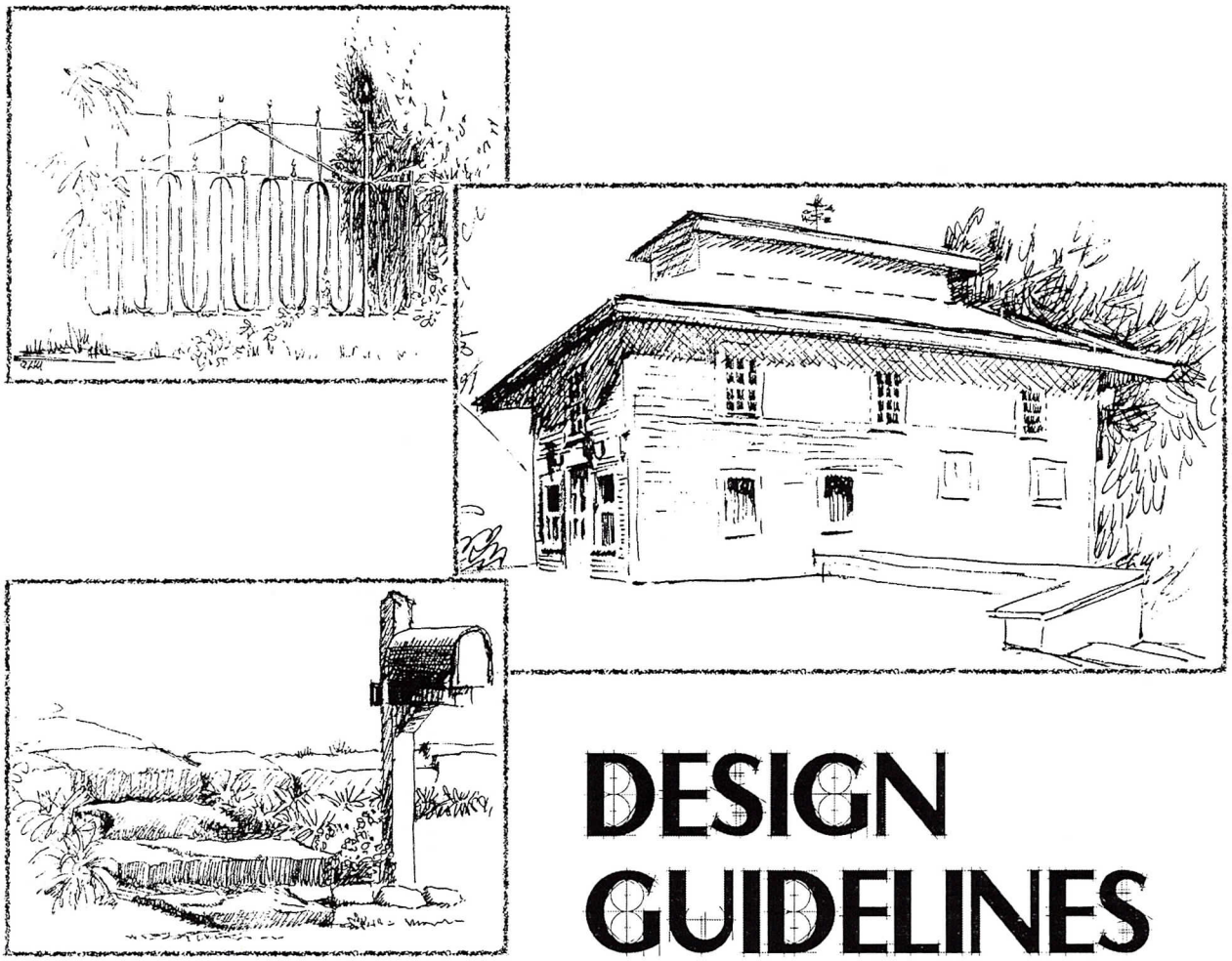
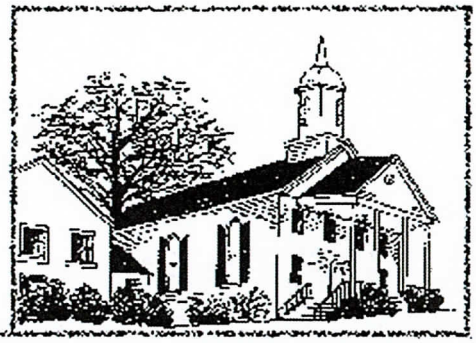
VILLAGE OF CONCORD



DESIGN GUIDELINES

Knox County Historic Zoning Commission
Knoxville • Knox County Metropolitan Planning Commission
2014

INTRODUCTION



These design guidelines have been prepared to accompany the listing of the Village of Concord on the Knox County historic register. Owners of properties in Concord should use them to guide rehabilitation or new construction in the Village. The Knox County Historic Zoning Commission will use them to guide the issuance of Certificates of Appropriateness for new construction and exterior rehabilitation.

The Village of Concord is a unique historic and architectural resource—a clear picture of community life in Knox County in the nineteenth century. Most of the buildings were built between 1840 and 1935, and still retain their historical features. However, rapid suburbanization has created development pressures as shown by the establishment of the Town of Farragut to the west and the expanding of Knoxville suburbs to the east and north. These development pressures have resulted in new construction on the north side of the original town, and combination of parcels within the historic district. If developed unsympathetically, additional construction in these areas can detract from the historical appearance of the Village. Residents of the Village of Concord have realized that, in order to preserve the appearance of their historic town and its buildings, a local historic overlay district (HZ) will be invaluable to them. The purpose of this district is not to discourage development, but to encourage *sympathetic* development that respects the historic architecture and setting of the Village.

HISTORY



The Village of Concord began to develop in 1854. Before that time, the area was sparsely settled. Large farms were centered on the Tennessee River, and relied on a nearby settlement, Campbell's Station, for trade and other urban needs. In 1853, construction of the East Tennessee and Georgia Railroad along the north bank of the Tennessee River caused a population and development shift to the area that became Concord.

Concord was founded and platted in 1854 on land owned by James M. Rodgers. Mr. Rodgers caused 55 lots to be laid out, and gave the new town the name Concord. He began to sell lots in 1855, but later moved to California. Shortly before he moved, he sold his land in the larger tracts that still exist in some sections of the Village.

Concord developed rapidly after the arrival of the railroad. Combining the existing river transportation with the railroad made Concord the nucleus of several communities on the north side of the river, including Campbell's Station, Loveville and Ebenezer. The railroad also created a transportation market with communities in Blount County like Friendsville and Louisville, which were connected to Concord by ferry, but were not to have rail transportation until the 1890s.

In the 1880s Concord became the center of a large marble business. Several quarries were located near the Tennessee River in Concord. The town also became the center of marble shipping. Quarries in the Louisville and Friendsville area, on the south side of the river, shipped East Tennessee marble to Concord to take advantage of the town's rail connections. In 1883, four marble companies were operating - the Lima and East Tennessee Company, Stamps Wood & Company, the Stewart Company and the Republic Company. The Juanita Company built a mill for sawing and polishing marble; the facility became the property of Enterprise Marble Company in 1886. The last company to quarry marble extensively was the Enterprise Marble Company. None of the buildings associated with the marble industry in Concord remain today; many were flooded when Fort Loudon Lake was impounded. Only the foundation on which a crusher sat remains; the crusher was used to produce terrazzo chips.

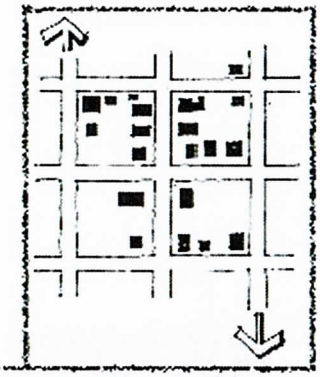
HISTORY



By 1887 Concord was the largest town in Knox County excepting Knoxville and it became a regional transportation center. Marble, logs, and farm produce were gathered at its public dock. Passenger ferries and commercial boats landed there. The railroad provided passenger connections to Knoxville and other cities. In addition to rail transportation, a paved road from Lenoir City to Knoxville traveled along what is now Olive Road, providing all-weather connections to other highways in the area.

In the early 1900s, the town had grown to include several general stores, a brickyard, lime kiln, inn, saloon, two livery stables, an undertaking establishment, two flour mills, a railroad depot, private schools, a bank, a post office, an ice cream parlor, a drug store, specialty shops, a barber shop and churches. In 1916, fire destroyed much of the business district.

The Depression of the 1930s brought economic hardship to Concord. New building materials lessened the use of East Tennessee marble, and caused the marble industry to go into a decline from which it never recovered. The impoundment of Fort Loudon Lake, which inundated about one-third of the town by 1944, sealed the decline. Portions of the railroad were relocated to higher adjacent ground and continued to carry freight, but did not provide passenger service. The development of automobiles and new transportation routes also contributed to Concord's economic isolation.



ARCHITECTURE & SETTING

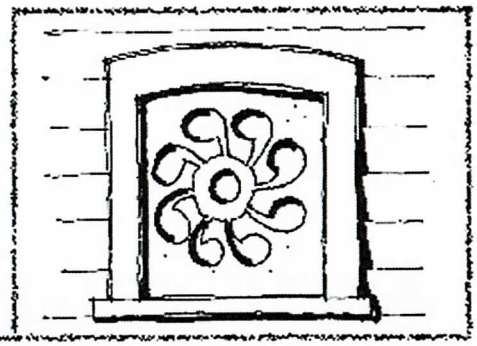
The Village of Concord is located in a rapidly urbanizing section of Knox County along Fort Loudon Lake. It is bounded on the west by Concord Road and the Town of Farragut and on the south and east by an embayment of Fort Loudon Lake. Development has taken place to the north and northeast, to the rear of properties that front on the Village.

The topography is relatively steep overall, as the land rises from the banks of the impounded Tennessee River. The main entrance to the Village is at Concord Road and Lakeridge Drive. Lakeridge Drive is the main street of the town. It is five blocks long and contains some residential development and the remaining commercial heart of the Village. The area to the north and west of Lakeridge Drive is primarily residential, but also contains a cemetery, four churches, and the Masonic hall.

The historic buildings in the Village of Concord vary in design reflecting their varying dates of construction from c. 1860 to c. 1935. Residential buildings are from one to two stories in height, and include the wide front porches and architectural details typical of their eras of design. The few remaining commercial buildings are masonry, with the vertical design emphasis that is found in late 19th and early 20th century commercial design.

Much of the impression of history present in the Village of Concord comes from the details found in the street layout, placement of buildings on lots, and design of the streets, as well as from details like stone walls, narrow streets, carriage blocks, and mature landscaping typical of historic development. Although some buildings have been altered over time, many still include their original Victorian-era architectural details such as sawn wood trim and turned wood porch posts. The alterations are minimized by the existing setting.

These design guidelines emphasize not only the importance of retaining the original design found on the buildings in the Village, but also the character of new development that will occur on vacant parcels, including the size of lots, the setback of buildings from the street, and the design of the streets and streetscape.



ARCHITECTURAL STYLES



Greek Revival: The Greek Revival style was the dominant architectural style in the United States between 1825 and 1860, following settlers as they moved west. The style grew out of the interest in classical buildings that occurred in the late 18th century, and was encouraged by sympathy for Greece's war for independence (1821-1830) and the War of 1812, which diminished American interest in British-influenced Georgian and Federal styles. Features include low pitched gable or hip roofs, a wide band of trim at the cornice line, porches supported by prominent square or rounded columns, transoms and sidelights at the main entry, and small paned double or triple hung wood windows.



Victorian Gothic: Victorian Gothic style elements include the Gothic arched windows and doors, and sawn wood trim. High style Victorian Gothic buildings often have a polychromatic exterior finish, where different colored material is used to create decorative bands and highlight corners, arches and arcades. The traditional Gothic arch (or pointed arch) is often used on windows and doors. The style was prevalent from 1860 to 1890, but continued in use for institutional buildings such as schools and churches.

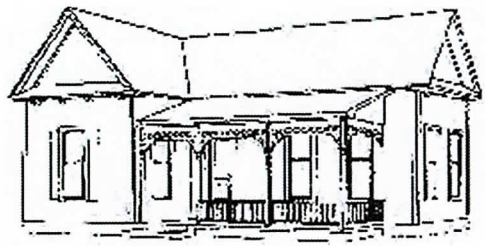
East Tennessee Vernacular: Although this is not a nationally recognized style, there is a distinctive style found in several counties in East Tennessee. The houses that exhibit it are two stories in height, three bays in width, and two rooms deep with a central hall. End chimneys flank each side of a gable end roof. A wide (usually two-thirds) front porch with a shed or hip roof appears on the front elevation over the front door and windows. A one story rear addition, usually two-thirds the width of the front section, is located to one side of the house and is accessed through a rear door and includes a porch that runs the length of the ell. These houses appear to be a refinement of the symmetry and massing of Georgian or Federal design, with simple transoms, and little or no decorative ornamentation original to the structure; replacement porches may exhibit Folk Victorian or Craftsman ornamentation. The construction date of these houses ranges from about 1840 through the early 1900s.



ARCHITECTURAL STYLES



Queen Anne Cottage: The Queen Anne Cottage grew out of the Queen Anne style and was popular from the 1880s until around 1915. One or one and one-half stories in height, it usually has a hip and gable roof, corbelled interior chimneys, and sawn wood ornamentation. The Queen Anne Cottage has a large front porch, with wooden columns that may be turned, chamfered, or round. Sawn brackets, sawn wood or louvered attic vents, and spindled or turned balustrades are expected on this style. Original windows are double hung wood sash, with either two over two or one over one panes. There may be transoms and sidelights, with leaded or stained glass. Wall coverings are usually weatherboard. There may be patterned wood shingles in gables, with sawn wood bargeboard at the roof peaks. A Cottage window, an early form of the picture window, is often found in Queen Anne Cottages. It consists of a large fixed pane, transoms and narrow side windows. The side windows and transoms are often made of patterned or stained glass.



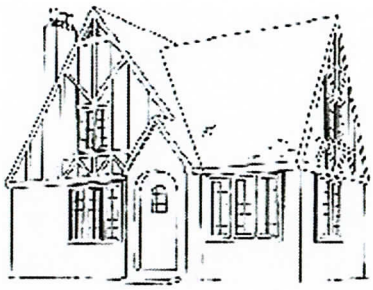
Folk Victorian: Folk Victorian houses were popular during the era of Victorian design, from the 1870s until the 1920s. They usually feature a front gable and trim derived from the Queen Anne style. Full-length porches with chamfered or turned posts are common, as are double-hung windows. Folk Victorian houses usually are simpler in massing and roof design than the Queen Anne houses that they imitate. The facades of Folk Victorian houses may be asymmetrical, and usually highlight a front gable. Spindle work details and spandrels, as well as jig-sawn trim, are used often. Windows are double hung, often with two over two glazing. The Folk Victorian house may be either one or two stories.



Craftsman: Buildings in the Craftsman style (often called bungalows) were built beginning around 1890 or 1900, and continuing until World War II. Craftsman buildings have gable roofs with wide overhanging eaves. Rafter tails are visible, and decorative beams and knee braces are widely used. Porches usually stretch across all or most of the front facade, and use tapered or square columns, or posts resting on piers or a balustrade. Dormers are used extensively. Wall surfaces may be wood or masonry. Windows are casements or are double hung, with upper sash having three, four or more panes, while the lower sash has one pane.

ARCHITECTURAL STYLES





Tudor Revival: Used most frequently between 1915 and 1940, this style mimics or interprets medieval European design. Walls coverings are primarily stone, stucco, or brick. Stone patterns are often square cut ashlar or dressed stones, and may be laid in either a random or broken range course to form the foundation walls and porch trim. Stucco is either trowelled into a smooth, lightly mottled pattern or a leaf pattern. Other exterior wall surface materials include weatherboard, wood shingles, brick, or applied half timbering. Decorative half timbering involves using horizontal, vertical and curvilinear wood members with brick or stucco infill. One of the most distinctive elements of the Tudor Revival style is a steeply pitched roof, often with side gables or multiple gables. Roofs and gable ends may feature a bell cast curve. Brick chimneys may be patterned. Decorative elements around door and window openings often include stone to imitate quoins and voussoirs. Windows may be casements or double hung sashes. Diamond shaped glass panes appear in windows and doors are usually punctuated with glass panes. Other features can include parapets, board-and-batten doors, and entry porticos.



Colonial Revival: Colonial Revival buildings date from 1870 to 1920, and feature 17th and 18th century design details. The houses typically have symmetrical facades and floor plans. Porticos emphasize the front entrance, and usually feature pilasters and supporting columns. Entries often have distinctive sidelights and fanlights, decorative door crowns and pediments. Double hung windows with multiple panes are standard, and are placed in a balanced design. Common exterior materials include brick, stucco, and weatherboard. Side gabled and hipped roofs, with multiple dormers or a continuous shed dormer are typical on Colonial Revival residences. Historic roofing materials were usually slate, asphalt or wood shingle. Other elements include full front porches, side porches, recessed entry doors, cast concrete sills, end chimneys, string courses, decorative cornices and one-story wings.



ARCHITECTURAL STYLES

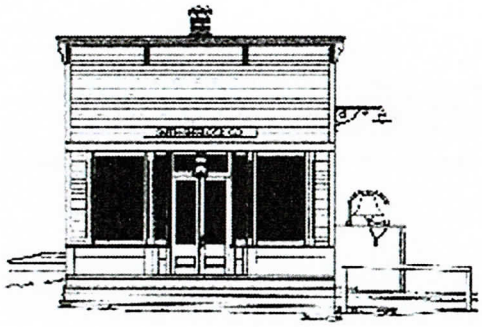


Spanish Colonial Revival: The Spanish Colonial Revival style was prevalent between 1915 and 1940, and featured arches, columns, window surrounds and parapets, some of which could have low-relief carvings. Red-tiled roofs and arcaded porches are typical. Exterior walls are often brick or stone. A molded or arcaded cornice is often used.



Federal: The Federal style was dominant from 1780 to 1820, but local examples that draw on the style can be found as late as the 1870s. The shape of a Federal house is a two-story box with doors and windows arranged symmetrically. The roof is usually a side gable, but may also have a centered pediment on the front facade. Rear wings are common. A fanlight over the primary entry is also common.

Victorian Vernacular Commercial: This style was common between 1880 and 1910. These buildings are simple stores, offices, factories and other structures divided into rectangular structural bays with large glazed front windows to admit light. They have the ornamentation that characterizes other buildings of the same time period. Common to the style are pressed metal cornices with brackets, simple window hoods or segmental arched window heads outlined in brick, and some decorative brick or stone work, all of which suggest Queen Anne, Italianate and Eastlake stylistic details.



Commercial Vernacular: Commercial buildings in this style have been built since around 1910. They are similar structurally and in massing to Victorian Vernacular Commercial—utilitarian structures divided into rectangular bays, usually with large glazed front openings to admit light. However, they have little applied ornamentation or decorative stone or brickwork; if it exists, the ornamentation is reminiscent of early twentieth century residential styles.

CONTRIBUTING PROPERTIES

CHURCH STREET

1100 Church Street. Craftsman. (c.1910). One story frame with weatherboard wall covering. Four over four double hung windows. Side gable roof with asphalt shingle roof covering. Exterior side brick chimney. L-shaped foundation. Rectangular plan. (C)

1101 Church Street. (c.1965) (NC)

1104 Church Street. (c.1970) (NC)

CLAY STREET

1000 Clay Street. (c.1882; 1970). Doak-Loy-Caldwell House. East Tennessee Vernacular. Two story, three bay weatherboard frame building with asphalt shingle gable roof, brick foundation, six over six double hung windows, recessed transom and sidelights at front entrance, plain wooden porch posts, arcaded connecting walkway to garage, alterations. Small shed on property. Irregular plan. (C)

1008 Clay Street. (c.1903). Thompson-Swicegood House. Victorian Vernacular. Brick-piered foundation filled in with concrete block. Two over two double hung windows. One story frame building with asbestos siding. Cross gable roof with asphalt shingle roof covering. Boxed cornice with plain frieze, diamond-shaped gable vent. Squared wood porch posts with brick piers. One exterior end and one interior central brick chimney. Alterations. Irregular plan. (C)

(c.1903). Two story frame barn converted to garage. Asbestos shingle wall covering. End gable roof with asphalt shingles. (C)

1012 Clay Street. (unknown date). Mobile home. (NC)

1013 Clay Street. (c.1900-1977). Galbraith-Russell-Hunt House. Queen Anne Cottage. One story weatherboard frame building. Cross gable roof with patterned asphalt shingle covering. Brick-piered foundation filled in with concrete block. Double hung windows of varying configurations. Boxed cornice with plain frieze. Diamond shaped gable vents. Splayed porch posts with decorative sawn brackets and drop pendants. Sawn wood balustrade. Lattice work between brick piers under porch. Stained glass window on south elevation of enclosed porch. Stone retaining wall on property. Irregular plan. (C)

1100 Clay Street. Boyd-Scarbrough House. (c.1860). Federal. Two story three bay frame building with aluminum siding wall covering. Standing seam metal clad end gable roof. Stone foundation. Six over six double hung windows. Double leaf front entry doors. Recessed transom and sidelights with decorative molding which is repeated around second story windows. Exterior end brick chimneys. One story rear ell with interior central brick chimney and gabled roof. Alterations. Irregular plan. (C)

GILIAN LANE

10907 Gilian Lane. Deal-Threlkeld House. Queen Anne Cottage (c.1914). One and one-half story frame with weatherboard wall covering. Brick foundation. Interior side brick chimney. Hip roof with lower cross gables and hipped dormers, standing seam metal roof. One story three-quarters front porch with square wood columns, sawn wood porch railing. One over one double hung windows. Transom at front entry. Irregular plan. (C)

10919 Gilian Lane. Modern (c.2000). One and one-half story frame with brick veneer wall covering. (NC)

10925 Gilian Lane. Modern (c.2000). One and one-half story frame with brick veneer wall covering. (NC)

LAKE RIDGE DRIVE

10717 Lake Ridge Drive. Haun-Sharp House. (c.1865). East Tennessee Vernacular. Two story, three bay, frame house with weatherboard wall covering. Standing seam metal clad side gable roof. Piered brick foundation. Two over two double windows on main portion of house, three over one double hung windows on rear ell. Decorative attic vents. Front porch with sawn wood balustrade. Decorative drop pendants on porch between round wood columns with Doric capitals, lattice work under porch. Side porch with decorative sawn brackets, wood posts. Enclosed side porch. Additions. Irregular plan. (C)

(c.1865). Wood frame barn with standing seam metal clad gable roof, log sills and stone foundation. (C) (c.1865). Wood frame smokehouse with standing seam metal clad gable roof. (C)

(c.1920). Wood frame outhouse with standing seam metal clad gable roof. (C)

(c.1920). Wood frame dairy with standing seam metal clad gable roof and concrete block addition. (C) (c.1890). Wood frame coal house with standing seam metal clad gable roof. (C)

(c.1920). Wood frame chicken house with standing seam metal clad flat roof. (C)

10719 Lake Ridge Drive. Hodges-Loy House. (c.1946). Craftsman. One story frame house with weatherboard wall covering. Asphalt shingled side gable roof. Concrete block foundation. Three over one double hung windows. Pedimented portico with wrought iron porch posts. Rectangular plan. Altered. (C)

10721 Lake Ridge Drive. (1977). Ranch. One story weatherboard frame building with asphalt shingle gable roof, concrete block foundation. Once connected to a c. 1840 structure now demolished. (NC) Shed on property.

10725 Lake Ridge Drive. Barnhill-Donovan House. (c.1880). Victorian Vernacular. One story frame house with weatherboard wall covering. Cross gable roof with asphalt shingle roof covering. Piered stone foundation filled in with concrete block. Picture window on front elevation. Boxed cornice with plain frieze. Diamond shaped attic vents. Plain wood porch posts with sawn wood balustrade. Lattice work under porch. Additions. Rectangular plan. (C)

10729 Lake Ridge Drive. Romulus C. Bonham House. (c.1868) East Tennessee Vernacular. Two story frame building with aluminum siding wall covering. Side gable roof with asphalt shingle roof covering. Stuccoed brick foundation. Two over two double hung windows. Front porch with wrought iron posts and balustrade. Rear porch with plain wood porch posts with decorative sawn brackets and balustrade. Additions. Irregular plan. (C)

10801 Lake Ridge Drive. Lucullus T. Bonham-John A. Duncan House. (c.1870). East Tennessee Vernacular. Two story frame building with aluminum siding wall covering. Side gable roof with pan-tile roof covering. Foundation of brick, stone, masonry and cement block. Two over two double hung windows. Boxed cornice with returns. Plain frieze. Recessed transom and sidelights with blue leaded glass. Ionic front porch columns on one story full front porch. Rear and side wrap around porch. Two brick corbelled interior chimneys. Irregular plan. (C)

(c.1925). Wood frame garage with asphalt shingle gable roof, exposed rafters. (C)

(c.1925). Vernacular, one story frame building with vinyl siding, asphalt shingle gable roof with shed addition. Brick and concrete block foundation. Six over six double hung windows. Formerly John A. Duncan's law office, modified to residence in 1946. Rectangular plan. (C)

10903 Lake Ridge Drive. Calvary Evangelical Church. (1928). Spanish Colonial Revival. Two story, five bay frame building with brick veneer wall covering. Front gable roof with asphalt roll roofing. Projecting three center bays with flanking flat roofed towers. Limestone foundation. Alternating window treatments of stained glass. Arches and arcades in center three bays of front facade. Corbelled brickwork on facade. Addition of concrete block with brick facade. Irregular plan. (C) Originally built as Crichton Memorial Baptist Church.

10905 Lake Ridge Drive. Bank of Concord Building. (c.1909) Victorian Commercial. Two story brick building with parapet roof. Modillions and corbelled brickwork on front facade. Joined by party wall on west facade to one story brick building with flat roof, strong courses, arched radiating voussoirs with keystones. Corbelled brickwork. Bank plaque on front elevation. Rectangular plan. Altered. (C). Buildings have housed the Concord Post Office, Bank of Concord, and the Concord Telephone Company. One story section also housed the Irwin's Cash Grocery and Barber Shop.

10913 Lake Ridge Drive. (c.1970). Vernacular Commercial. One story brick building with mansard wood shingled roof. (NC)

10915 Lake Ridge Drive. McNutt-Delaney Building. (c.1890). Vernacular Commercial. Two story limestone building with flat roof with parapet wall. Double leaf front door and rear door with recessed transoms. One story shed roof front porch. Rectangular plan. (C) Stone mounting block for carriages ("uppin' block") in front of store.

11005 Lake Ridge Drive. Thompson-Smith House. Folk Victorian. (c.1911). One story frame with aluminum siding wall covering. Side gable roof with gabled front dormer. Paired six over six replacement windows. One story three-quarters front porch. Stuccoed concrete block foundation. Aluminum porch posts. Asphalt shingle roof. Rectangular plan. (C)

11009 Lake Ridge Drive. Dalton-Fox House. Folk Victorian. (c.1880). One-story frame with weatherboard siding. Side-gable roof with projecting front side gable. Brick and block foundation. Front picture window. Front stoop. L-shaped plan. (C)

11013 Lake Ridge Drive. Dr. E. S. Rogers Infirmary. (Vernacular). (c.1883) Two-story brick building with Roman brick applied to first-story front. Front-facing metal-clad gabled roof. Replacement windows on first-story and six-over-six double-hung wood windows on second story. Side porch with square wood columns. Rectangular plan. (C)

11017 Lake Ridge Drive. Rogers-Lund House. Federal. (c.1883). Two-story brick with stone foundation and water table. Side gable roof with projecting front two-story gabled section over projecting central bay and standing seam metal roof covering. Six-over six double-hung wood windows. Two interior central brick chimneys. Three light sidelights and transom at front entry. Unroofed one-half front porch. Partial cornice returns. Wood louvered attic vent at upper point of front and side gables. Cruciform plan. (C)

11029 Lake Ridge Drive. T. L. Callaway House. (c.1883). Folk Victorian. One story frame house with weatherboard wall covering. Hip roof with side and front gables, asphalt shingle covering. Brick foundation. Interior offset brick chimney. Three-over-one and two-over-one double-hung wood windows. Two-thirds front porch with square wood columns with Doric capitals. Irregular plan. (C)

11031 Lake Ridge Drive. Thompson-Laughlin House. (c.1884). Folk Victorian. One-story frame with weatherboard wall covering. Cross-gable roof with shed extension, asphalt shingle covering. Two over two double-hung wood windows. Two interior offset brick chimneys. Stone foundation. Transom at front entry. Partial cornice returns and Gothic arched vent in front gable. One-story front and side shed roof porch with chamfered columns, sawn wood brackets and imbricated, diamond-shaped wood shingles. Irregular plan. (C)

11101-11103 Lake Ridge Drive. Modern. (c.1960). One-story brick and concrete block duplex. (NC)

11109 Lake Ridge Drive. Modern. (c.1960). (NC)

LOOP ROAD

806 Loop Road. (c.1930). Barn. (C)

818 Loop Road. Craftsman. (c.1915). One-story patterned concrete block with brick foundation. Three-over one double-hung windows. Side-gable roof with lower front gables and asphalt shingle covering. Central, one-half front porch with block balustrade. Interior central brick chimney. Rectangular plan. (C).

OLIVE ROAD

921 Olive Road. Galbraith House. Tudor Revival. (c.1937). One- story frame with brick veneer wall covering. Side-gable roof with lower telescoping gables, asphalt shingle roof covering. Six- over-six double-hung windows. Exterior front brick chimney. Unroofed front stoop. Irregular plan. (C)

923 Olive Road. Houston House. Folk Victorian. (c.1909). One-story frame with side-gable roof with front gable. Brick foundation. Interior offset brick chimney. Sawn wood attic vent. Six-over-six replacement windows. L-shaped plan. (C)

927 Olive Road. Folk Victorian. (c.1909). One-story frame with side gable roof with front cross- gable. Brick foundation. Interior offset brick chimney. Sawn wood attic vent. Six-over-six replacement windows. L-shaped plan. (C)

1000 Olive Road. Bailey-Smith House. Altered Folk Victorian. (c.1895). One story frame with side gable roof with intersecting front gable. Applied board and batten wall covering with extended height brick foundation. One-over-one replacement windows. L-shaped plan. (C)

Concord Baptist Church. (c.1890). Folk Victorian. One-story frame with weatherboard wall covering. Front-gable roof with standing seam metal roof covering. Interior offset brick chimney flue. Property is deteriorated and boarded up. Rectangular plan. (C)

1001 Olive Road. Rogers House. Queen Anne Cottage. One-story frame. Side-gable roof with projecting front gable, asphalt shingle roof covering. One-half front porch with sawn

wood trim, turned porch posts and applied trim at front entry. Brick foundation. Interior offset brick chimney. Interior central brick chimney. Six-over-six replacement windows. L-shaped plan. (C)

1005 Olive Road. Winfrey-Barron House. Tudor Revival. (c.1935). One-story frame house with artificial wall covering. Side-gable roof with projecting asymmetrical front gable, asphalt shingle roof covering. Brick foundation. Exterior front brick chimney. Six-over-six double hung windows. Unroofed front stoop. Irregular plan. (C)

1009 Olive Road. Rodgers-Mourfield-Montgomery House. Neoclassical (c.1885; c.1920). Two story frame with weatherboard wall covering. Side-gable roof with projecting front mansard roofed gable, standing seam metal roof. One-story full front porch with paired splayed wood posts on brick piers, sawn wood balustrade. Inset second-story centered balcony with tripled wood posts on brick piers. Palladian style attic vent. One-over-one double-hung windows, paired on second story. Brick foundation. Interior offset brick chimney. Irregular plan. (C) 1009 Olive Road was built by Dr. Spencer C. Rodgers and his wife Cordelia V. Haun Rodgers, who bought the property in 1884. The Rodgers then sold the property to Dr. James A. and Mary M. Mourfield in 1892. At one time there was an office building located at the southeast corner of the lot, but it was torn down many years ago. Dr. Carl Henry bought the property in 1920, and made substantial improvements to the house, built the carriage house to the rear, and probably built the dwelling addressed as 10901 Second Drive.

Carriage House (c.1920). Two-story frame with weatherboard wall covering. Hipped gabled roof with standing seam metal covering. Projecting central hipped section that at one time housed a water tank providing gravity flow water to sections of Concord. One-over-one double-hung windows. Rectangular plan. (C) The raised roof of the carriage house accommodates a large wooden vat which was kept full of water by a pump to supply running water to the home and barn, and then to the Concord Methodist Church and the two brick buildings on Front Street (now Lake Ridge Drive).

1108 Olive Road. Gregory Building. Vernacular Commercial. (c.1935). One-story frame with artificial wall covering. Brick foundation. Side gable roof with boomtown. One-story extended shed-roofed porch across full facade. Six-over-six windows. Rectangular plan. (C) The Gregory Building was originally leased as a grocery store, and then the Concord Post

Office. It has been used as a manufacturing shop and antique shop and is now a guttering company.

SECOND DRIVE

10719 Second Drive. (c.1960). Two story frame. (NC)

10800 Second Drive. Concord Creamery. Vernacular Commercial (altered) (c.1894). One-and-one half-story stone building with cross gable roof. Six over six double hung windows. Wrap around front and side porch with shed roof, wood posts on stone piers and stone balustrade. Stone foundation. Irregular plan. (C) The Concord Creamery was chartered in 1894 by M. W. McNutt, C. H. Stoltzfus, H. D. Boyd, N. Z. Yoder and H. H. Good to buy milk and cream and manufacture cheese, butter and other dairy products, to operate a feed mill and a canning factory and to buy and sell ice and coal. After several years the business failed and the property was sold to the state for delinquent taxes. Remnants of the creamery include double doors on the east side of the house, which supposedly accessed the loading dock. There was also a free-flowing well in the cellar utilized for creamery processes.

10801 Second Drive. Brown-Whitson House. Craftsman. (c.1903). One story frame with artificial siding. One over one double hung windows. Brick foundation. Stone piers with wood posts on front one-half front porch. Rectangular plan.

10808 Second Drive. Scarborough House. Craftsman. (c.1925; c.1943). One-story frame. Telescoping front gable roof with asphalt shingle roof covering. One story full front porch with splayed wood posts on brick piers. One-over-one double hung windows. Brick foundation. Rectangular plan. (C) This house was built in another location and in 1943, when threatened by the impoundment of Lake Ft. Loudoun, it was moved to its present location.

10809 Second Drive. McLin-Russell House. Folk Victorian. (c.1881) Two story frame with weatherboard wall covering. Side gable roof with lower cross gable projecting front bay. One over one double hung windows. Brick foundation. Two interior offset brick chimneys. Transom and sidelights at front entry. One story gable and shed roofed back ell. Irregular plan. (C)

10812 Second Drive. Mobile home. (c.1980). (NC)

10817 Second Drive. Benson-Creech House. Altered Folk Victorian. (c.1887) One-story frame with aluminum siding. Front-gable off-center asphalt shingle roof. Six-over-six double-hung windows. Brick foundation. One-story one-bay front porch with hipped roof, chamfered columns. Two interior offset brick chimneys. Rectangular plan. (C)

10900 Second Drive. Church. (c.1955). One-story frame with aluminum siding wall covering. Cross gable roof with asphalt shingle covering. One-over-one double hung windows, some with marbled glass. Partial cornice returns. Central square steeple. Gable roofed entry with wood posts, aluminum balustrade. (NC).

10901 Second Drive. Folk Victorian. (c.1920) One-story frame dwelling associated with 1009 Olive Road. Weatherboard wall covering. Stone foundation. Side-gable roof with metal roofing. Two-over- two-double-hung windows. Sidelights at front entry. Square plan. (C) Residents of Concord can recall when the house was occupied by Mr. Dodson, who was a commercial fisherman and kept river skiffs and drying fishnets in the front yard.

11000 Second Drive. Concord Presbyterian Church. (c.1877). Greek Revival. One-story weatherboard frame building. Front-gable roof with asphalt shingle covering. Octagonal cupola with metal, domed roof. Stone foundation. Six-over-six double-hung windows on front elevation, stained glass Gothic arch windows with arched full-length shutters on side elevations. Boxed cornice with full returns. Decorative attic vent. Two-story concrete block addition c. 1950. Two-story porch with round wood columns added c.1966. Irregular plan. (C) Stone retaining wall on property. Lots 25-28 in original plan. Concord Presbyterian Church was originally the Lower Grassy Valley or Pleasant Forest Presbyterian Church, founded in 1798 and relocated to Concord after the Civil War, when the members of the church who sympathized with the Confederacy split from that church and combined with the Concord Cumberland Presbyterian Church.

11004 Second Drive. No Style. (c.1970). One-story frame with aluminum siding. Side-gable roof with asphalt shingle covering. Brick foundation. (NC)

11008 Second Drive. Folk Victorian. (c.1910). One-story frame with aluminum siding wall covering. Three-over-one double-hung windows. Gabled roof with lower cross gables.

Brick foundation. Interior central brick chimney. Unroofed front stoop. Rectangular plan. (C)

11012 Second Drive. Craftsman. (c.1930). One-story frame with applied brick lower third and applied board-and batten upper two-thirds of wall covering. Side-gabled roof. Unroofed front stoop. Rectangular plan. (NC)

11024 Second Drive. Modular home. (c.1980) One story, aluminum siding. (NC)

SPRING STREET

1100 Spring Street. (c.1970). One-story frame with aluminum siding wall covering. Front-gabled roof with shed extension. (NC)

1104 Spring Street. Neo-traditional. (c.2000). One-story frame with Driv-it wall covering. Round head windows. Oversize round porch columns. Irregular plan. (NC)

THIRD DRIVE

10701 Third Drive. Pepper Place. Folk Victorian. (c.1880) Two-story frame with weatherboard wall covering. Side-gabled roof with standing seam covering. Two-over-two and three-over-one double-hung windows. Two interior offset brick chimneys. Brick foundation. Three-quarters front porch with chamfered wood columns. Transom at front entry. Rectangular plan. (C)

10705 Third Drive. Contemporary. (c.1970). One-story frame with brick veneer wall covering on a raised brick basement. Hip roof with asphalt shingle covering. Interior offset brick chimney. Plate- glass windows. Rectangular plan. (NC)

10725 Third Drive. Craftsman. (c.1915). One-story frame with brick veneer wall covering. Cros- gable jerkin head roof. Six-over-six double-hung windows. One-half stoop at front

entry with brick posts. Interior central brick chimney. Brick foundation. Rectangular plan. (C)

10740 Third Drive. No Style. (c.1930). One-story block building. Three-over-one double-hung windows. Gable roof with asphalt shingle covering extending to a shed roof. Side stoop. (C)

10800 Third Drive. (c.1970). One-story frame with brick veneer wall covering. Gambrel roof with gable extension, asphalt shingle covering. Six-over-six double-hung windows. Gabled front dormers. Double garage door on front elevation. Rectangular plan. (NC)

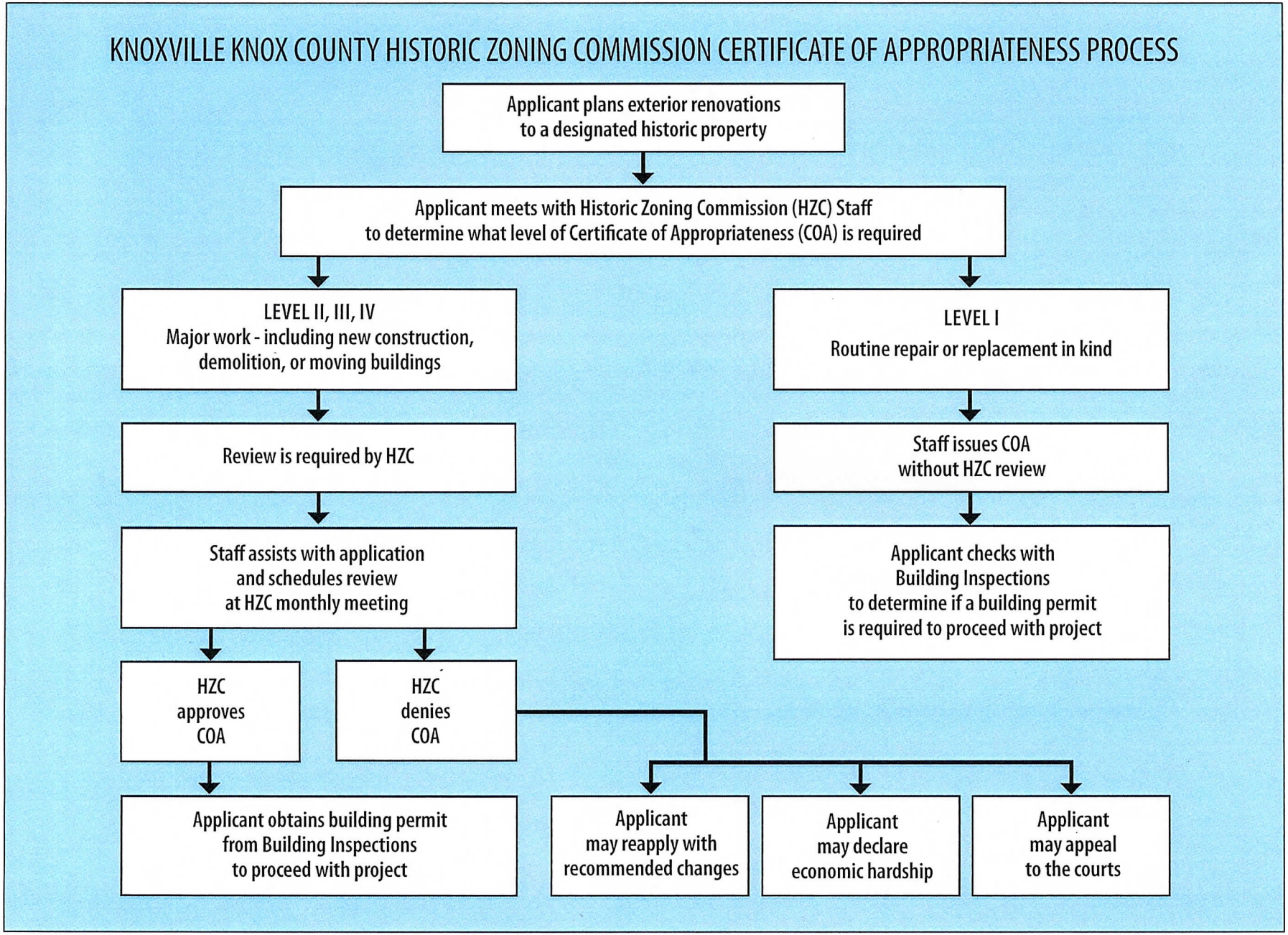
10801 Third Drive. Minimal Traditional. (c.1950). One-story frame with asbestos shingle wall covering. Gabled-roof with asphalt shingle roof covering. Awning windows. Rectangular plan. (C)

10804 Third Drive. Russell-Smith House. Gothic Revival. (c.1875). Two-story frame with weatherboard wall covering. Side gable roof with sawn wood trim. Brick foundation. Rear one-story ell with end gable roof, containing entry, with full side porch with square wood posts. Two-over-two double-hung windows, with second-story Gothic arched windows. Two interior offset brick chimneys. Brick foundation. Irregular plan. (C) The house was probably built by S. L. and S. A. A. Russell and originally fronted on Second Drive. Since its construction, the front entry has been transferred to Third Drive.

10817 Third Drive. Haun-Abel House. Folk Victorian. (c.1867). Two-story frame with aluminum siding wall covering. Side-gabled roof with asphalt shingle roof covering. Interior offset brick chimney. One-story three-quarters front porch with wood columns with sawn wood trim, sawn wood balustrade. Six-over-six double-hung windows. Transom at front entry. Brick foundation. One-story rear ell. Irregular plan. (C) The house was probably built by Edmund H. Haun, who was a carpenter or contractor. After several transfers, Alice D., Lizzie L. and Jean A. Russell inherited the house. They were daughters of Samuel Love Russell, who owned the house with his wife Semira Ann Amanda Rodgers. The three daughters operated the Concord Private School in a one-room schoolhouse that became the rear ell. They sold the house and surrounding acreage to L. C. and Jean McNutt Abel, and ownership has continued in the Abel family.

10903 Third Drive. Hammonds-Henry House. Craftsman. (c.1932). One-story frame with brick veneer wall covering. Stone foundation. Side-gable roof with lower cross gables and asphalt shingle covering. Two-over-two double-hung windows. Three-quarter front porch with stone balustrade and stone piers with brick posts. Interior offset brick chimney. Irregular plan. (C) The Hammonds-Henry House was built by S. H. and Reatha Hammons. A room at the rear of the house contained the switchboard of the Concord Telephone Company until the 1950s.

KNOXVILLE KNOX COUNTY HISTORIC ZONING COMMISSION CERTIFICATE OF APPROPRIATENESS PROCESS



PROCESS FOR
CERTIFICATE OF APPROPRIATENESS

The Knox County Historic Zoning Commission must approve exterior changes for historically designated buildings before a building permit can be issued. If a property owner plans changes to the exterior of a designated building, demolition, or intends to construct new buildings, the owner should first check with the Knox County Historic Zoning Commission staff at the Knoxville-Knox County Metropolitan Planning Commission. Historic Zoning Commission staff will assist with the application for a Certificate of Appropriateness, which can then be used to secure a building permit.

The guidelines contained in this report are based on the Secretary of Interior's *Standards for Rehabilitating Historic Buildings*. The *Standards*, which are general in nature, are as follows:

1. Every reasonable effort shall 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.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary,

the new materials should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic buildings materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to any project.
9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural materials, and such design is compatible with the size, scale, color, materials, and character of the property, neighborhood or environment.
10. Wherever possible, new additions or alterations to structure shall be done 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 not be impaired.

Certificates of Appropriateness are granted based on the adopted Design Guidelines. The Commission and its staff use the guidelines to protect the historic architecture of the Village of Concord. Because the guidelines must apply to a variety of situations, they cannot be specific enough to indicate exactly what should happen which each project planned for each building. The guidelines do outline appropriate and inappropriate treatments for the various kinds of work likely to occur. They also provide a framework for preserving the architectural elements that make each building unique and make up a large part of its value.

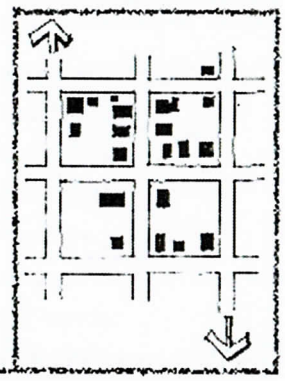
These guidelines are organized according to types of work. The easiest way to use them is to make a list of the kinds of work that need to be done for each building, and then check that list against the guidelines. There are some sections of the guidelines that are included as information for property owners, but do not require a building permit, and therefore do not require Commission approval. A good example of this kind of project is painting.

Design guidelines for the Village of Concord reflect the building materials that are commonly available when they were written. New materials, including siding, windows, roofing, painting and other items, are continuously introduced. As they become available, each of these materials is advertised as the solution to some types of maintenance problems (i.e., painting) or the "new" material that is better than what it is supposed to replace. Please be wary of any of these introductions. For one thing, older materials have been time-tested in actual applications. We know what paint will do, or wood siding, or wood windows, or other kinds of building materials. Unless they are revivals of old, time-tested materials, we don't always know what damage the new ones will do over time, or how they will hold up. In addition, some new materials require preparation that is fairly destructive of historic fabric before they can be installed.

Property owners are encouraged to contact the Historic Zoning Commission staff for guidance on a particular project. Staff will be glad to make a site visit, if that will help the applicant in planning a project. There are also some projects that can be approved by staff, including such things as roofing or repairing a roof, installing gutters, and other items that are fairly routine maintenance for the building.

The following guidelines are designed to preserve or restore the historic appearance of the Village of Concord's building stock. Each element that contributes to the historic architecture is discussed and guidelines are given for those building elements. These guidelines will be used by the Knox County Historic Zoning Commission to issue Certificates of Appropriateness that will allow appropriate building projects to be carried out.

The Knox County Historic Zoning Commission, county agencies and officials and the citizens of Knox County wish to thank the people of the Village of Concord. As they follow these guidelines, they are preserving an important part of Knox County's history.



GUIDELINES—SETTING

To preserve and enhance the setting of the Village of Concord, it is important that the setting of the buildings be retained, even when new development is proposed.

1. Extend the original grid system into land proposed for future development or redevelopment.
2. Maintain pavement widths into any proposed development.
3. Curbs and gutters are not appropriate on new streets, since they are not the traditional way of dealing with storm water runoff in the Village. Instead, grassy or stone lined drainage ditches should be provided in the same manner as those existing in older portions of the Village.
4. Respect the existing setbacks established by the location of historic buildings in the Village when siting new buildings.

APPEARANCE OF EXISTING AND NEWLY CONSTRUCTED BUILDINGS:

Although varying architectural styles appear throughout the Village of Concord, many of the buildings share common characteristics. Some of these include the materials used in construction, the roof pitches and window sizes, and exterior details such as shutters, stone steps to front doors, fencing at the front property line, stone walls and other site details. These details unify the different architectural styles, and preserving these details can link new development in the Village to the existing historic buildings. A description is provided for each of the properties in the Village of Concord in these design guidelines. That description contains suggestions of alterations that have been made in the past. As property owners redo the existing buildings in the Village, every attempt should be made to remove any nonconforming alterations that have not acquired their own significance, or are out of character with the historic buildings in the Village.

GUIDELINES—ROOFS



A roof is one of the most dominant features of a building. Particularly during the eras of Victorian and Craftsman architecture, roofs were steeply sloped and complex, often with dormers and intersecting gables. Roof pitches were usually steep, with slopes from 7/12 (the roof rises seven feet in height for every twelve feet in depth) to 12/12. Porch roofs may have shallower pitches.

The houses in the Village of Concord may have been roofed with wood shingles, metal, or with asphalt or composite shingles; the original composite shingle roofing was sometimes cut in oversize, shaped patterns. The modern building materials that are available may limit a property owner's access to roofing materials, but it is important that owners try to repair or replace the design of original materials when they are present. Printed and sculptured fiberglass shingles can sometimes be used to duplicate the look of original roofs. If replacement materials are not available or are prohibitively expensive, intact historic roofing materials should be used on the visible elevations, with replacement materials used at the rear or on a less visible section of the roof. Materials such as corrugated fiberglass and asphalt roll roofing are usually unacceptable.

The architectural features associated with a roof should be saved. These include attic vent windows, finials, roof cresting, molding, dormer windows, complex slopes and intersecting gables. If built-in gutters are present on the house, repairing them should be considered so that the original appearance of the roof is recaptured. Soffit or ridge vents can be installed in order to ventilate and preserve the roof and its covering. Older roofing layers should be removed from the roof before a new roof is installed. If new additions dictate changes in the roof line, they must be approved by the Historic Zoning Commission. Although the Historic Zoning Commission does not

regulate colors, it is suggested that roof colors, which will be visible for the lifetime of the roof, be dark in color to mimic the roof colors that were present when the buildings were new. Dark gray, black, brown or shades of dark red or green may be the most appropriate.

The roof pitch of new structures in the Village of Concord should be consistent with that of buildings adjacent to the new building. Most of the roof pitches are 12/12 (that is, the roof rises one foot in height for every one foot in depth that it crosses), although they may be as little as 7/12. These pitches should be maintained in new construction.



RECOMMENDATIONS AND MAINTENANCE
ROOFS

RECOMMENDATIONS:

1. Imitate the shape and pitch of roofs on neighboring existing houses or other houses of the same architectural style in new construction. Copy the shape and pitch of original roofs, and the soffit, fascia and trim detail between roof and wall of original structures.
2. Mimic the original overhang on the eaves of new buildings. A minimum overhang of at least eight inches is appropriate on new construction or additions.
3. Repair or replace roof details (chimneys, roof cresting, finials, attic vent windows, molding and other unique roof features). Use some of these details in designing new buildings.
4. Duplicate early or original materials used in roofing of existing buildings. Asphalt or fiberglass shingles can be appropriate, as is slate, standing seam metal, or metal shingle roof coverings. The use of 5V crimp metal roofing is also appropriate. The color of roofing materials should be a dark green, charcoal gray or black or dark reddish brown, to simulate the original roof colors.
5. It is not appropriate for satellite dishes, solar collectors (see specific guidelines), skylights, or other inappropriate structures to be visible from the street, or to interfere with decorative roof elements.

MAINTENANCE SUGGESTIONS:

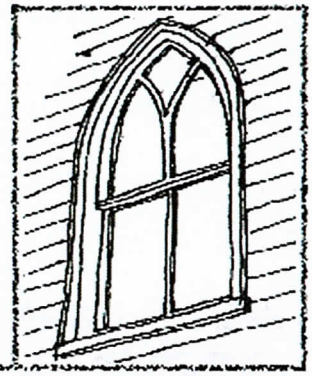
- Practice regular roof maintenance, checking regularly for leaks, repairing problems as they occur, and keeping gutters and downspouts free of debris that can block the flow of water.
- Provide adequate ventilation for the roof by installing forms of ventilation, such as soffit vents, that are not readily visible. They will add years of life to the roof and keep the airspace in the attic and under the rafters dry.
- When installing a new roof, it is a good idea to remove the previous roof layers. These layers can mask leaks and other problem areas.
- Install gutters and downspouts to remove water efficiently from roof surfaces and carry it away from the foundations or basements of the buildings.
- Repair built-in or concealed gutters.

ROOFTOP SOLAR COLLECTORS

The HZC recognizes the importance of allowing the property owner to reduce energy consumption by incorporating mechanisms that take advantage of renewable resources. One such mechanism is the installation of rooftop solar collectors, either as solar panels or solar shingles that translate the sun's energy into usable power for the home. Installation of such features is permissible and encouraged where it can be accomplished without diminishing the historic character of the building. Use these guidelines when considering rooftop solar collectors in order to limit the potential for them to affect the aesthetic of the building:

- Ensure that the roof structure can support the weight of added collectors.
- Install solar collectors on rear roof slopes so that they are inconspicuous from the public right-of-way.
- If a building's orientation limits the utility of solar collectors on a rear roof slope, a publicly-visible location on a secondary elevation may be considered. Appropriateness will be considered in relation to the size of the installation, panel arrangement, material finish, and expected performance.
- Consider positioning solar collectors behind features such as dormers or chimneys in order to minimize their visibility from the public right-of-way.
- Consider installation on secondary buildings at the rear of the lot rather than on primary structures.
- Install solar collectors so that they lay parallel to the roof surface.
- Collectors are to lay flat on the roof surface. Solar collectors are to be, at maximum, within 6" of the roof surface.
- Install solar collectors in a manner that they do not cause irreversible damage to the roof structure or require the alteration or removal of character defining-features such as chimneys, dormers, or cornices.
- Select solar collectors and mounting systems that are similar in color to existing roofing materials in order to minimize their perceived appearance.

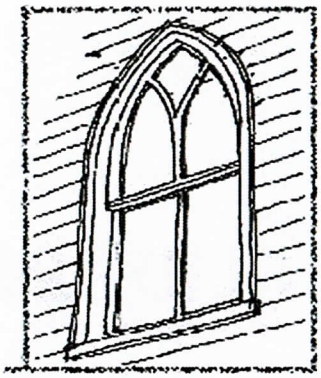
GUIDELINES—WINDOWS



Windows are a very important architectural element in the historic district's buildings, helping to define each building's character. They are usually wooden and are hung so that both the bottom and the top sash can open (double hung). Two over two or one over one sashes are common, but there are also windows with more panes, and there are attic windows and some upper sashes with stained glass and irregular shapes. Transoms and sidelights, sometimes of patterned or stained glass, are often found at the entries, where they admit light to entry halls. Awnings, which are not appropriate for the era of Concord's houses, should not be used in residential applications.

MAINTENANCE SUGGESTIONS:

- Make windows weather tight by caulking, replacing broken panes, and installing weather-stripping. This increases the window's thermal efficiency.
- Protect and maintain the material that makes up the window frame, sash, muntins and surrounds. Use appropriate surface treatments like cleaning, rust removal for metal windows, limited paint removal and caulking, priming and painting.



RECOMMENDATIONS AND MAINTENANCE
WINDOWS

RECOMMENDATIONS:

1. Original windows shall be reused. It will be much less expensive and much better historically to retain the original windows.
2. Storm windows are often considered when a homeowner wants to increase the heating and cooling efficiency of a building. Interior storm windows that cannot be seen from the street might be a good alternative to exterior storm windows. If exterior storm windows are used, they can be wood, or color clad metal to match the building's trim. Exterior storm windows should only be used if they do not damage or obscure the original windows and frames.
3. If replacement windows are necessary, they must be the same overall size as the originals, with the same pane division, and the same muntin style and exterior depth, width and profile. Thermal sash windows that use false or snap-on muntins are not acceptable.

   If considering replacement windows, select a manufacturer that offers good warranties, and examine carefully the installation of any insulated glass. As double or triple paned glass has become more common, some owners have discovered that their windows are failing, often in ten to fifteen years, because the materials and technology for sealing insulated glass or for using wood substitutes is not as effective as the technology for manufacturing single pane wood windows.
4. Windows shall not be replaced with fixed thermal glazing or be made inoperable.
5. Alternatives to traditional materials other than wood may be utilized on new construction, additions, and contributing historic structures if the Historic Zoning Commission determines that the alternative material adequately simulates the traditional or original material. Faux wood-grained finishes on alternative materials do not adequately simulate wood.
6. Tinted or reflective glass shall not be used on primary or other important elevations. LO-E glass, which selectively blocks ultraviolet light, is allowed.
7. It can be appropriate to design and install additional windows on the rear or another secondary elevation. The designs should be compatible with the overall design of other windows in the building.
8. Historic windows shall not be blocked in. If ceilings have been dropped, provide a setback to allow for the full height of the original window openings. It is not appropriate to cut across an existing window with a new floor or ceiling, so that the outside appearance of the window is changed.
9. Reuse existing, serviceable window hardware.

STEPS FOR CONSIDERING REPLACEMENT WINDOWS

Replacing historic windows with inappropriate counterparts can significantly detract from the historic character of a building. As such, a property owner must practice diligence in developing an approach for the replacement of historic windows and their components. Employ these steps when planning a window replacement project:

1. Prepare an inventory of windows and their conditions: The first step in developing a window replacement project is completing an inventory of your windows and their existing conditions, which can be used to make evaluations regarding appropriate treatment strategies. Such an inventory should also be included in your COA application.

2. Consider what needs to be replaced: When evaluating your windows and treatment options, carefully consider what exactly it is that needs to be replaced and why. In some instances, you may find that the window simply needs to be re-sealed while in others you find replacement is in fact necessary. Rarely does the entire window assembly need to be replaced. It is typically only the sash.

3. Gather physical and/or photographic evidence for your project: Once you have evaluated your windows and the actions necessary, gather documentary evidence depicting the condition of the window(s) to be replaced in support of your COA application in order to demonstrate your project needs. Without such evidence, the HZC cannot appropriately comment on your project.

4. Find a suitable replacement: The final step in preparing your materials for your window replacement project is finding an appropriate replacement component, whether that is just the sash or an entire assembly. Replacement components on the façade and elevations visible from the public right-of-way are to match existing original windows in-kind.

MAKE SUSTAINABLE DECISIONS

While we typically think of engaging sustainability as a large endeavor, there are also small things that can go a long way to promote energy efficiency and sustainable approaches in window projects.

- Maintain and preserve existing old growth wood windows, which also limits the necessity to harvest new timber and eliminates landfill waste.
- When using wood for repair or in replacement windows, choose timber from sustainably managed forests.
- Lock your windows. Doing so not only provides increased security but also helps create a tight seal between sashes and reduces air infiltration.
- Maintain glazing putty and sealants in good condition in order to minimize air and moisture penetration. Adding weather-stripping can reduce infiltration by as much as 50%.
- Installing storm windows provides a tremendous boost in energy efficiency. In fact, the combination of a historic wood window and a properly sealed storm window can, in many instances, provide better value than a brand-new double-pane sash.

GUIDELINES—PORCHES



Most of the houses in the Village of Concord Historic District have a porch. Porches were a form of air conditioning. They shaded the windows and doors, and provided an outdoor room for neighborhood social life before television and radio. They are graceful and welcoming, introducing the house to passersby. They may stretch across the full width of the house or wrap around corners.

They may even be two story porches, with upper story balconies. Enclosing a porch harms the house, detracting from the original character and design.

The individual design elements of the neighborhood porches, with turned wood columns, elaborate railings and balusters, heavy wood posts or columns, wood ceiling and floors, and sawn wood trim, are all important to the style of the houses. These individual details should be repaired and preserved, or reproduced if good documentation of the original porch exists. New buildings constructed in the Village of Concord should include porches, so the houses will blend better with their neighborhood.

RECOMMENDATIONS AND MAINTENANCE
PORCHES



RECOMMENDATIONS:

1. Porches on historic houses shall be repaired or replicated in size and design using wood materials for ceilings and floors, balustrades, posts and columns so that they duplicate the original size and design. Reconstruction of the documented original porch is appropriate.
2. Porches, particularly porches visible from a street, shall not be enclosed.
3. New buildings constructed in the Village of Concord shall contain front porches large enough to provide seating. The proportion of the porches to the front facades shall be consistent with the historic porches in the neighborhood. Details such as columns, posts, piers, balustrades and porch flooring and ceilings shall be built with materials that are consistent in appearance with historic materials. The appropriate size for turned wood columns or newel posts is at least 4" on each side. Craftsman style porch columns and posts are usually 8" to 10" in depth and width.
4. A wooden porch floor shall not be replaced with concrete, brick or other masonry materials. These floors can retain moisture and eventually damage the building.
5. Alternatives to traditional materials other than wood may be utilized on new construction, additions, and contributing historic structures if the Historic Zoning Commission determines that the alternative material adequately simulates the traditional or original material. Faux wood-grained finishes on alternative materials do not adequately simulate wood.

MAINTENANCE SUGGESTIONS:

- Perform careful seasonal maintenance to preserve porches and entrances. This should include installing an adequate gutter and downspout system on the porches.



GUIDELINES—ENTRANCES

The entrances to a historic house include the front entry door and any decorative details associated with it. The entrance can include front entry steps and the railing. The doors originally used on Village of Concord's houses were wooden, sometimes with beveled glass or stained glass inserts. Screen doors were commonly used. An entrance door should be consistent with the design of the historic house, and should have a transom and sidelights, if those were included in the original design. If the original entrance is present, it should be reused. If it must be replaced, the replacement door should be wooden or painted to resemble wood, with appropriate recessed panels.

ENERGY CONSERVATION

Historic solid-core wood doors are great insulators. If the homeowner wishes to further minimize heat loss and improve energy efficiency, the most important step is to reduce air leakage around the door. Such can be accomplished by installing weather-stripping along the frame and at the base of the door, ensuring that the door is properly fitted to the jamb and threshold, and securing glazing putty around any glazing in the door. Energy efficiency can be further addressed by installing a properly fitted, sealed storm door.



RECOMMENDATIONS AND MAINTENANCE
ENTRANCES

RECOMMENDATIONS:

1. Entry features that must be preserved include sidelights and transoms, fan light windows, entablatures and original doors. All add character to the structures in the historic district.
2. It may be appropriate to design or construct a new entrance if the historic one is missing. Any restoration must be based on historical, pictorial and physical documentation and should be compatible with the historic character of the building.
3. A replacement entrance shall not create a false historic appearance. A new entrance should be compatible in size, scale, materials and color.
4. Original entrances shall not be removed when rehabilitating a building.
5. Service or rear entrances shall not be altered to make them appear more formal by adding paneled doors, fanlights or sidelights.
6. Secondary entrances shall be compatible with the originals in size, scale and materials.
7. Determine if a storm door will be instrumental to saving energy. If a storm door is used, it must have a color-clad frame and a full view glass, or be designed to respect design features of the original entry door.
8. Retain, repair or replace historic screened doors.

GUIDELINES—EXTERIOR WALLCOVERINGS: WOOD



HISTORIC CHARACTERISTICS

The exterior walls of the buildings in the Village of Concord were covered with weatherboard, wood siding, wood shingles, brick or stone veneer, or stucco. (Brick, stone and stucco are discussed in the masonry section of these guidelines.) Corner boards, cornices, sawn wood trim and other details are common and should be retained on existing houses and installed on new ones. Wood shingles, usually used on second stories or in gables, are usually four inches and may have been shaped in fish scale, squared, or diamond patterns.

Based on the Secretary of Interior's *Standards for Rehabilitating Historic Buildings*, which form the foundation for these guidelines, vinyl, aluminum or other synthetic sidings are not appropriate for historic houses in the Village of Concord Historic District. They can be harmful to existing houses, because they can mask drainage problems or insect infestation, and can prevent good ventilation. In addition, these applications almost always violate the building's important architectural features such as window, gable, fascia and corner details.

In new or non-historic buildings, it may be acceptable to use a non-historic material if it duplicates a material that would have been found there originally. Some artificial siding manufacturers, for example, do market products that include replicas of corner boards, window trim, imbricated shingles, and other features customarily found on historic houses. The Historic Zoning Commission must review any materials, and should be provided with samples and a rendering illustrating their placement on the completed structure. Even though synthetic materials may be acceptable for new construction, careful thought should be given to their use. Synthetic siding is usually not as easily repaired as wood siding, and may not be less expensive. It will fade, and repainting or repairing it may be more expensive and time-consuming than dealing with wood siding as it ages.

GUIDELINES—EXTERIOR WALLCOVERINGS: WOOD



RECOMMENDATIONS

1. Wood siding and shingles or other features original to the building shall be repaired rather than replaced, and only modified at all if they are deteriorated.
2. If replacement of original features is necessary, the new materials shall match the old in size, placement and design, including not only wood siding but also wood or asphalt shingles.
3. The application of Masonite over original wood siding is not allowed.
4. The removal of synthetic sidings such as aluminum, asbestos and vinyl and the restoration of the original wood siding is encouraged.
5. Alternatives to traditional materials other than wood siding may be utilized on new construction, additions, and contributing historic structures if the Historic Zoning Commission determines that the alternative material adequately simulates the traditional or original material. Faux wood-grained finishes on alternative materials do not adequately simulate wood.
6. Fiber cement board is an acceptable replacement material for wood siding that is deteriorated beyond repair on existing buildings within the district. Fiber cement board should have a smooth finish and match the dimensions and profile of the original siding. Faux wood grain patterns are not appropriate. Installation of fiber cement board should not result in the concealment or removal of character-defining features such as window and door trim.
7. Vinyl and aluminum sidings are not appropriate within the district. If approved in rare circumstances, the application of these materials must not result in the concealment or removal of original decorative detailing or trim, including window surrounds. Materials should match the dimensions of the original wood siding. Care should be taken to have such sidings vented on 12-inch centers. Also, please be aware that the application of vinyl or aluminum sidings is a violation of Federal standards and would disqualify a project for any Federal tax credits.

GUIDELINES—EXTERIOR WALLCOVERINGS: WOOD



8. Consideration for determining the appropriateness of a change in siding will be based on the following criteria:
    - What is the age of the building?
    - Is it contributing or significant to the district?
    - Where is the building located within the district?
    - Are the proposed changes visible from the street or on a primary facade?
9. Siding of particle board or pressboard and vertical patterned siding such as "T111" are not appropriate and shall not be allowed.
10. It is not appropriate to use destructive paint removal methods such as propane or butane torches, sandblasting or water blasting. These methods can damage historic wood and create the need for expensive repairs. Water or sand blasting can abrade the soft material in wood. Water blasting can also result in soaking the wall so thoroughly that it will not hold paint until it has dried for many months.
11. New construction or additions to non-historic buildings shall use materials that duplicate the appearance of neighboring historic buildings, so that the new buildings blend with the fabric of the area. This includes the use of corner and trim boards, and appropriate door and window trim. If artificial siding is used on new or non-historic construction, it must be vented every twelve inches, and should look like 4- inch lap siding, with appropriate duplicates of shingles or other decorative features that would have been found originally, unless otherwise approved by the Historic Zoning Commission.
12. Repair wooden features by patching, piecing-in or otherwise reinforcing the wood. Repair may also include limited replacement with matching or compatible substitute materials, when elements remain and can be copied.
13. Wood features that are important in defining the overall historic character of the building should not be removed.

GUIDELINES—EXTERIOR WALLCOVERINGS: WOOD



14. Replace only deteriorated wood. Reconstructing in order to achieve a uniform or "improved" appearance is inappropriate because of the loss of good historic materials.
15. An entire wooden feature that is too deteriorated to repair or is completely missing shall be replaced in kind. If features are replaced, the materials they are made from should be compatible with the original in size and scale. Replacement parts should be based on historical, pictorial and physical documentation.
16. Paint shall not be removed from unprotected wood surfaces in order to apply a stain or clear finish to permanently reveal bare wood. This exposes historically painted surfaces to greatly increased weathering.
17. Remove damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., hand sanding or hand scraping).
18. Retain paint coats that help protect the wood from moisture and sunlight. Paint removal should be considered only where there is paint surface deterioration and as a part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.
19. When paint must be removed, electric hot-air guns and heat plates must be used only with extreme caution, since the high temperatures they cause can ignite materials in the wall cavities and cause fire damage. Use chemical strippers to supplement other methods. If detachable wood elements such as shutters, doors and columns are chemically stripped, do not allow them to soak in a caustic solution, which raises the grain. When using electric heating devices, be sure to keep a fire extinguisher handy, since fires can start with these devices.

GUIDELINES—EXTERIOR WALLCOVERINGS: WOOD



MAINTENANCE SUGGESTIONS:

- Repaint with colors that are historically appropriate to the building and district. The final color decision is left to the property owner.
- Protect wood features by providing proper drainage.
- Identify and treat the causes of wood deterioration, including faulty flashing, leaking gutters, cracks and holes in siding, as well as plant materials growing too close to wood surfaces, and any insect or fungus infestation.

SALVAGED TIMBER
When completing repairs or replacing deteriorated sections of wood features, using salvaged timber goods is a viable, sustainable option in many circumstances. Salvaged timber of old growth materials can be found in some architectural salvage yards and can be reclaimed for reinstallation, reducing the impact of timber harvesting and embracing embodied energy in previously cultivated goods. To prepare salvaged timber, remove all paint and finishes and sand to a smooth, feathered edge. Fill any holes or hairline cracks with epoxy filler and then finish to match existing finishes.

Exterior wood siding and shingles are important components defining a building's historic character. Installing vinyl or aluminum siding over wood siding is not recommended. It can alter the historic character of the building, and can also conceal insect infestation or deterioration or rot behind it. There may be potential structural problems created by the use of these materials.

Aluminum or vinyl siding also may not prove cost effective compared to continued maintenance and painting of the wood siding. Even when wood siding requires repainting every five years, it is questionable that artificial siding can save a property owner money. If artificial siding is properly installed over sound, repaired wood siding, it can actually be more expensive than painting the siding would be. Recent studies indicate that the installation of siding does not result in a payback of all costs when the house is sold. Artificial siding is also purported to save energy costs. However, in this climate most of the energy losses and excess costs are not from heat loss through the walls. Most heat loss is through the roof, basement, windows, and doors.

Many people consider artificial siding because they think they will never have to repaint. It is true that wood that has been covered will likely not have to be repainted. However, it is very likely that the artificial siding will need to be repainted. Most paint stores now sell specially formulated paint designed to be applied over vinyl or aluminum siding, because time has established that these materials fade, chip, and crack. Vinyl siding manufacturers may now claim that their siding material will not deteriorate the way aluminum siding does. It can be helpful in evaluating whether to install vinyl siding to remember that only a few years ago aluminum siding manufacturers were making the claim that their siding would never deteriorate.

Putting vinyl or aluminum siding on the house may even damage it. Wood siding expands and contracts with the seasons. Synthetic siding does not expand or contract at the same rate and can trap moisture and condensation in the wood. The entrapped moisture can lead to rotten siding and structural problems. Problems with insect infestation, invasive vines or other plants, or excess water from gutters or roof leaks cannot be seen if they are hidden behind the siding. All of these problems, if unchecked, can cause structural damage.

If, despite the problems discussed above, a property owner decides to install vinyl or aluminum siding, there are measures that should be followed to preserve the historic architecture of the building and its value. Artificial siding should not cover historic features such as eave brackets, gingerbread or sawn wood trim, or other details, and these details should not be removed. Window and door surrounds should not be removed or concealed. The original dimensions of the wood should be matched. The siding should be vented as much as possible to avoid condensation and a grid of vents every 12 inches is preferred.

THE SIMPLE TRUTH ABOUT VINYL SIDING

Under no circumstances is the installation of vinyl replacement siding an appropriate solution as part of a rehabilitation project. Not only is vinyl an extremely environmentally unfriendly project, but it significantly detracts from the historic character of the building to which it is applied, as well as the district as a whole. Furthermore, vinyl siding is not a cure-all, despite what marketing materials often claim. The truth is that "maintenance-free" claddings such as vinyl siding are not actually maintenance free. Rather, maintenance free means that the material is not easily repairable, which is just one of many problems with the material:

- Vinyl siding traps moisture. Artificial claddings such as vinyl siding are considered a non-permeable material. While this means that moisture cannot penetrate the material, it also means that any moisture that gets behind the cladding will be trapped and unable to dry out to the surface. As water runs along the building materials behind siding, it will look for areas to penetrate into the building.
- Vinyl siding cannot be repaired. Just like every other material, vinyl siding deteriorates. It can dent, warp, crack, discolor, sag, or fade. While timber and masonry elements can be patched and repaired on a localized basis as needed, vinyl siding cannot be easily repaired. When a piece fails, it must be replaced.
- Vinyl siding masks deterioration. Installing vinyl siding may hide underlying deterioration of wood or masonry, but it will not make the problem go away. Often times, it will actually cause the problem to worsen, and, with the problem out of sight, it has the effect of causing the homeowner to forget about the deterioration while it continues behind the siding. Should the homeowner decide to eventually correct the problem, vinyl siding prohibits easy access to the materials below.
- Vinyl siding changes the character of a building and the district. Significantly, vinyl siding destroys the visual integrity of a historic building. Scale, textures, profile, and colors are all altered when vinyl siding is installed. Furthermore, architectural features and details are often lost, concealed, or removed by the installation of vinyl siding, which results in less visual interest within the district.

RECOMMENDATIONS AND MAINTENANCE
EXTERNAL WALLCOVERINGS: MASONRY



HISTORIC CHARACTERISTICS:

Masonry—brick, stucco and stone—is used for both details and wall coverings in the Village of Concord Historic District. When masonry materials are historic, it is important to be aware of the differences between them and more modern materials.

The mortar used in old masonry walls, foundations and other features has a very low percentage of Portland cement, and is made up primarily of sand and lime. This soft mortar expands and contracts at the same rate as the old brick, which is also softer than modern brick. If pointing is necessary, any new mortar should match the old in color and in composition. Old deteriorated mortar that must be removed from mortar joints should be removed using non-powered hand tools.

Any masonry cleaning should be done using the gentlest methods available, and only then to remove any encrustation of dirt or pollutants that are harming the masonry. Blasting with any materials—sand, water, glass beads, walnut shells, or other hard materials—is an abrasive technique and should not be used. It can remove the hard surface of the brick that was achieved in the original firing in the kiln. This weakens the masonry, exposing it to damage in freeze and thaw cycles and to airborne pollutants. Chemical cleaners and other methods should be carefully tested to assure that they do not harm the surface of the masonry. The best cleaning techniques involve using a soft bristle brush, with gentle soap and water, and rinsing with pressure no greater than that of an ordinary faucet. Any testing of cleaning methods should begin with water washing with test patches of at least two square feet. After testing, give the cleaned surface adequate time to react to the weather and the chemicals used to clean it, so that any damage can be accurately assessed.



RECOMMENDATIONS AND MAINTENANCE
EXTERNAL WALLCOVERINGS: MASONRY

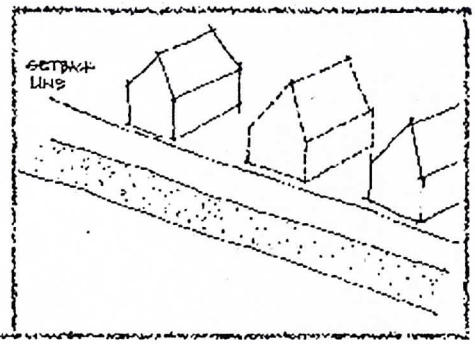
RECOMMENDATIONS:

1. Never sandblast brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently destroy the surface of the material, may harm the mortar, and speed up deterioration.
2. Identify and preserve masonry features that define the historic character of the building, including walls, railing, columns and piers, cornices and door and window pediments.
3. Replace an entire masonry feature that is too deteriorated to repair. Use the remaining physical evidence to guide the new work, and match new to old. Examples can include large sections of a wall, cornice, balustrade, column or stairway.
4. If historical, pictorial or physical documentation cannot be found about a masonry feature, a modern design sympathetic to the building would be more appropriate than a hypothetical historical one. A new masonry feature should be compatible in size, scale, material and color.
5. Mortar shall match the original mortar in color, composition, profile and depth. If necessary, analyze the original mortar to determine the proportions of lime, sand and cement. A "scrub" technique must not be used to repoint. The width or joint profile should not be changed unless change will return it to its original appearance.
6. Historic masonry should not be coated with paint, new stucco, vapor permeable water-repellent coatings or non-historic coatings.

MAINTENANCE SUGGESTIONS:

- Evaluate and treat the causes of mortar joint deterioration, such as leaking roofs or gutters, capillary action, uneven building settlement, or extreme weather exposure.
- Clean masonry only when it is necessary to stop deterioration.
- Never use a cleaning method that involves water or liquid chemical solutions if there is any possibility of freezing temperatures before the moisture can evaporate.
- Prior to major surface cleaning, do small test patches to gauge the effect of the cleaning agent on the masonry.
- Clean masonry surfaces using low pressure water and detergents with natural bristle brushes.
- If paint is removed from historically painted masonry, it should be repainted to retain its historic integrity.
- Repair masonry by patching or piecing-in. Repair may also include limited replacement with matching material or a compatible substitute.

GUIDELINES—
INFILL & NEW DEVELOPMENT



Vacant lots exist on many of the streets in the Village of Concord. They introduce a gap into the streetscape, and should be redeveloped with new buildings that are sympathetic to the historic design of buildings in the neighborhood.

New buildings should be compatible with surrounding architecture, but their design should recognize that they will function as a new building and will be built with new materials. They should not be imitations of buildings of the past; rather, they should respond to the present time, the environment, and the use for which they are intended. New buildings constructed in historic areas should, however, be compatible with older structures and sensitive to the patterns already in that environment. The materials that cover its exterior surface largely determine the appearance of a building. Similar materials enhance continuity and character.

A building should not be visually incompatible or destroy historic relationships within the neighborhood. At the same time, new construction should not imitate a historic style or period of architecture. This is especially true for new uses such as freestanding garages, sheds, and other outbuildings.

WIDTH OF HOUSES AND LOTS

Concord developed along the railroad and the river; its straight streets are in a grid pattern and form rectangular blocks. This sets the pattern for lot sizes. As a result the lots of Concord are usually rectangular, with their narrowest side parallel to the street. The form of the houses is rectangular or irregular, with narrow sides facing the street. This development pattern should be respected if new structures are built in the neighborhood. Also, the consistent setbacks of the neighborhood create a visual order, and help define public and private spaces.

SCALE AND MASSING

The shapes of buildings in the Village of Concord are distinctive when compared to newer houses. They have a bulk or shape different from many new buildings. The size and proportions of new buildings should be consistent with historic or adjacent buildings in the neighborhood. Recessed or projecting porches, bays and other details should be incorporated in any new construction. New buildings should also be designed with a mixture of wall areas with door and window elements in the facade like those found on neighboring historic houses. Any new buildings should complement and reinforce neighboring buildings. Particular attention should be paid to the alignment established by adjacent buildings.

Alignment is the arrangement of objects in straight lines. The horizontal alignment of building elements such as porches, roofs and windows is one of the most effective ways to create a sense of connection and unity among buildings located on a street. Roof forms should also be related to those found in the area. Mimicking the existing or traditional roof shapes, pitches and materials on new construction is one of the most effective ways to help new construction that is compatible with the existing buildings.

HEIGHTS OF FOUNDATIONS AND STORIES

Historic houses in Concord are not built on slab foundations. They are built on raised foundations, usually made of brick that has sometimes been stuccoed. New additions to existing houses should use foundation materials that match the foundation already present on the house. New houses should use brick or concrete block that has been parged to resemble a stuccoed brick foundation. The height of the foundation should match those on adjacent houses.

The height of stories is another factor that can help a new building blend well with neighboring historic houses. Window placement should be on the same horizontal plane as neighboring houses, and the overall height of the house to the eaves and to the peak of the roof should be consistent. In new houses, insert horizontal banding, or string or belt courses, similar to that of nearby buildings.

OUTBUILDINGS

Auxiliary or outbuildings are sometimes found in Concord, and would have included carriage houses, barns, outhouses and sheds. They may have been taller than one story and were built in styles that blended with the style of the primary building on the lot. Buildings that resemble carriage houses, work buildings or simple one story garages may be appropriate for the historic district. Their size and construction should duplicate the original outbuildings that would have been found. Their materials should reflect the materials found on the original primary building on the lot.

COMMERCIAL BUILDINGS

Only a few of Concord's original commercial buildings still exist. If new buildings are developed in the commercial area, they must mimic the design set by those remaining buildings, and be designed so that they blend with the historic fabric of Concord.

Commercial buildings in Concord are generally masonry, flat roofed, and one or two stories in height. A glass storefront typically occupies the ground floor making the street level very transparent. Double-hung windows are typically found on the upper stories. The extensive use of glass storefront windows and transoms, was very transparent. The basic commercial facade constructed in the Concord should consist of the ground-floor storefront with an entrance and display windows, and the facades of upper stories with regularly spaced windows and a cornice that caps the building.

COMMERCIAL BUILDINGS - RECOMMENDATIONS:

1. When designing a new storefront or renovating an existing one, transparency should be emphasized. Include large display windows with thin framing, a recessed entrance, low bulkheads at the base to protect the windows and define the entrance, and a cornice or horizontal sign panel at the top of the storefront to separate it from the upper facade.
2. Storefronts can be constructed from new or contemporary materials. The frame can be cast iron or anodized aluminum, with clear glass display windows, clear, tinted or stained glass transoms, a wood, steel or aluminum entrance door with a large glass panel, wood, polished stone, brick, glass, tile or aluminum-clad bulkheads, a cornice of wood, sheet metal or cast iron, and side piers of the same material as the upper facade.
3. Commercial buildings should have flat roofs. It is appropriate to use a parapet or boomtown roofline on a commercial building.
4. Historical themes such as small windowpanes, a colonial door or storefront shutters that are not appropriate for 19th or 20th century facades are not appropriate for the district.
5. It is not appropriate to use shingled mansard roofs, and rough textured wood siding, fake bricks or stone or gravel aggregate materials for wall cladding.
6. Use large, regularly spaced windows for upper stories.
7. Signs can mark the separation between the first floor and upper stories, as part of the first floor cornice, and should be integrated into the overall design of the building.
8. The walls of commercial buildings can be brick or stone, or wood weatherboard with a 4-inch lap.
9. Commercial buildings should be placed at the front property line, or set back no further than the width of a sidewalk, and should cover the lot from side to side. The buildings should fill the entire space in the lot, and establish a rhythm by its size, or (in the case of a larger building), by divisions into bays which respect the original lot width in the commercial section of the Village.
10. The design of commercial buildings should emphasize their verticality, with the appearance of a masonry foundation, a height that appears to accommodate nine- to ten-foot ceilings, and a parapet roof that further emphasizes the height of the building.
11. The size and proportion of window and door openings shall be similar to those found on existing historic facades. The ratio of door and window openings to solid walls shall also be similar to that of existing historic buildings.
12. The architecture of new buildings shall reflect the detailing of existing historic buildings in window shapes, cornices and brick work.
13. If restoring an existing commercial building in the Village, the recommendations that have been made in these guidelines for residential buildings will also apply.

RESIDENTIAL BUILDINGS - RECOMMENDATIONS:

1. Maintain the facade lines of streetscapes. Never violate the existing setback pattern by placing new buildings in front of or behind the historic setback line, or at odd angles.
2. Relate the size and proportions of new structures to the scale of adjacent buildings.
3. Break up boxlike forms into smaller masses like historic buildings. New buildings should be designed with a mix of door and window elements in the facade mimicking nearby historic houses. The placement of door and window openings should be imitated.
4. Relate the vertical, horizontal or non-directional facade character of new buildings to the directional alignment of nearby buildings. A new building should reinforce the horizontal and vertical connection between historic houses present on the street.
5. Relate the roof forms of the new buildings to those found in the area, duplicating existing roof shapes and pitches.
6. New buildings shall equal the average height of existing adjacent buildings.
7. New housing shall be built with raised foundations or designed to suggest that there is a raised foundation equal to the foundation height of adjacent buildings.
8. In new buildings, the height of roofs and eaves, stories, windows and doors shall mimic adjacent historic buildings.
9. The materials used for new buildings shall be consistent with existing historic building materials along the street.
10. Front elevations shall have a strong sense of entry.
11. The styles and details of historic architecture should not be reproduced.
12. New additions shall be located at the rear or on an inconspicuous side of a historic building, limiting the size and scale in relation to the historic building.
13. New additions shall be designed so that it is clear what is new and what is old, but should be compatible with existing buildings.
14. New additions shall not alter the basic character of the building, or cause a lessening of historic character.
15. Garages and other outbuildings shall resemble outbuildings that have been historically constructed in the Village of Concord. Their size and construction shall use materials that correspond to the original primary buildings on the lot.

APPLYING THE GUIDELINES

The guidelines for new construction are not intended to define a specific level of detail or style for new buildings within the district. Rather, they are intended to promote an understanding of the general characteristics that are important to consider in ensuring that a new building is compatible with the surrounding district and does not detract from the unity of the whole of the community. In evaluating a proposed new building, the HZC will utilize the guidelines to answer the following questions:

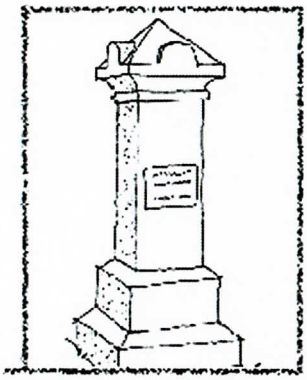
- Does the building maintain the street plan?
- Does the building fall within the established rhythm established along the street?
- Is the building orientation and setback consistent with the district?
- Is the front entrance oriented to the street?
- Do roof forms and building massing fall within the established range of the district?
- Does the front façade incorporate human-scale elements?
- Is the ratio of solid to openings, particularly on the facade, consistent?
- Is the complexity of the building form appropriate within the context of the district?
- Does the roof shape and pitch conform to those within the district?
- While fenestration varies from house to house, is it unified throughout the structure?
- Are materials scaled to the building and appropriate traditional materials or modern counterparts with proven durability?
- Is the building appropriately articulated by architectural details that recall historic forms but stand as a product of their own time?

ENVIRONMENTAL CHECKLIST

Just as with rehabilitating historic buildings, carefully plan the construction of infill buildings to include a sustainable approach and maximize energy efficiency:

- Maintain site features such as mature trees that provide natural shade.
- Site a building to take advantage of passive solar gain in the winter and deflection in the summer.
- Incorporate features such as porches where there is historic precedent.
- Use locally-sourced or recycled materials that are compatible with traditional materials in the district.
- Consider roof forms that allow for the installation of solar collectors at the rear of secondary elevations or on the rear elevation.
- Design and locate gutter systems that allow for the harvesting of runoff.

GUIDELINES—
ADDITIONAL ELEMENTS AFFECTING HISTORIC CHARACTER



Design elements like fences, paint colors, and landscaping may not be subject to a Certificate of Appropriateness if they do not require a building permit. Yet they can strongly affect the historic character of Concord. The suggestions below are included to assist property owners who want to make appropriate changes to their houses. The staff of the Historic Zoning Commission will also advise property owners about appropriate changes.

FENCES AND WALLS

Low (30" to 36" high) fences were common around front yards in the Village of Concord. These delineated the public space of the street from the private space of each property owner, and provided an important part of Concord's setting. Any new fences at the front and the visible sides of a house must replicate this 30-36" height. Materials for the majority of the fences in Concord were wood. However, stone walls were also found in the Village historically, and could also be used as fencing material.

Stone retaining walls may also be found lining the drainage ditches of the Village of Concord. The stone retaining walls, together with carriage (uppin') blocks, and stone front steps and walks, are an important part of the urban fabric of the Village, and should be retained.

Chain link fencing may be allowed in the rear yard. If you decide to use chain link fencing in the rear yard, consider painting it a dark green or using it as a trellis for roses, vines or other landscape material. It will not be as obvious if painted or used as a trellis. Since chain link fencing is not an appropriate historic fencing material in Concord, this is an important design consideration.

LANDSCAPING

Hedges were frequently used to mark the edge of lots. When planning foundation plantings, or considering removing overgrown ones, please remember that foundation plantings were not used the way they are now. Shrubbery planted close to the houses can harm foundations, which are usually built of soft brick and mortar. Shrubbery can also prevent wood members from drying properly after wet conditions. To avoid the necessity for expensive siding, brick and foundation repairs, foundation plantings should be kept several feet from the base of the house, with the ground sloped away from the house, and shrubbery should be kept trimmed so air can circulate freely.

PAINT COLORS

When the houses in Concord were new, they may have been painted with dark, historic colors. Many paint schemes used several different colors. The houses were usually repainted with white paint later. The white color is what most people remember, so they assume that white was th historic color. Before deciding to use more than three or four colors, or to use non-historic colors, the owner should try to discover what colors were actually used on his house, or what colors were appropriate for the time period when the house was built.

A paint analysis can be made to determine the original colors of the house. Areas behind shutters or trim, or in a protected corner, will usually show the original colors because they have not been exposed to weather and have not been scraped to bare wood. If original colors cannot be found, the owner can assume that three or four colors were used in the original paint scheme of late 19th and early 20th century houses. Revival styles may only have used a two-color scheme. Trim, window sashes, porch columns, doors, shutters and shaped wooden brackets were painted in colors that contrasted with the siding of the house. Window sashes were usually painted the darkest color.

Publicity about the San Francisco "painted ladies," which use a variety of paint colors to highlight trim on Victorian-era houses, has encouraged many old house owners to follow suit. However, many of the colors used on the "painted ladies" were not manufactured during the Victorian era and are not appropriate to historic houses. The Victorians did not call their houses "painted ladies." That term was coined in the 1970s. Many paint companies manufacture paint colors appropriate to different architectural eras. Before selecting appropriate paint colors, you should consider using the historic color selections. If you change the color, leave an original patch in a protected place to form a record.

Historic houses were usually painted with lead base, and later alkyd, paint. This paint is generally glossier than latex paint. If you use a latex base paint on the house, you should first prime the surface well with a primer manufactured for use on oil paint, so that the new coat of latex paint will adhere. You should also use a glossy finish latex paint if you want to more nearly copy the original appearance of the house.

If you are removing old paint, be particularly careful what method you choose. Water and sand blasting of masonry and wood are often touted as the most effective paint removal methods. They are not allowed, and Certificates of Appropriateness will not be issued for them. Blasting with any material, even water, can irretrievably damage wood siding or mortar. In the case of wood siding, the softer fibers in the wood can be eroded to the point that the wall will no longer hold paint. If blasting methods are used on masonry, damage to soft brick and mortar can cause the wall to be structurally impaired. If you decide to use a hot air gun, inside or out, you should also be particularly careful. The coal dust in the walls can ignite, causing a house fire.

GLOSSARY OF TERMS

Architrave
Lowest of the three main parts of the entablature. It sits directly on the capital of a column. (See entablature.)

Baluster
Vertical member under a railing. It fills the opening between a handrail and the stair or floor.

Balustrade
Series of balusters connected on top by a handrail. Used on staircases, balconies, porches, etc. Balusters are short pillars or other uprights that support a handrail, such as pickets or spindles.

Beam
Horizontal structural member designed to support loads.

Bonding Pattern
Repeating arrangement of masonry (such as brick or stone) into various patterns.

Bracket
Projecting support member found under eaves or other overhangs. May be only decorative or may be used to support weight.

Capillary Action
Pulling of water through a small opening or fibrous material by the adhesive force between the water and the material.

Capital
The upper, decorated portion of a column or pilaster.

Cast Iron
Iron/carbon alloy that is poured, while a hot liquid, into molds to give it form. It can easily be cast into almost any shape, but it is too hard and brittle to be shaped by hammering.

Caulking
Method of filling with an elastic compound all of the small crevices, holes, and joints between different materials that cannot be sealed by any other method.

Caustic
Capable of burning, dissolving, or eating away by chemical action.

Cement
Any material or mixture of materials (such as clay and limestone) that is allowed to harden in place. Cement is often combined with an aggregate (such as sand or gravel) to form concrete.

Certificate of Appropriateness
Permit to proceed with new construction or alterations to property within a historic district.

Chamfer
A beveled edge on the corner of a porch post.

Clapboard
Twelve to fourteen inch hand split boards used as overlapping horizontal siding.

Column
Pillar that may be square, truncated, patterned or circular and serves as a support for something resting on its top.

Concrete
Mixture of sand, gravel, crushed rock or other aggregate held together by a paste of cement and water. When hardened, concrete has great structural strength.

Cornice
Projecting decorative molding along the top of a building or wall. It is the upper section of an entablature. (See entablature)

Cresting
Decorative work forming the top of a wall, or a decorative railing running along the ridge of a roof.

Cupola
Small structure built on top of a roof, originally providing ventilation.

Dormer
Vertical window projecting from the slope of a roof, usually with its own roof.

Double-hung Window
A window composed of two movable sashes.

Eaves
Lower part of a roof that overhangs a wall.

Elevation
View of a vertical face of a building.

Entablature
Horizontal construction above a classical column or set of columns. (There are three parts: architrave, frieze, and cornice.)

Facade
Front or face of a building. The main view of a building.

Fanlight
Semicircular or fan-shaped window set above a door or window.

Fenestration
The arrangement of windows on a building.

Flashing
Thin, continuous sheet of metal, plastic, or waterproof paper used to prevent water passing through a joint in a wall, roof or chimney.

Frieze
Middle part of the entablature between the cornice and architrave. It is often decorated. (See entablature)

Gable
Triangular end of a wall under a roof, formed by two sloping sides. (See roof)

Glazing
Fitting glass into windows or doors.

Infill
Buildings that have been designed and built to replace missing structures or buildings so they fill gaps in the streetscape.

In Kind
Staying with the same material or items used originally.

Joint
Junction at which two surfaces meet.

Lime
Calcium oxide, which comes from burning limestone.

Lintel
Horizontal structural member that supports a load over an opening. May be covered by ornamental or trim board.

Massing
Physical volume or bulk of a building, and the building's arrangement and organization in relation to the physical site and other buildings.

Mortar
Substance used in bricklaying to join masonry units. It is usually made of cement or lime mixed with sand and water. It dries hard and firm.

Mullion
The vertical bar between coupled windows or multiple windows.

Muntin
Strips separating panes of glass in a window sash. (See window)

Oriel Window
A bay window located above the first floor level supported by brackets or corbels.

Pane
A single piece of window glass.

Patina
Mellowing of age on any material due to exposure to the elements. This causes the material to look different than the day it was installed. (Example: over a period of time a greenish coating will appear on the surface of copper.)

Pediment
Triangular part of a gabled roof often used as a crowning element above doors or windows.

Pilaster
Flattened or half-column attached to a wall for decoration.

Pitch
Slope of a roof.

Pointing
The process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar.

Pressed Tin
Thin sheets of tin molded into decorative designs and used to cover interior walls and ceilings. Pressed tin is sometimes used on exteriors in protected locations.

Primers
First coatings that prepare the surface to accept other coatings such as paint.

Rail
When referring to a window, the horizontal members that meet in the center of two sashes.

Railing
Top member of a balustrade.

Rhythm
Sense of movement created by the regular recurrence of elements across the face of a building, as in the spacing of doors and windows.

Roof
The part of the structure which covers and protects it from weather, together with decorative elements such as cresting, coverings, chimneys, and other elements.

Roof Coverings
Materials used to cover the roof, such as asphalt shingles, concrete or terra cotta tiles, slate, or others.

Sash
The framework into which window panes are set.

Scale
Absolute height and width in relation or proportion to neighboring buildings.

Setback
Distance from the front any part of a building to the street right of way.

Shadowline
Markings left from an original element that has been removed.

Shingle
Thin piece of wood, slate or tin used in overlapping rows to form the surface of an exterior wall or roof. They may be laid in patterns (imbricated).

Sidelight
Narrow, vertical windows on each side of a door. (See door)

Streetscape
View of a specific street and its distinguishing characteristics.

Stucco
Plaster or cement applied to exterior walls. It can be decoratively textured. Much of the contemporary stucco on the market today is not compatible with historic stucco.

Terneplate
Metal plate that must be painted. Otherwise, it will corrode. Placing terneplate next to copper or aluminum will also cause corrosion.

Terra Cotta
Fine-grained, fired clay product used as on the exterior building ornamentation or as roofing tiles.

Tooling
Finishing of a mortar joint by pressing and compacting it to create a particular profile.

Transom
Small window or series of panes above a door. (See door)

Vapor Permeable
Coatings that allow materials to breathe. They allow for an adequate amount of moisture and air to pass through them.

Water Sealer
Coatings and sealers that keep out a significant amount of moisture.

Weatherboard
Type of wood siding for the exterior covering of a frame building. (See clapboard)

Window
A glazed opening in a wall that provides an interior space with natural light and ventilation. For a description of the parts of a window see muntin, mullion, pane, sash and sill.

Window Hood
Protective and sometimes decorative cover found over doors and windows.

Window Sash
Framework in which panes of glass are set. It usually forms a moveable part of a window.

Wrought Iron
Almost pure iron which is soft and bendable, and can be forged or bent into many shapes.


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Appendix A:

Frequently Asked Questions About the Design Review Process

Does my project require design review?
If you are proposing exterior work to your building located within a historic overlay district (H-1), and the work requires a building permit or drive-way permit, then a Certificate of Appropriateness (COA) is required. Interior work does not require design review unless it will affect the exterior appearance of the building (such as enclosing a window opening from the inside).

Where do I begin the review process?
You can obtain preliminary information on the design review process, fees, application forms and design guidelines at the Knoxville Knox County Metropolitan Planning Commission (MPC) website at www.knoxmpc.org. The primary contact for the design review process is the historic preservation planner at the MPC, who serves as staff to the Historic Zoning Commission. MPC staff can provide information on the process and guidance on your proposed project.

When is the best time to begin coordination with MPC staff?
In order to avoid unnecessary delays and expenses, you should contact the designated MPC staff as early as possible in your design process. MPC staff can verify that you are on the right track with your project.

How much does the design review process cost?
The HZC charges a fee for a Certificate of Appropriateness scaled to the nature of the proposed work. The latest information on fees associated with COAs can be obtained from the MPC website at www.knoxmpc.org or from MPC staff.

How can I get through the design review process more quickly?
The design review process is guided by a set calendar that allows for consistent meeting dates and submittal deadlines. Providing all the information outlined in the application checklist is important to ensure that projects are reviewed efficiently. The best way to speed up the process is to coordinate early with MPC staff to ensure that you submit appropriate, complete materials for your project.

Do I need to hire a professional?
Not all projects necessitate hiring a design professional or contractor to assist with the design review process. For example, replacing a front door will not require the use of a professional. However, for complex projects such as additions, that require the submission of scaled drawings or renderings, retaining the services of a professional will lessen the chances that the project will be sent back to the drawing board for revisions. You are the one responsible for "selling" the HZC on your project.

Can I begin work after receiving a COA?
Usually, going through the design review process and receiving a COA is just the first step of the process necessary to begin work on a project. Check with the Building Inspector to ensure that you have all necessary permits prior to beginning work. Note that you cannot receive a building permit without first obtaining an approved COA.

What if an emergency repair is needed?
If a building within a historic district requires an emergency repair due to unforeseen events such as a tree collapse, fire, or weather event, the Building Inspector can choose to issue an emergency work permit without review by the HZC.

Appendix B:
Resources and Technical Information

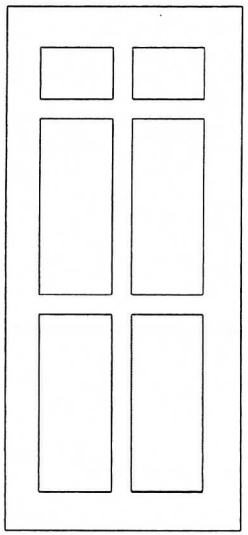
National Park Service Preservation Briefs

The National Park Service Technical Preservation Services division provides a set of user-friendly guidance documents on preserving, rehabilitating, and restoring historic buildings and individual components. Preservation briefs include the following, which are available at http://www.nps.gov/tps/how-to-preserve/briefs.htm.

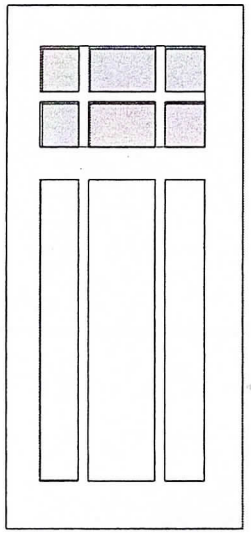
01: Assessing, Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
02: Repointing Mortar Joints in Historic Masonry Buildings
03: Conserving Energy in Historic Buildings
04: Roofing for Historic Buildings
05: The Preservation of Historic Adobe Buildings
06: Dangers of Abrasive Cleaning to Historic Buildings
07: The Preservation of Historic Glazed Architectural Terra-Cotta
08: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
09: The Repair of Historic Wooden Windows
10: Exterior Paint Problems on Historic Woodwork
11: Rehabilitating Historic Storefronts
12: Preservation of Historic Pigmented Structure Glass (Vitrolite and Carrara Glass)
13: The Repair, and Thermal Upgrading of Historic Steel Windows
14: New Exterior Additions to Historic Buildings: Preservation Concerns
15: Preservation of Historic Concrete
16: The Use of Substitute Materials on Historic Buildings Exteriors
17: Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
18: Rehabilitating Interiors in Historic Buildings – Identifying Character-Defining Elements
19: The Repair and Replacement of Historic Wooden Shingle Roofs
20: The Preservation of Barns
21: Repairing Historic Flat Plaster – Walls and Ceilings
22: The Preservation and Repair of Historic Stucco
23: Preserving Historic Ornamental Plaster
24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
25: The Preservation of Historic Signs
26: The Preservation and Repair of Historic Log Buildings
27: The Maintenance and Repair of Architectural Cast Iron
28: Painting Historic Interiors
29: The Repair, Replacement, and Maintenance of Historic Slate Roofs
30: The Preservation and Repair of Historic Clay Tile Roofs
31: Mothballing Historic Buildings
32: Making Historic Properties Accessible
33: The Preservation and Repair of Historic Stained and Leaded Glass
34: Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament
35: Understanding Old Buildings: The Process of Architectural Investigation
36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing
38: Removing Graffiti from Historic Masonry
39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings
40: Preserving Historic Ceramic Tile Floors
41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
42: The Maintenance, Repair and Replacement of Historic Cast Stone
43: The Preparation and Use of Historic Structure Reports
44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
45: Preserving Historic Wooden Porches
46: The Preservation and Reuse of Historic Gas Stations
47: Maintaining the Exterior of Small and Medium Size Historic Buildings

Appendix C:

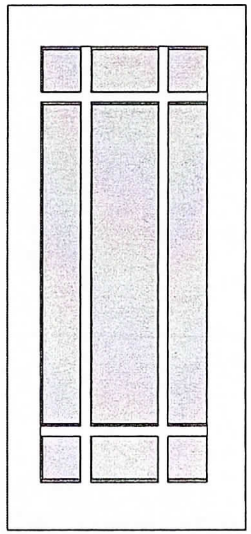
Doors



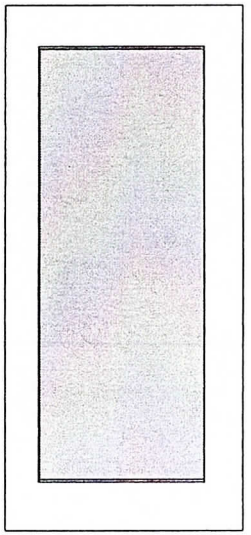
6-Panel Vertical



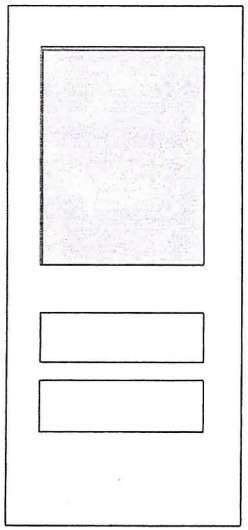
Craftsman 6-Lite & Panel



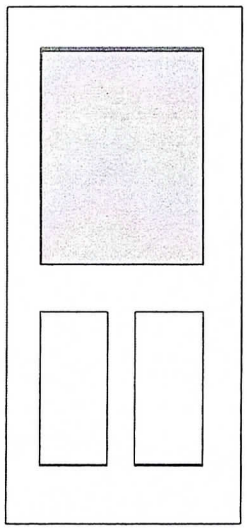
Craftsman 9-Lite



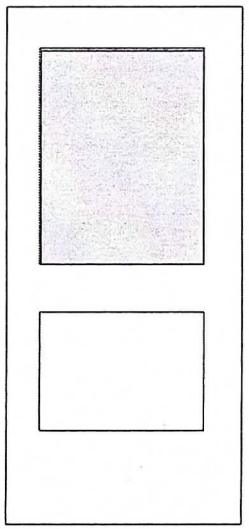
Full-lite



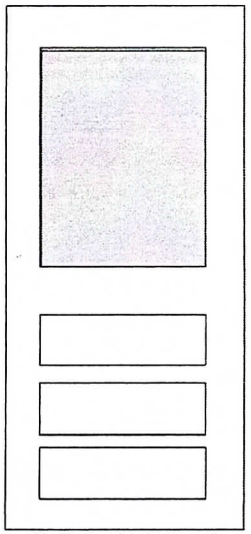
Half- lite Double Panel Horizontal



Half- lite Double Panel



Half-lite Single Panel

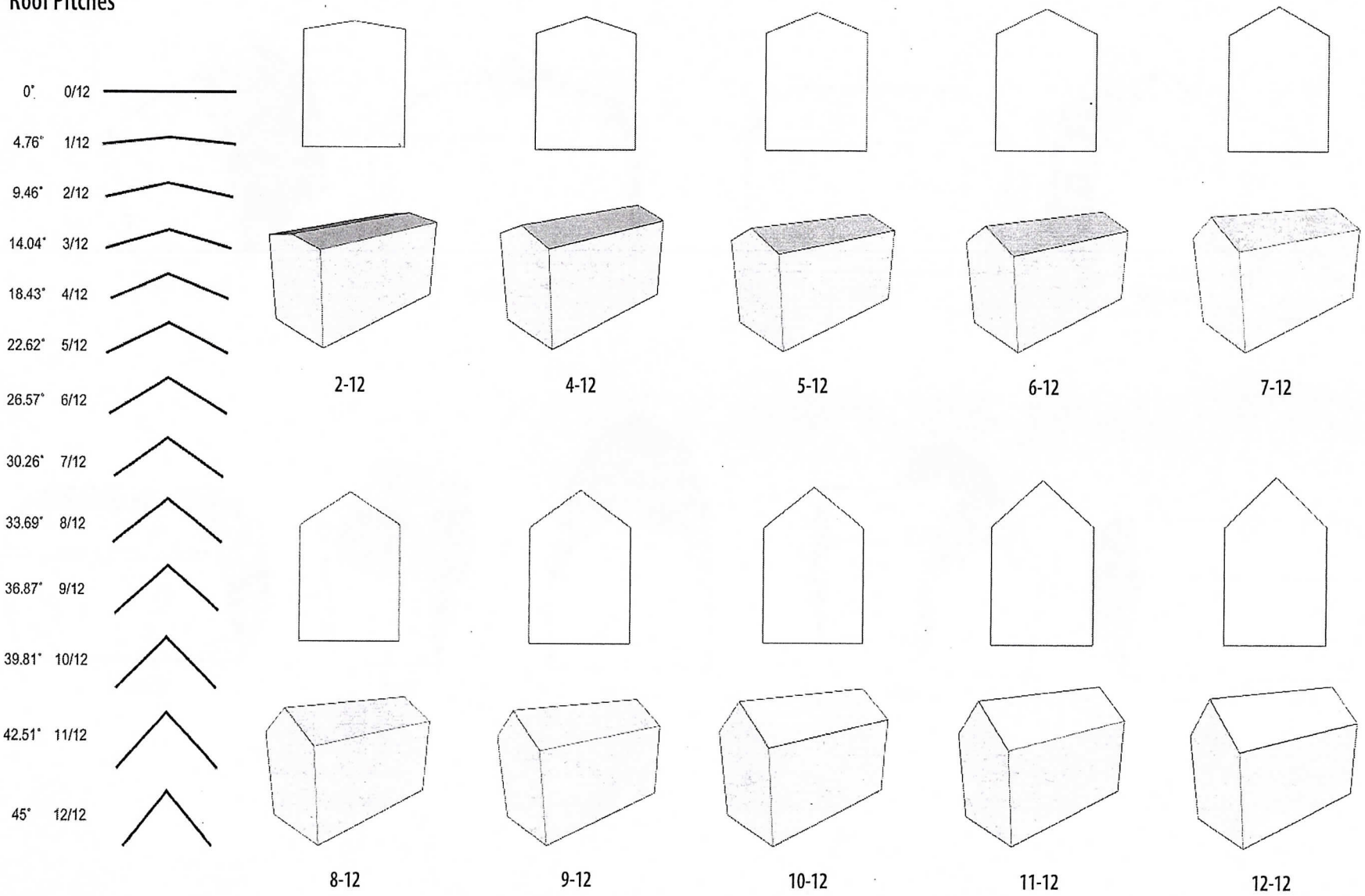


Half-Lite Triple Panel

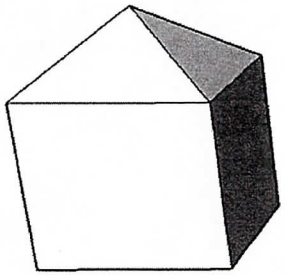
Appendix D:

Roofs

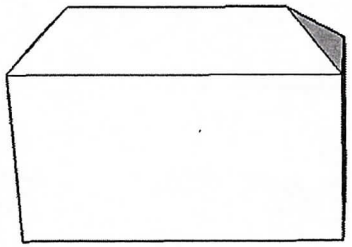
Roof Pitches



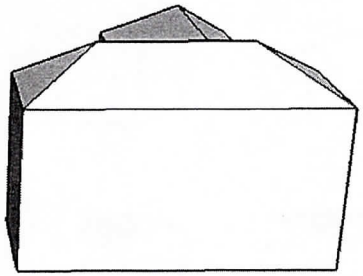
Roof Styles



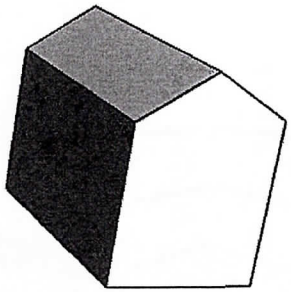
Pyramidal



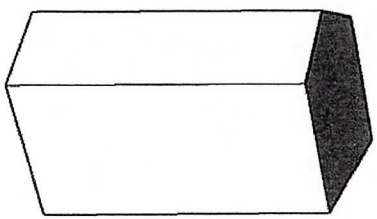
Hipped



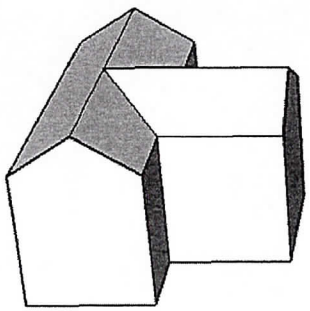
Cross Hipped



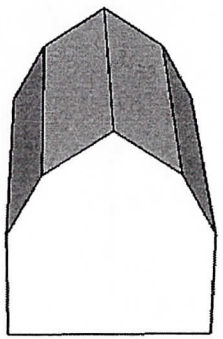
Front Gable



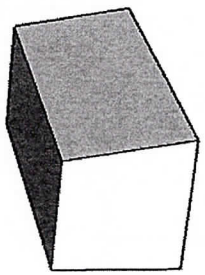
Side Gable



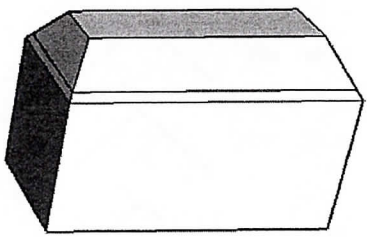
Cross Gable



Gambrel



Shed

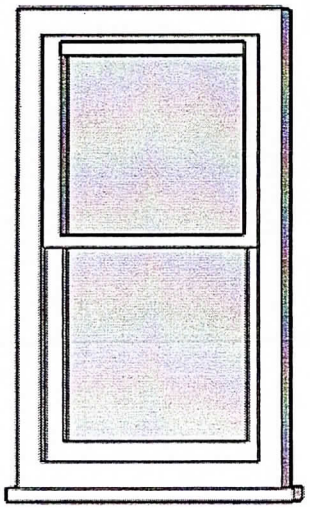


Mansard

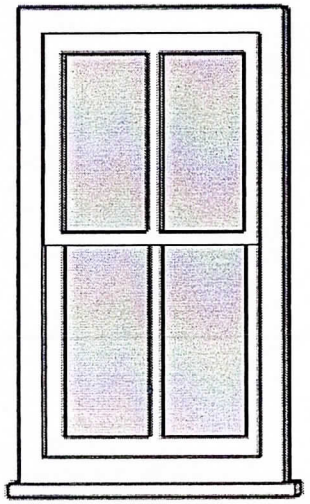
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Windows

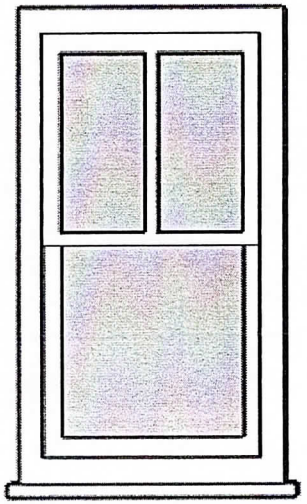
Window Styles



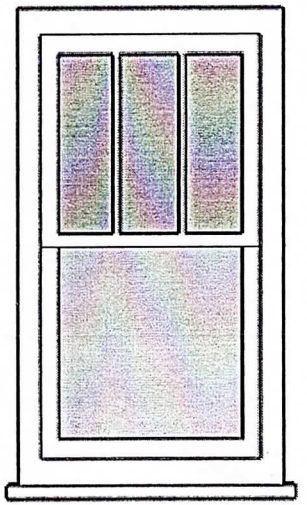
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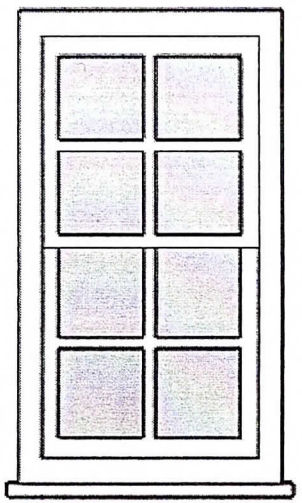
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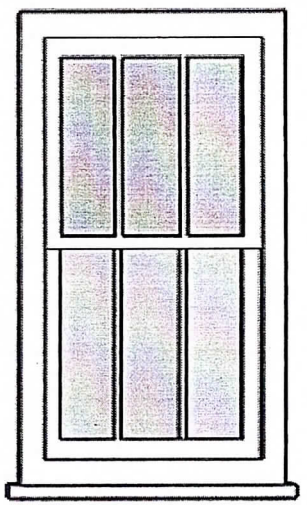
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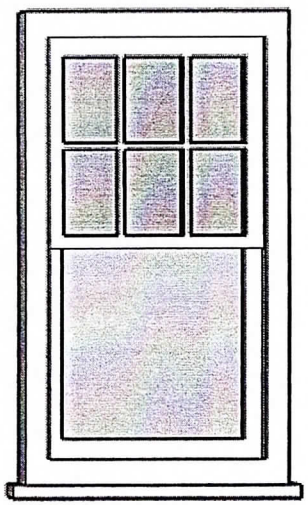
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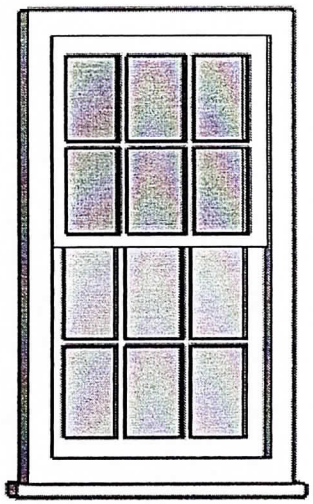
4 - 4



3 - 3



6 - 1



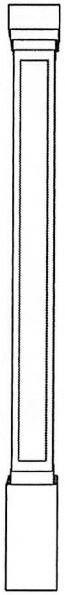
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Appendix F:

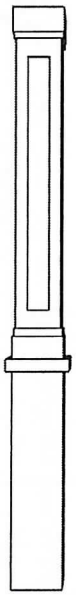
Columns and Posts



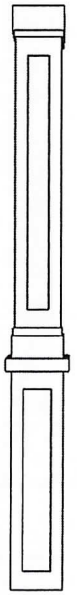
Square Post



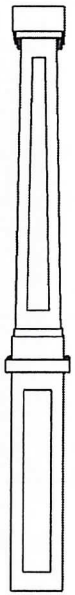
Full Box with Panels



Box on Pier with Panels



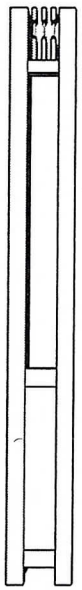
Box on Pier with Double Panel



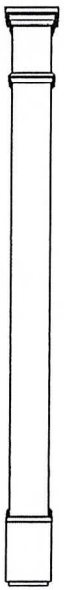
Tapered Box on Pier with Panel



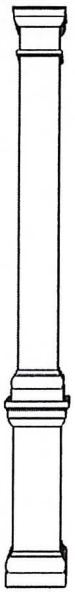
Turned Post



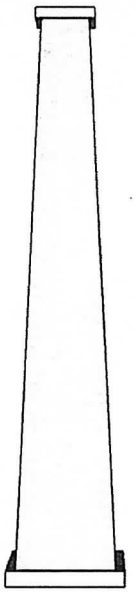
Double Post



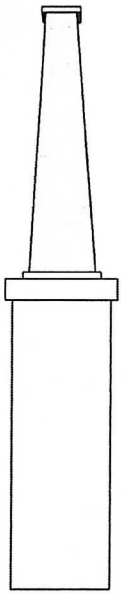
Simple Box



Box on Pier



Full Tapered



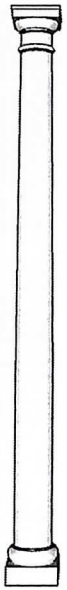
Tapered Column on Pier



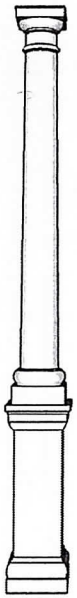
Fluted Box



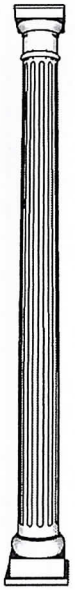
Fluted Box on Pier with Panel



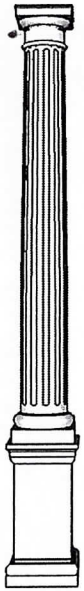
Full Column



Column on Pier



Full Column Fluted



Fluted Column on Pier

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ONLINE RESOURCES

National Park Service Technical Preservation Services
http://www2.cr.nps.gov/tps/index.htm

Illustrated Guide for Rehabilitating Historic Buildings
http://www2.cr.nps.gov/tps/tax/rhb/index.htm

Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings
http://www.nps.gov/tps/sustainability.htm

The Secretary of Interior's Standards for Rehabilitation
http://www2.cr.nps.gov/tps/tax/rehabstandards.htm

National Park Service Preservation Briefs
http://www2.cr.nps.gov/tps/briefs/presbhom.htm

National Register of Historic Places
http://www.cr.nps.gov/nr/