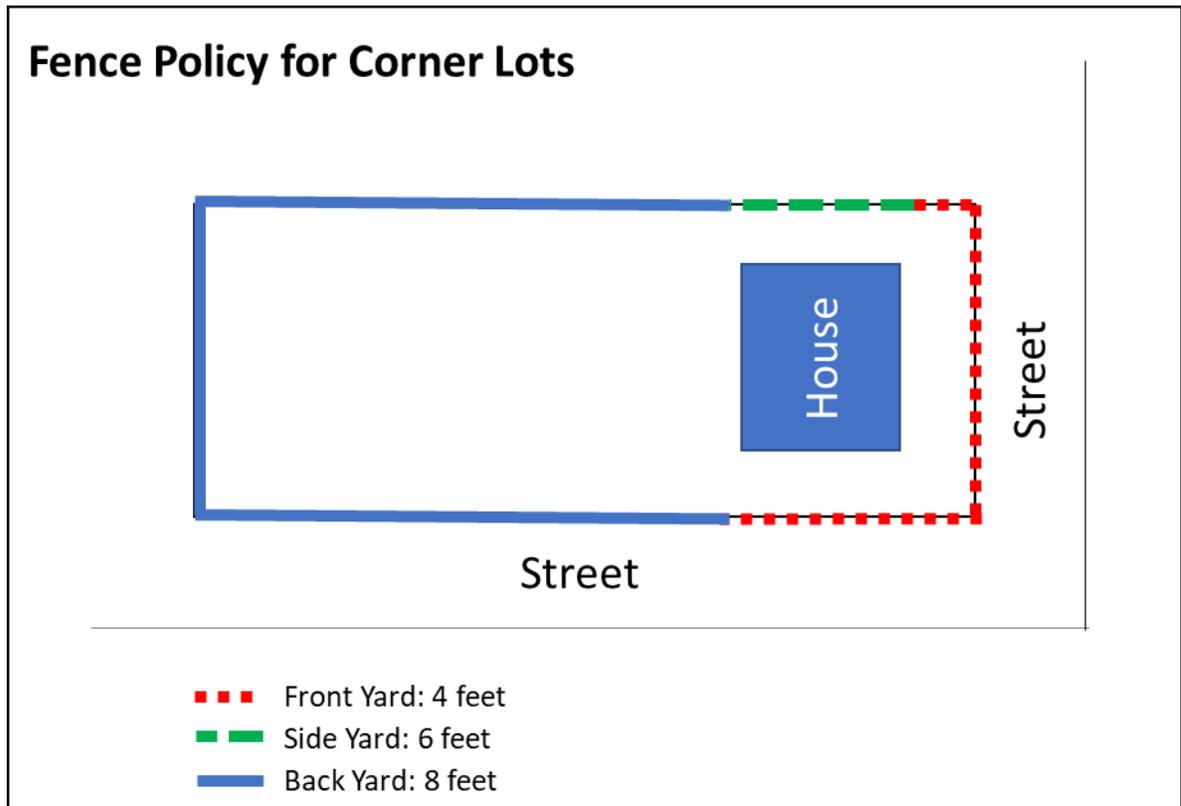
In more recent history, fences for the purpose of privacy have become popular. These types of fences are generally taller and leave very little or no view shed from the street. The Historic and Architectural Review Commission recognized the benefits of both types of fences and adopted a policy that maintains the view shed from the street, while allowing for the privacy that today's generation demands.

HARC Fence Policy

Fences are a very important part of any streetscape and can either enhance or detract from the appearance and value of residential development. Fence design, scale and presentation on any property frontage is very important and worthy of careful consideration. This policy is intended to provide information pertaining to fence design considerations that factor into the Board's decision.

A fence in the H-2 Historic Neighborhood Zone should be carefully designed to achieve a scale, style and appearance compatible with the building and the streetscape. The fence should allow the building to contribute to the interest and amenity of the streetscape and not impair the view shed of the historic property.

Fences, which obscure the view shed from the public right of way, may not be constructed in the front yard. The front yard is defined as the front part of the yard from the front corners of the structure to the front property line. The sides of the structure define the side yard. The rear yard is from the rear corners of the structure to the rear property line. On corner lots, the structure has two front yards, with the front yard ending at the rear corner of the structure. A Certificate of Appropriateness and building permit must be obtained before construction. Applicants must submit an accurate depiction of the fence style, color, and finishes with each application.



FENCE DESIGN STANDARDS

Fence Height

The heights of the approved fences are subject to the Paducah Code of Ordinances regulated heights (Section 126-72). At the time of adoption of this policy, those heights are as follows:

Front yard - 4 feet

Side yard - 6 feet

Rear yard - 8 feet

Fence Design

Design approval is subject to HARC approval and requires a Certificate of Appropriateness and a building permit.

Front yard(s) - Fence design must permit 50% visibility between individual components. Vertical/horizontal and diagonal components may not be wider than four inches across and may not be spaced closer than the width of the vertical component. Fence design that combines solid wall and open fence construction may include a solid base up to 18 inches high.

Side and Rear Yards - There are no view-shed requirements, but the fence

design must be compatible in style and materials as described herein. Certificate of Appropriateness and building permit still required.

Pilasters

Elements wider than four inches across are considered pilasters. Pilasters may be no wider than 16 inches across and may be no closer than six feet on center, except for pilasters supporting a four-foot wide maximum entry gate. Pilasters may be as high as the maximum fence height allowed.

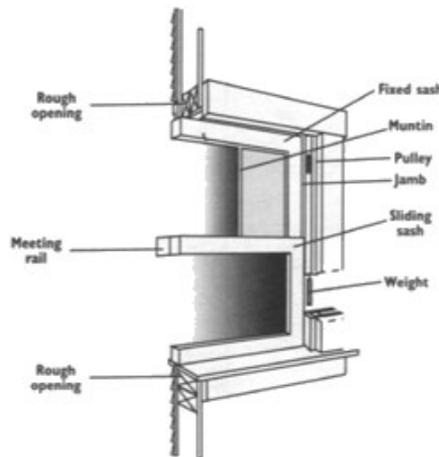
Fence Materials

Materials may be wood, wrought iron, tubular steel, cast aluminum, or brick. Chain link, barbed wire, and vinyl materials are not allowed.

Generally Accepted Building Materials

The following is a list of materials that the Historic and Architectural Review Commission has deemed appropriate to use for new construction in the H-2 Historic Neighborhood Zone. A Certificate of Appropriateness and building permit is still required before these materials can be used or applied.

- Roofs** Slate, composite shingles, or metal (standing seam, not corrugated)
- Soffits, Fascia & Trim** Wood, cement fiberboard (hardi-plank; must be smooth faced), or high-density polymer (permacast, fypon, azek, or other similar brand)
- Exterior Siding** Wood, cement fiberboard (must be smooth faced), or traditional brick veneer with true mortar joints (vinyl and aluminum siding is not allowed)
- Windows** Solid wood or solid wood windows clad in aluminum or fiberglass. Original window profiles to be maintained. Light dividers / muntins must be true divided lights or simulated divided lights with permanent, built in muntins. Permanent built in muntins means that the simulated light dividers are fixed to, and are part of the window and cannot be removed. The muntins must be on both sides of the window.



- Doors** Wood or fiberglass doors; style either a 6 panel or a combination of panels and square or rectangular glass; if caming is present in the glass, it should be a dark nickel, patina, or other similar period caming color (brass or gold color caming is generally not accepted)
- Porches**
Columns: wood, traditional brick, concrete, fiberglass, or high-density polymer
Floors: wood, concrete, or traditional brick
Ceilings: wood, cement fiberboard, or high-density polymer
Trim & Details: wood, cement fiberboard, or high-density polymer
- Foundations** Traditional brick veneer, Cherokee block (infill construction only)

Glossary of Architectural Terms

Arch	A construction technique and structural member, usually curved and made of masonry. Composed of individual wedge-shaped members that span an opening and support the weight above by resolving vertical pressure into horizontal or diagonal thrust.
Architrave	The lowest part of an entablature, or the molded frame above a door or window opening.
Balcony	A platform projecting from the wall or window of a building, usually enclosed by a railing.
Baluster	Any of the small posts that support the upper rail of a railing, as in a staircase.
Balustrade	An entire railing system including a top rail and its balusters, and sometimes a bottom rail.
Bay window	A projecting bay with windows that form an extension to the interior floor space. On the outside, the bay should extend to ground level, in contrast to an oriel window, which projects from the wall plane above ground level.
Board-and-batten	Vertical siding made up of alternating wide and thin boards where the thin boards cover the joints between the wide boards.
Bracket	A small projection, usually carved or decorated, that supports or appears to support a projecting eave or lintel.
Capital	The topmost member, usually decorated, of a column or pilaster.
Casement window	A window that is hinged on the side and opens in or out.
Chimney pot	A decorative masonry element placed at the top of a chimney, common on Queen Anne buildings.
Clad Window	A solid wood window wrapped in another material, most commonly aluminum.
Clapboards	Narrow, horizontal, overlapping wooden boards that form the outer skin of the walls of many wood-frame houses.
Column appears	A vertical shaft or pillar usually circular in section that supports, or to support, a capital, load beam or architrave.

Corbel	A projection from a masonry wall, sometimes supporting a load and sometimes for decorative effect.
Corbeled cap	The termination of a brick chimney that projects outward in one or more courses.
Corner board	A board which is used as trim on the external corner of a wood-frame structure and against which the ends of the siding are fitted.
Cornice	The exterior trim of a structure at the meeting of the roof and wall; usually consists of bed molding, soffit, fascia, and crown molding.
Course	In masonry, a layer of bricks or stones running horizontally in a wall.
Cresting	Decorative grillework or trim applied to the ridge crest of a roof. Common on Queen Anne style buildings.
Cross gable	A gable that is perpendicular to the main axis or ridge of a roof.
Cupola	A small, sometimes domed structure surmounting a roof. Found mainly on Italianate and Colonial Revival buildings
Dentil molding	A molding composed of small rectangular blocks run in a row.
Dormer	A structure containing a vertical window (or windows) that projects through a pitched roof.
Double-hung sash window	A window with two or more sashes; it can be opened by sliding the bottom portion up or the top portion down, and is usually weighted within the frame to make lifting easier.
Eave	The part of the roof that overhangs the wall of a building.
Entablature	Above columns and pilasters, a three-part horizontal section of a classical order, consisting of the cornice at the top, the frieze in the middle, and the architrave on the bottom.
Façade	The face or front of a building.
Fanlight	A window, often semicircular, over a door, with radiating muntins suggesting a fan.
Fascia board	A flat board horizontally located at the top of an exterior wall, directly under the eaves.

French door	Two doors, composed of small panes of glass set within rectangularly arrayed muntins, mounted within the two individual frames. Usually such doors open onto an outside terrace or porch.
Frieze	The middle division of an entablature, below the cornice
Gable	The vertical triangular portion of the end of a building having a double-sloping roof, usually with the base of the triangle sitting at the level of the eaves, and the apex at the ridge of the roof. The term sometimes refers to the entire end wall.
Gable roof	A roof form having an inverted "V"-shaped roof at one or both ends.
Gambrel roof	A roof having two pitches on each side, typical of Dutch Colonial and Colonial Revival architecture.
Gingerbread	Highly decorative woodwork with cut out ornament, made with a jigsaw or scroll saw, prominent in Gothic Revival architecture.
Half-timbering	In late medieval architecture, a type of construction in which the heavy timber framework is exposed, and the spaces between the timbers are filled with wattle-and daub, plaster, or brickwork. The effect of half timbering was imitated in the 19th and 20th centuries by the Queen Anne and Tudor Revival styles.
Hipped roof	A roof that slopes upward on all four sides.
Hood molding	A decorative molding over a window or doorframe, commonly found on Italianate style buildings.
Jerkinhead roof	A gable roof truncated or clipped at the apex - also called a clipped gable roof. Common in Bungalows, Tudor Revival, and Arts and Crafts style buildings.
Latticework	A wood or metal screen composed of interlaces or crossed thin strips.
Leaded glass	Small panes of glass, either clear or colored, that is held in place by strips of lead.
Lintel	A horizontal beam over an opening in a wall that carries the weight of the structure above.
Mansard roof	A roof with two slopes, the lower slope being nearly vertical, often concave or convex in profile. Common to the Italianate and Queen Anne

	styles.
Molding	A decorative band or strip with a constant profile or section generally used in cornices and as a trim around window and door openings. It provides a contoured transition from one surface to another or produces a rectangular or curved profile to a flat surface.
Mullion	The vertical member of a window or door that divides and supports panes or panels in a series.
Muntin	One of the members, vertical or horizontal that divides and supports the panes of glass in a window.
Oriel window	A window bay that projects from the building beginning above the ground level.
Palladian window	A window divided into three parts: a large arched central window, flanked by two smaller rectangular windows. These are found in Colonial Revival as well as Italianate buildings.
Parapet	A wall that extends above the roofline.
Pediment	A low triangular gable end, often found in classical architecture.
Pent roof	A small, sloping roof, the upper end of which butts against a wall of a house, usually above the first-floor windows.
Pilaster	An engaged pier or pillar, often with capital and base.
Pillar	A post or column-like support
Pitch	The degree of slope or inclination of a roof.
Pointed arch	Any arch with a point at its apex, common but not restricted to Gothic architecture. Tudor Revival buildings also frequently incorporate pointed arch motifs.
Portico	A porch or covered walkway consisting of a roof supported by columns.
Quoins	Cornerstones of a building, spanning the entire height of the wall, and distinguished from the main construction material by size, texture, or conspicuous joining. In masonry construction, they reinforce the comers; in wood construction, they do not bear any load, are made of wood, and imitate the effect of stone or brick.
Rafters	The sloping wooden roof-frame members that extend from the ridge to the

eaves and establish the pitch of the roof. In Craftsman and Bungalow style buildings the ends of these, called "rafter tails" are often left exposed rather than boxed in by a soffit.

- Ribbon window** A continuous horizontal row, or band, of windows separated only by mullions.
- Round arch** A semicircular arch, often called a Roman arch.
- Rustication** Masonry characterized by smooth or roughly textured block faces and strongly emphasized recessed joints.
- Sash.** Window framework that may be fixed or moveable. If moveable, it may slide, as in a double-hung window; or it may pivot, as in a casement window.
- Shiplap siding** Wooden siding tapered along its upper edge where it is overlapped by the next higher courses of siding.
- Side light** A framed window on either side of a door or window.
- Siding** The narrow horizontal or vertical wooden boards that form the outer face of the walls in a traditional wood-frame building. Horizontal wooden siding types include shiplap and clapboard/weatherboard, while board-and-batten is the primary type of vertical siding. Shingles, whether of wood or composite material, are another siding type.
- Sill** The lowest horizontal member in a frame or opening of a window or door. Also, the lowest horizontal member in a framed wall or partition.
- Skirting** Siding or latticework applied below the water table molding on a building.
- Soffit** The underside of the eaves on a building, particularly the boards enclosing the eaves and covering rafter tails.
- Stucco** A material, usually composed of cement, sand, and lime, applied to a surface to form a hard, uniform covering that may be either smooth or textured. Also, a fine plaster used in decoration and ornamentation of interior walls.
- Surround** The molded trim around a door or window.
- Swan's neck pediment.** A pediment with an open apex; each side terminates in curves resembling

a swan's neck.

Terra cotta

A red-brown fired but unglazed clay used for roof tiles and decorative wall covering. Glazed terra cotta was frequently used for exterior decoration on commercial buildings of the early 20th Century.

Transom

Horizontal window opening above a door or window.

