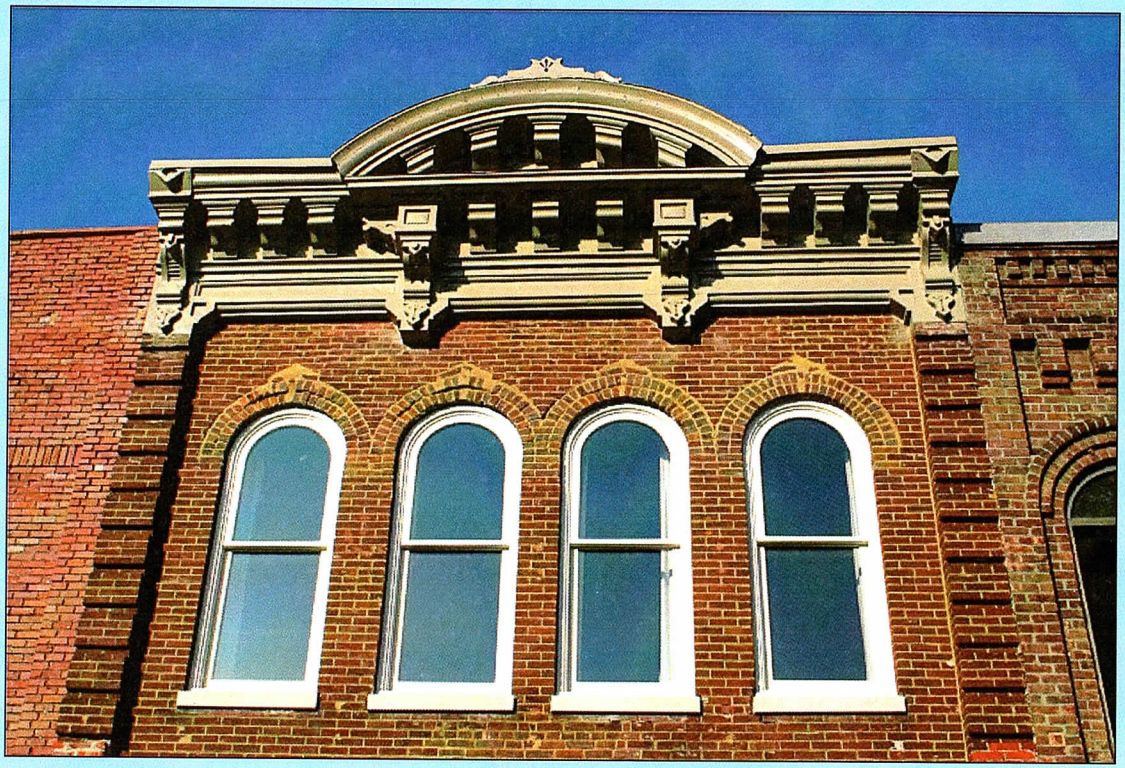


Market Square Historic District
Design Guidelines

Market Square Historic District
Design Guidelines

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INTRODUCTION

LOCAL DESIGNATION AS A HISTORIC PRESERVATION STRATEGY

The City of Knoxville recognizes the power of its historic structures to define our unique community identity and encourages their preservation so that they become viable components of the future. To this end, the City of Knoxville, through the Knoxville-Knox County Metropolitan Planning Commission (MPC), works with organizations and private property owners to preserve, protect, and celebrate our historic places.

While various means exist for recognizing and celebrating the importance of historic structures, protection is best accomplished at the local level. It is here that the value of preservation is defined directly by the community, which drives the direction of the design guidelines to protect their valued historic context. It is through discussion with the community that the scope and extent of these guidelines, which ultimately reflect the vision and priorities chosen by neighborhood property owners, are defined.

HISTORIC OVERLAY DISTRICTS (H-1) DEFINED

Among the most effective and proven of local preservation tools is the historic overlay district (H-1). Established in Knoxville under Tennessee Code Annotated, Section 13-7-401, and the City of Knoxville Zoning Ordinance (as amended) No. 3369, a historic overlay district (H-1) may be established for a "geographically-definable area which possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects which are united by past events or aesthetically by plan or physical development."

HISTORIC OVERLAY DISTRICT (H-1) PURPOSE

The historic overlay district (H-1) broadly seeks to define and protect historic neighborhoods. This zoning strategy provides oversight for ensuring that its historic buildings and streetscapes are protected from inappropriate changes. This protection is accomplished through the review of proposals for changes to buildings exteriors, and approval or denial of the changes based on the design guidelines and the specific characteristics of the neighborhood. This design review is conducted monthly by the Knoxville Historic Zoning Commission (HZC), whose members are appointed by the Mayor and confirmed by City Council.

The goal of establishing a historic overlay district (H-1) and reviewing proposed projects within it is not to freeze time, stall improvements, or prevent improvements to the community. When preservation is provided for in a meaningful way through a historic overlay district (H-1), it promotes a vibrant, culturally-rich community that supports appropriate changes and allows for the contemporary use of historic buildings, but in a responsible and sensitive way that respects the larger community's agreed-upon goals and priorities.

DESIGN GUIDELINES

Each designated historic overlay district (H-1) is accompanied by a set of design guidelines that provides a framework for achieving the design goals and objectives of the community. Drafted with input from property owners, these guidelines represent the vision of the community in maintaining its historic character and provide the standards that help to achieve the goals of that vision.

PURPOSE AND NEED

Property owners play a primary role in ensuring that the historic fabric of the district is appropriately preserved. As stewards of historic properties within the historic overlay district (H-1), those caring for our historic building stock must make daily decisions on how best to accommodate modern-day needs while preserving the character-defining features of the places we call home. Such decisions should be made with the historic value of the building in mind, and these decisions must also be grounded in sound and practical guidance. The design guidelines serve this role.

Rooted in accepted preservation standards for exterior maintenance and rehabilitation, the guidelines provide a common language and consistent direction for all parties that work with historic buildings in the historic district overlay (H-1). Specifically, the design guidelines:

- Clarify preservation standards for property owners to enable them to make informed decisions;
- Provide an agreed-upon community values approach to the appropriate treatment of historic properties;
- Help coordination among architects, engineers, contractors, and others that work on historic buildings in the community; and
- Provide a consistent basis for the MPC and HZC to make well-informed and defensible decisions regarding the appropriateness of proposed work.

DESIGN GUIDELINES DO:

- Provide a framework for the community to achieve their specific vision for retaining an area's historic character;
- Provide flexible, goal-oriented approaches to addressing the particular needs of an individual property;
- Provide guidance for contemporary use of a historic building while maintaining its historic character;
- Reduce the potential for adverse impacts resulting from inappropriate treatments to individual buildings and the district as a whole; and
- Promote consistent, defensible decision-making by MPC and the HZC.

DESIGN GUIDELINES DO NOT:

- Require maintenance on a property;
- Require museum-quality restoration;
- Regulate the use of a property;
- Review changes for a building's interior; or
- Dictate a specific design or rehabilitation strategy.

PRESERVATION PRINCIPLES

Design guidelines for historic overlay districts (H-1) are developed based on the *Secretary of the Interior's Standards for the Treatment of Historic Properties*. Developed by the National Park Service (NPS), this document provides a broad framework intended to promote responsible preservation practices that respect and protect our historic places. The NPS' "Standards for Rehabilitation" and accompanying "Guidelines for Rehabilitating Historic Buildings" outline standards that allow for adaptation of historic buildings for modern-day use while also preserving their character. Generally, the principles promoted by the National Park Service and incorporated into these guidelines include:

- Planning projects with an understanding of a building's significant architectural features;
- Preserving significant historic features and materials through regular, appropriate maintenance;
- Repairing durable historic materials instead of replacing them;
- Replacing deteriorated or missing historic components and features with in-kind materials;
- Designing alterations and additions so that they do not cover over or destroy significant features; and
- Incorporating sustainable materials, where appropriate.

More specifically, the preservation principles included in these design guidelines are also supported by the *Preservation Briefs* developed by the NPS, which provide specific guidance related to particular rehabilitation and repair projects. A list of currently available *Preservation Briefs* is provided in the Appendix of this document.

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

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

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

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

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

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

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

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

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

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

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

USING THE GUIDELINES

As the criteria used by the HZC in determining the appropriateness of proposed work within the historic overlay district (H-1), the design guidelines are an important resource that should be consulted by any property owner considering a project that will affect any exterior element of a building within the overlay. Of primary importance, the guidelines should be referred to at the beginning of the project planning process – and in consultation with any chosen architects or contractors – in order to avoid getting too far along with a project that is otherwise considered to be inappropriate. Early review of the guidelines can help save time and money in receiving approval for a proposed project. It is also important to note that while the guidelines provide a general framework for the care and maintenance of historic buildings they do not provide case-specific advice or address rare and unusual situations.

The design guidelines are likewise intended for use by the MPC historic preservation staff and HZC. MPC staff uses these guidelines when advising property owners and when providing recommendations to the HZC regarding compatibility of the proposed changes. The HZC also uses these guidelines as part of the basis of their approval or denial of a proposed project. Use of the guidelines will help to ensure that review is conducted according to consistent and fair standards.

COMMON CHANGES WITHIN THE HISTORIC OVERLAY DISTRICT (H-1) THAT REQUIRE USING THE GUIDELINES INCLUDE (BUT ARE NOT LIMITED TO):

- Alteration, restoration, or replacement of exterior features;
- Installation of new cladding materials;
- Replacement of windows or doors or the addition of a new window or door opening;
- Construction of an addition;
- Construction of a new building, including an outbuilding; or
- Demolition or relocation, in whole or in part, of a historic building.

HISTORIC PRESERVATION AND SUSTAINABILITY

The preservation of historic buildings is a sustainable practice because it promotes continued use and maintenance of our historic building stock over unnecessary replacement. Preservation is kinder to the environment because it makes use of already-invested resources and avoids the excessive energy usage and waste associated with demolition as well as new construction. Preservation also makes use of existing historic building elements and site features that are by their design intended to provide natural comfort without using excessive energy.

EMBRACING HISTORIC PRESERVATION AS A SUSTAINABLE PRACTICE

The reasons for embracing historic buildings as a sustainable practice are many and start with understanding the design features of historic buildings that promote energy efficiency. For example, historic buildings were typically designed for their particular environment, which influenced the placement of porches, windows, and other features that connect the building to its setting. The use of these features was typically a very conscious decision intended to make buildings energy efficient. The particular care taken in site placement and development of the surrounding community allows many historic buildings to take advantage of natural shade and carefully placed window openings provide efficient, natural ventilation and lighting.

In their construction, historic buildings embrace durable traditional materials such as old growth lumber, brick, and stone, which last for decades if properly maintained, whereas many contemporary manufactured materials are not only unsustainable in their production but have a comparatively shorter lifespan. Some contemporary materials need to be replaced more often, causing the use of more energy.

EMBODIED ENERGY

Historic preservation as a sustainable practice works because it retains the "embodied" or "already present" energy within existing building stock. From the manufacture of goods, to the transportation of those goods to the project site, to the physical labor needed for construction, buildings represent large expenditures of energy. Preserving a building and appropriately maintaining its individual features respects this embodied energy and minimizes the need for the use of additional energy to produce new materials.

Even when designed as sustainable as possible, new construction can take decades of incremental savings to simply recover the embodied energy represented in a demolished building. In addition, it takes years for new construction to offset the substantial material waste associated with demolition and disposal of the materials of the former building. Based on this reasoning, replacement of historic buildings, even when with sustainable architecture, not only makes little financial sense but also destroys irreplaceable architectural heritage. A more responsible approach is to embrace preservation as an environmentally-sound policy that makes the most of historic resources and limits the need for new large-scale energy use in the production of materials and disposal of waste.

YOUR HISTORIC STRUCTURE MAY ALREADY BE A "GREEN" BUILDING

By their design most historic buildings already feature numerous "green" features that promote energy efficiency but may be overlooked. In considering the sustainable features of your historic building, look for the following:

- Substantial tree canopy that provides natural shade and cooling;
- Operable, double-hung windows that allow cool air to flow in and warm air to pass out;
- Windows arranged so as to take advantage of natural lighting, as well as passive heating in the winter;
- Deep-set porches that moderate temperature fluctuations between interior and exterior spaces;
- Deep eaves that provide for seasonal shading;
- Steeply-pitched roofs that allow for heat to pas upward away from the living space, while also collecting rainwater;
- Operable shutters that can be used to block solar heat gain;
- Window and door arrangements that allow for cross-ventilation;
- Heavy masonry materials with natural insulating properties;
- Chimneys that allow non-mechanical heating; and
- High ceilings that facilitate movement of air.

BALANCING SUSTAINABILITY AND HISTORIC PRESERVATION

Recognizing the connection between historic preservation and sustainability and the desire of property owners to have energy-efficient dwellings, the design guidelines are intended to balance necessary flexibility for alternative materials and designs while also preserving the historic character of individual buildings and the community as a whole. Guidelines for sustainable measures are incorporated throughout this document in an effort to promote both goals.

While guidelines for specific building features and sustainable measures are found throughout the document, the following considerations make sense in the plan to improve the energy efficiency of a property.

Sustainable Considerations in the Project Planning Process

Considering goals for energy savings at the beginning of a project is particularly important in making sure that the project balances efficiency with limiting any ill-effects on the historic character of a building. In other words, energy-efficient approaches should not be an afterthought in planning the project. It may be useful to have an expert conduct an energy audit, which is a comprehensive and systematic overview of how energy is used and distributed in the building. This can be a tremendously useful tool in assessing which upgrades will provide the most benefit.

Embrace Repair and Reuse of Historic Materials as a Priority

Preserving existing building fabric in sound condition should be a priority not only to retain historic character, but also to limit the need to expend energy in the production of new materials. Continued use of building fabric begins with routine maintenance and timely repair of materials to minimize significant deterioration.

During a repair or renovation project, historic building material should be protected to avoid accidental damage that may cause a need for replacement. Temporary removal of materials to make repairs or renovate is not recommended, but if it becomes necessary, materials should be removed with enough care to allow reinstallation. In rare instances where historic building materials in good condition will not be reused as part of a project, they should be retained by the owner for future reuse or donated to another project or non-profit organization that may be able to use them.

Take Advantage of the Green Features of a Historic Building

As previously noted, many historic buildings incorporated design features that promote energy efficiency but are sometimes overlooked. When developing a project and incorporating sustainability strategies, a property owner should first develop an understanding of the already-present sustainable qualities of their building and ensure that the effectiveness of these features will not be reduced. Of particular importance is to avoid making inoperable features such as windows, shutters, chimneys, and transoms so as to retain their ability to offer energy efficiency.

Incorporate Sustainable Measures in Consideration of the Building's Character

While the design guidelines are flexible in allowing for sustainable measures such as solar panels, storm windows, and rainwater collection systems, it is important that any added features do not detract from the historic character of the building or the district. Locating new features out of view from the public right-of-way or incorporating screening is recommended to reduce their potential to ruin the look of a building. In addition, as with all modifications to a historic building, a more recently added feature should be removable without harm to the building's historic fabric.

A SENSIBLE APPROACH TO SUSTAINABLE DESIGN SOLUTIONS

While embracing sustainable design solutions as part of the project planning process is important in realizing energy savings as an end product, it is equally important that the solution is carried out with sustainability in mind.

Where replacement or new materials are necessary, they should be produced locally and without use of harmful chemicals or other treatments. Ideally, they should also be matched to the local climate, as was often the case with original building materials. Replacement and new materials should also be chosen for their durability and their ability to be repaired. Using high-quality durable materials will reduce future replacement.

Project activities should also be carried out in a way that minimizes waste, particularly of sound materials. Materials should only be removed as necessary. If a component is damaged, only the damaged section should be removed. Where possible, removed materials should be recycled or made available for reuse on another project, either at the site or to another property owner.

CONSIDERING ALTERNATIVE MATERIALS

While traditional materials are the most appropriate, the HZC recognizes the increasing need to consider alternative materials due to the limited availability of traditional materials and tradespersons, as well as to consider sustainable initiatives. As such, the HZC will carefully consider the proposed use of alternative materials in order to determine if they are compatible with the historic character of the building. In considering whether use of an alternative material is appropriate, the HZC may consider:

- Availability and technology: Are traditional materials of a high-quality available, or is the availability of traditional materials limited?
- Vanishing trades: Are there local craftspersons available that can work with the traditional material or is the local building industry only trained in the use of new materials?
- Durability: Based on available information, does the proposed material perform as well as the traditional material over time?
- Appearance: Does the proposed material match the original in terms of color, texture, finish, reflectivity, and profile?
- Compatibility: Does the new material appear seamless with the surrounding historic fabric? Will installation affect the way that adjacent materials appear or react (for example, expansion and contraction of masonry materials)
- Feasibility: Does the proposed material allow the property owner to undertake a rehabilitation project that would not otherwise be feasible?

Guidelines and recommendations for alternative materials are addressed for each feature covered by the design guidelines.

DESIGN REVIEW BASICS

The historic overlay district (H-1) provides a framework for timely design review of proposed exterior changes to historic buildings before work is begun. The design review process is intended to be completed through a team effort which preserves the architectural character as well as meets the needs of the property owner.

APPLICABILITY

The design review process is applicable to all properties within the historic overlay district (H-1), regardless of whether the property is considered a "contributing" or "non-contributing" resource (see inset). Design review is required for exterior alterations and repairs that require a building permit or any other type of City approval. Exterior changes such as landscaping and painting non-masonry items do not require review and approval. Interior changes are also not reviewed, although building permits may still need to be obtained from the relevant City departments.

DOES YOUR PROJECT REQUIRE A CERTIFICATE OF APPROPRIATENESS?

If your project includes:

- Exterior work that requires a building permit, such as roof repair or replacement (other than just the shingles), porch repair or replacement, installation of new claddings, and construction of additions;
- Exterior repairs, replacement, or removal of existing features such as windows, doors, stairs, railings, cornices, fascia, or trim;
- Construction of a new main building or outbuilding; or
- Demolition or relocation of a building.

Yes, your project will require design review by the HZC or its staff and issuance of a COA before you may apply for a building permit and begin work.

If your project includes:

- Any changes to the interior of the building;
- Painting wooden features or siding;
- Installation of walkways or driveways; or
- Landscaping, including establishing gardens and pruning of trees.

No, your project will not require a COA; however, be sure to obtain any other relevant building permits before beginning work.

CONTRIBUTING VS. NON-CONTRIBUTING

A contributing resource is a building within the historic overlay district (H-1) that is of an early age and retains sufficient integrity to lend historic character to the district. Even if a historic property has been altered, it can be considered contributing as long as it retains the important character-defining features that support its association with the district.

A non-contributing resource is a property that does not retain sufficient historic integrity to enhance the significance of the district due to late age, alterations, additions, or other changes.

RESPONSIBILITY OF PROPERTY OWNERS

Responsibility for complying with the design review process ultimately lies with the property owner or applicant, who should initiate submittal of their application to MPC Historic Preservation staff. The design review process begins when the property owner decides to undertake an exterior project on a building within the historic district overlay (H-1); the overlay itself does not require the property to otherwise undertake any rehabilitation or restoration activity. Property owners within the overlay are expected to be familiar with the design guidelines and design review process and are encouraged to actively participate in it while a project is under review.

CERTIFICATES OF APPROPRIATENESS

The Certificate of Appropriateness serves as the record of written approval for a proposed project and provides the documentation necessary to obtain building permits for projects within the historic district overlay (H-1). The HZC or its staff issues the COA after reviewing and approving plans for the proposed work. Once issued, a COA is valid for twenty-four (24) months.

There are four levels of work associated with COA applications, depending on the intensity of the proposed project. Minor work (Level I) such as routine repair of existing features using in-kind materials or installation or replacement of functional components such as gutters and downspouts is typically reviewed by MPC staff for administrative approval, although staff has the option of forwarding any proposed project to the HZC for their review. Any project higher than a Level 1 requires review by the HZC for compatibility with the design guidelines.

CERTIFICATE OF APPROPRIATENESS LEVELS OF WORK

LEVEL I COA (MPC STAFF REVIEW)

- Routine repair of siding, fascia, soffit, roof, or other features using materials, design, and dimensions that match original or early features
- Installation of gutters, storm windows or doors, satellite dishes, and screen doors
- Removal of artificial siding or non-historic additions in order to reveal the original materials or configuration of the building
- Installation of signage
- Renewal of an expired Certificate of Appropriateness

LEVEL II COA

- Major repair or replacement of materials or architectural elements
- Construction of an addition or outbuilding
- Demolition or relocation of a non-contributing building or structure

LEVEL III COA

- Construction of a primary building
- Subdivision of a designated property

LEVEL IV COA

- Demolition or relocation of a contributing building or structure

WORKING TOGETHER TO GAIN COMPLIANCE

Within the historic overlay district (H-1), an exterior project that is begun without a valid COA or is continued after a COA has expired is a violation of the City's ordinance. It is in the property owner's best interest to be aware of the formalities of the design review process and to work within the MPC's HZC staff in advance of work on any project. Should a property owner begin work without a COA and this is reported to MPC staff, the Building Inspections office may place a stop work order on the project until it can be reviewed and approved. Work completed that is not compatible with the design guidelines may have to be undone, and the property owner may be subject to fines or other penalties.

DESIGN REVIEW PROCESS

The design review process outlined by the overlay zoning ordinance is intended to provide an efficient framework by which proposed projects can be submitted to and reviewed by the HZC. This framework also is intended to promote consistent and fair decision-making by MPC staff and the HZC in the review of proposed projects. For projects subject to design review, the process must be completed and approval in the form of a COA must be obtained before other permits can be issued by the relevant City department and before work can begin.

CONSIDERATIONS WHEN PLANNING TO REPLACE, REMOVE, or ADD FEATURES OR MATERIALS

As part of the project planning process, the applicant should evaluate how changes might impact the historic architectural character of the building. Questions that should be considered in the planning process when evaluating whether to replace, remove, or add features or materials include:

- Is the feature/material original or added later?
- If added later, is the feature/material of low-quality construction or inappropriate to the original design of the building?
- Is the feature/material a significant character-defining element that helps convey the style and associated period of construction for the building?
- Is the feature architecturally or artistically unique, or is it common and utilitarian?
- Will the building's character be altered significantly if the feature/material is removed or replaced?
- Is the feature/material prominently visible from the public right-of-way?
- Would the proposed replacement or new feature/material affect perception of the building's style or era of construction?
- Would the proposed replacement or new feature detract from the original design of the building, particularly the façade?
- Is the proposed feature/material typical of those found on other buildings of the period in the district or similar to those identified in academic resources on architectural styles?

APPLICATION AND APPROVAL PROCESS

Step 1. Plan Your Project

The design review process should begin with carefully planning a project that is appropriate by considering the design guideline recommendations. As the first step, this will make the design review process go more smoothly and can help save time and money. Project planning should also include developing an understanding of the property, its integrity, and its character-defining features. This research will help in evaluating how a potential project such as removal, replacement, or addition of a feature may or may not affect the character of the building. Appropriate project planning at the outset of the process will also help the applicant in preparing proper documentation for HZC review. This documentation will let the HZC know that the applicant has considered and respects the significant features of the building.

Step 2. Meet with the MPC Historic Preservation Planner

The MPC planner will serve as the applicant's contact during the design review process and is available to assist in properly preparing the application. The planner can provide preliminary insight into what may or may not be appropriate according to the design guidelines. The planner can also confirm whether the application requires a Level I or Level II review.

For a Level I project, if appropriate documentation has been submitted and the proposed project meets the design guidelines, staff may approve a COA for a simple application without the requirement for a formal review by the HZC. Issuance of the COA enables the applicant to obtain any other required permits before beginning the project. For Level II-IV projects, the applicant must submit a more detailed application under the guidance of staff or the HZC to review.

Step 3. Complete the COA Application and Submit Relevant Supporting Materials

A copy of the COA application form is available at the City of Knoxville MPC office or online at the MPC's website (http://knoxmpc.org). The applicant may also request a copy by e-mail attachment or fax. The application is to be used for all levels of work and is intended to provide MPC staff and the HZC with a thorough understanding of the proposed project. Specific submittal requirements depend on the nature of the proposed project but generally include sketches, photographs, and written descriptions of proposed work. Product samples and specifications on proposed materials and products may also be needed. Depending on the complexity of the proposed project, professional drawings or renderings may also be recommended to effectively inform the HZC about the project.

The applicant must submit the completed and signed form, fee, and all supporting materials to MPC staff several days in advance of the HZC meeting. The COA application deadlines are available from MPC staff or on the MPC's website.

Step 4. MPC Staff Review of Completed COA Application Materials

Once the applicant submits the completed application, MPC staff will review it and consider the proposed project with regard to the guidance provided in the design guidelines. The MPC staff may need to visit the property in association with the review in order to view existing conditions firsthand. The staff will then prepare a summary report on the proposed project and provide a recommendation to the HZC regarding its appropriateness.

DESIGN REVIEW SPECIFICS TO KEEP IN MIND

- Application completeness: Application submittals must be complete and include fee payment before they will be accepted.
- HZC Meeting Frequency/Location: Monthly in the Small Assembly Room, Main Level, City County Building, 400 Main Street
- COA Validity: An authorized COA is valid for 24 months from its approval date

Step 5. HZC Design Review Meeting

All completed applications referred to the HZC will be reviewed in a public hearing during the next available monthly meeting.

MPC staff will inform the applicant when the project has been added to the agenda. While attendance at the meeting is not required for review or approval, it is strongly encouraged for all applications as it provides the opportunity for the applicant to present the project to the HZC and address any questions or concerns, or agree to any conditions for approval

Following discussion, the HZC will vote on the proposed project to issue a determination. One of four determinations will be made by the HZC:

- Approval: The project is approved as proposed. No changes are required, and a COA will be issued.
- Conditional Approval: The HZC may propose an alteration or limitation to the proposed project in order to bring it into alignment with the design guidelines recommendations, and choose to approve the project only if that condition is agreed to by the applicant. If the applicant agrees to the proposed condition, a COA will be issued for the project.
- Table Application: If the HZC determines that it has not received enough information about a project to either approve or deny it, the HZC may table the application for future consideration. MPC staff will notify the applicant of this decision and request the necessary information so that consideration of the application may be rescheduled.
- Denial: If the HZC determines that a project does not meet the intent of the historic overlay district (H-1) or the design guidelines, the HZC will deny the application and will not issue a COA. Two types of denial are possible. If the HZC issues an outright denial, a new application for the same proposal may not be submitted for a period of one (1) year from the date of the denial. If, however, the HZC issues the denial "without prejudice," the applicant may resubmit the application with minor changes at any time.

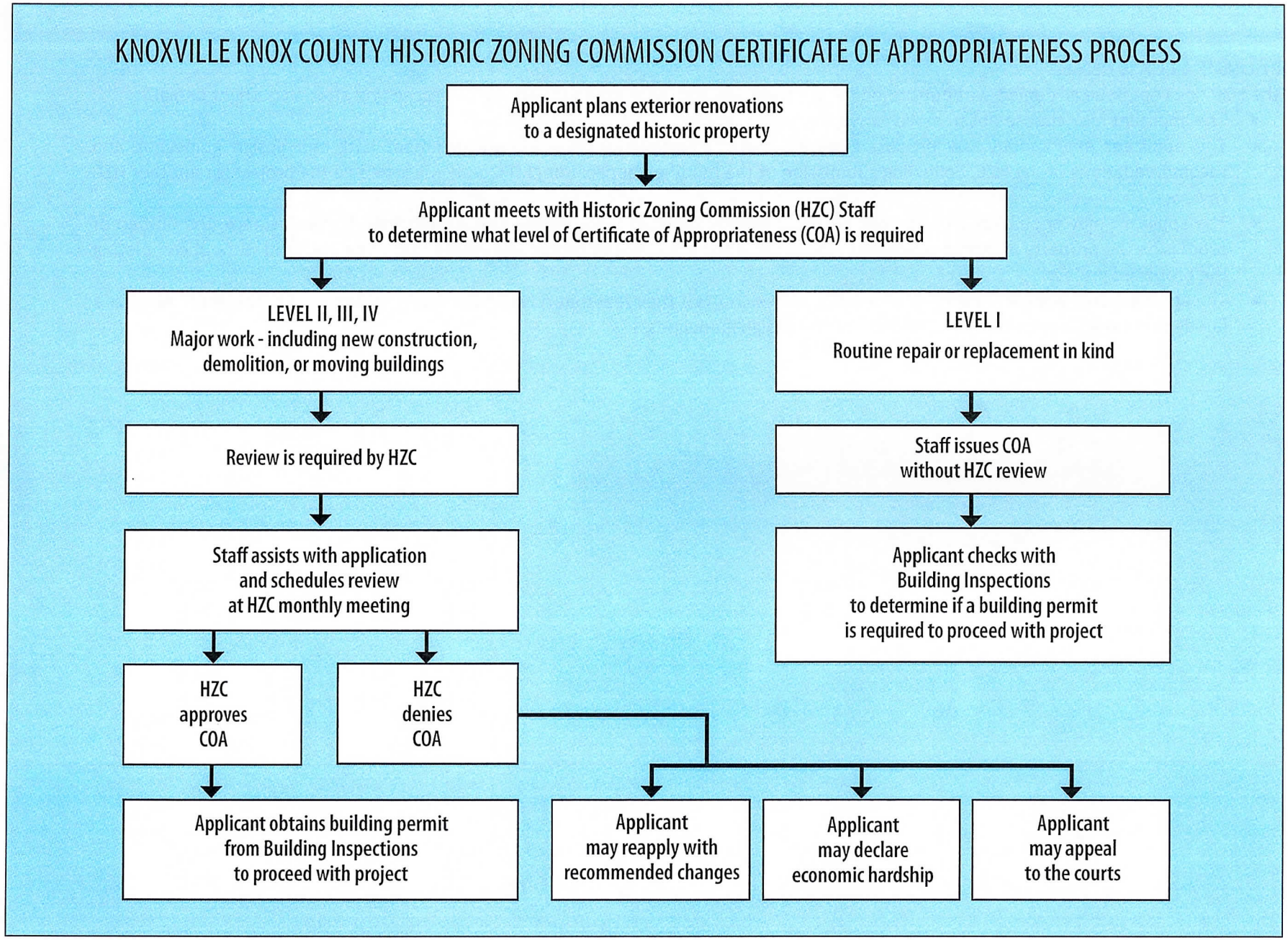
Step 6. Apply for Required Permits

Once a COA has been issued for a project, the applicant can apply for any required building permits necessary to carry out the project. The COA should be presented to the respective city department, typically the Building Inspections Office, when applying for permits.

Step 7. Proceed with the Project

Following issuance of the COA and appropriate building permits, the applicant may proceed with the project as outlined in the COA application, which is valid for twenty-four (24) months from the approval date. Should the applicant determine that a change in the scope of the project is necessary or that the project will extend past the COA's date of validity, it is the responsibility of the applicant to notify MPC staff of any proposed changes as soon as possible in order to determine if re-review will be required.

KNOXVILLE KNOX COUNTY HISTORIC ZONING COMMISSION CERTIFICATE OF APPROPRIATENESS PROCESS



OPTIONS IF A COA IS DENIED

If the HZC does not issue a "denied-without-prejudice" decision, the applicant has four options for proceeding after an outright denial:

- The applicant may choose not to move forward with the project;
- The applicant may modify the proposed project and application to bring it into alignment with the design guidelines and recommendations of the HZC. Following submission of the modified application, MPC staff will schedule the project for another HZC review;
- The applicant may appeal for an economic hardship exemption from one or more of the guidelines. In this instance, the burden of proof is on the property owner to prove that a reasonable beneficial use or reasonable return cannot be obtained without completing the proposed project.
- The applicant may appeal the finding of the HZC to the courts if they feel that rules and procedures were not properly followed or a fair decision was not made in consideration of the design guidelines.

MARKET SQUARE

STATEMENT OF SIGNIFICANCE

The Market Square Historic District is significant for the architecture of the buildings that line the Square, and for the role that this commercial area played in the development of Knoxville and the lives of its citizens.

Market Square was founded in 1854. Prior to that time, there were informal markets at several locations in Knoxville. Knoxville's Mayor and Board of Aldermen designated public markets, with sites that could vary from year to year. The transient nature of Knoxville's market was troublesome to both customers and vendors.

In 1854, after contacts with a committee of the Mayor and Board of Aldermen, William G. Swan and Joseph A. Mabry, two of early Knoxville's outstanding civic leaders, donated the land for Market Square to the City of Knoxville. They saw the market as a way to bolster the area's agricultural base and to provide local farmers with access to the potential market of city dwellers. They dedicated the area as a "market for farmers forever."

Agriculture in post-Civil War Knox County prospered, keeping pace with the growth of Knoxville. After the Civil War, the completion of the railroads helped to make Knoxville a warehousing and distribution center. The city entered a period of significant population growth. The University of Tennessee School of Agriculture helped to improve farming practices in Knox County. Agriculture grew to support Knoxville's burgeoning population.

The Market House that occupied the central portion of Market Square was built in 1854. Over the second half of the 19th century, it was modified and expanded around 1897 with three-story additions constructed at the southern and northern ends of the original building. A measure of Market Square's importance as the ceremonial center of Knoxville was the location of the City Hall and Police Department and the city's Fire Station in this building, which also provided expanded market space. Long and narrow, it filled in the open space now in the center of the square. Streets surrounding it provided access for store buildings, which faced the Market Building. Those buildings still line Market Square.

Many of the people of Knoxville visited Market Square daily. The oral history of Knoxville is rich with the details of trips to the market house for meat, produce, dairy products, and other foodstuffs. Storefronts on Market Square supplemented the offerings of the Market House with other food products, and provided medicine, entertainment, mercantile goods, saloons, coffee houses, and restaurants. Visitors to Market Square also visited a harness maker or a clock maker. Second-story boarding rooms housed salesmen and other overnight businessmen, as well as local citizens.

Market Square buildings illustrate the architecture of 19th and 20th century Knoxville. Looking at their uses over time illustrates the changes in economics and in downtown Knoxville they have impacted Market Square. The Ziegler Building, on the west side of Market Square at #9, has a range of historical uses typical of the buildings on Market Square. It has been a meat market, with boarding rooms and an upholsterer on the second floor. For a time, it was a restaurant, and then became the Knoxville Abbatoir Company, which was succeeded by the East Tennessee Packing Company in 1905. The Ziegler Building and become a hardware store by 1920, and did not change until 1965, when it became Woody's Market. Watson's Department Store occupied the building in the 1980s and 1990s. The rapid succession of varying occupants was typical of Market Square. Every few years new businesses occupied the buildings, with many of them providing boarding and rooming houses on the second story.

Some of the businesses on Market Square became institutions in Knoxville life, however, and were in business for many years. One example of this was Kern's Bakery, which stood on the southwest corner of the Square. Kern's Bakery provided fresh baked bread and other bread products. Particularly at Christmas, Kern's sold candy, fruit, ice cream, and other delicacies associated with the holiday. The building housing Kern's was constructed around 1876. Other occupants have included a pharmacy, Cole Drugs, and in recent years a small hotel. Newspapers of early-20th century reported that Market Square was the place in town to complete holiday preparations. There were about sixty stalls in the Market House where holiday foods could be purchased, and stores surrounding the Square were also full of holiday surprises. Men who lived in the mountains gathered Christmas greens such as pine and holly boughs, mistletoe and Christmas trees, loaded them on wagons, and brought them to Market Square to sell.

Most buildings on Market Square have experienced changes in the design of their facades several times. All of the storefronts are newer than the building's architectural style. Most of the buildings show steady occupancy from 1875 forward, and securing valid construction dates prior to 1885 is very difficult because of the inadequacy of Knoxville's records.

Demolition of the Market House provided one of the most significant changes to Market Square. It was partially destroyed by fire in 1960. At that time, the decision was made to demolish the entire building. Landscaping, seating, a fountain and an open-air covered market were constructed in 1961. In 1985, the design of the central open space was modified, and the current open-air market and fountain date from that time. The removal of the Market House and the change in landscaping and paving in Market Square's open space has caused a contextual change to the Square that has affected the appearance of the buildings. The centrally-located Market House was large, and the activity that surrounded it provided a focus to Market Square that has not been recaptured since its demolition. The Market House also separated Market Street into paired one way traffic lanes, which were furnished with angled parking and a continuous sidewalk in front of the existing buildings. Early photographs show an area dense in activity and buildings. With the removal of the Market House, Market Square was converted to a pedestrian area, and the sidewalks, curbs, and street paving were removed. While providing a pedestrian area has created a desirable downtown open space in Market Square, removing the fabric of sidewalks, streets, and curbs has altered the setting of the buildings fronting on Market Square. The buildings now form the edges of a plaza, rather than fronting on the former, narrow streets.

DESCRIPTION AND HISTORY OF BUILDINGS

Market Square buildings date form the 19th and 20th centuries, and because they are similar in width and height, create a strong visual image. Even though they are not consistent in style, the facades are composed of similar parts. The proportions inherent in the building's construction eclipse the differing styles and details. Three sections make up these commercial buildings: a storefront with entrance and display windows; an upper façade with regularly-spaced windows; and a cornice that caps the buildings.

The buildings of Market Square are listed below, together with architectural descriptions and a brief history. Contributing buildings (those over 50 years old) are noted with a (C), while non-contributing buildings are designated with an (NC). In italics with each address is a discussion of some of the tenants that have occupied Market Square buildings in the past. These buildings are shown on the map on the preceding page.

1, 3, 5 Market Square. Peter Kern Building. (c.1872). Italianate Commercial. Three story, three bay brick building with identical facades. Bracketed ornamental metal cornice. Segmental arched replacement windows. Ornamental metal window hoods. Ornamental brick string course between second and third stories. Applied keystones above windows. c. 1980 storefront. (C) *The first recorded occupancy of the building was by Peter Kern Co., bakers and confectioners, in 1876. The building housed the Cole, Inc., Pharmacy from 1935 through 1965.*

2 Market Square. S. W. Hall & Co. Building. (c.1935). Vernacular Commercial. Two-story, three-bay, brick building with modern single pane windows on front facade, chamfered corner. Two story Italianate Commercial rear portion with access from Union Avenue, arched brick corbelled windows, corbelled cornice. c. 1950 storefront with recessed entry. (C) *S. W. Hall & Co. Grocers is recorded as an occupant in 1885, with second floor use as the Grand Army of the Republic Hall. Successive uses included a drugstore, a hardware store, a pharmacy and boarding house and a shoe store. In 1935, when the front facade was probably altered, the building had become the Wonder Store, Inc., a department store, and by 1950, it was an annex of Miller's Department Store. The footprint of the building with its distinctive chamfered corner has not changed on the Sanborn Fire Insurance Map.*

6 Market Square. Miller's Annex. (c.1935). Neoclassical Commercial. Three-story, four-bay, brick with limestone trim and sills, altered cornice has replaced elaborate pressed metal cornice. Pilasters dividing bays of upper stories. c. 1970 storefront. Metal casement windows. (C)

7 Market Square. W. H. Belcher Building. (c.1890). Neoclassical Commercial. Two story brick with second story loggia. Recessed double leaf full view doors with arched glass transoms and wrought iron railing. Acanthus leaf brackets on elaborate pressed metal cornice and on brackets of loggia columns. Corner pilasters. Modified storefront. (C) *Uses have included a drug store (Belcher), a saloon (1890-Houser & Mourman, 1893- Thomas Manning), J. L. Wingers cigar maker, an auctioneer, a clothing store, and in 1920, a boarding house run by A. F. Smith. By 1930 the building was a dime store (Emery Store Co., Inc.), then a White Store grocery and by 1980, a part of Watson's Department Store.*

8 Market Square. (c.1925). Vogue Building. Vernacular Commercial. Three story, two bay brick with simple terra cotta detailing, c. 1960 storefront. Metal casement windows. Inset terra cotta on pilasters dividing bays on second and third stories. (C)

9 Market Square. (c.1880). Ziegler Building. Neoclassical Commercial. Three story brick building with pressed metal bracketed cornice with egg and dart and Greek key elements, decorative pilasters, raised parapet wall. Fenestration filled in with brick. c.1980 storefront. (C) *Metler and Ziegler began business in 1880 as a pork and sausage factory. The name of the establishment changed to Metler, Ziegler & Fanz in 1888, when it became a meat market. Ignaz Fanz was operating the store solely in 1895, dealing in fish and dried meats, and in 1896 the building was vacant. After that time, it became the Farmer and Tradesman Restaurant, with a boarding house operated by Mrs. J. C. Irwin on the second story. In 1900, the Knoxville Abattoir (slaughterhouse) Company operated from the building. It was the East Tennessee Packing Company for a time, sold wholesale produce and by 1929 was a dry goods store, then the Lowe & Armstrong Hardware Store. It housed Woody's Market from 1964 to 1983, and from 1984 to 1999 was a part of Watson's Department Store.*

10 Market Square. (2000). Walkway with freestanding brick arch marking entry and outdoor sculpture and seating, providing access to Miller's Building (Knoxville Utilities Board Building), designed by Duane Grieve, Grieve & Associates. (NC)

11, 13, 15, 17 Market Square. (c.1875). McBath Brothers - Drake, Perkey, Cullinan Building. Italianate Commercial. Two story three bay brick with arched second story windows with contrasting stone keystones, springers and sills. Pressed metal bracketed cornice with corbelled brick below cornice. Altered storefront. (C) *The building was originally built as three storefronts. #11 first occupied by W. H. Drake & Co., and then used as a grocery operated by John Lichtenwanger from 1890 to 1920 when it became a merchandise store run by Ira Watson & Co. #13 was operated as McBath Brothers Dry Goods, Notions and Grocery in 1877. It was operated as a saloon by L. A. M. Perkay in 1885 with a watch and clock store operated by J. A. Lancaster. There were then a succession of uses that included a grocery, brick man, dry goods, harness makers, hardware store, restaurant, and then as a dry goods store in 1935 occupied by Landston's, Inc., and finally by Ira A. Watson & Co., #15 was noted as a saloon owned by Michael Cullinan in 1880. Cullinan expanded his saloon to #13 from 1886 to 1905. Later occupants included clothing and shoe stores in 1930, Market Square Billiards, and then Snyder's dry goods and department store until it became part of Watson's.*

12 Market Square. (c.1880). Vernacular Commercial. Two story four bay brick with corbelled cornice, rowlock arched windows with corbelled surrounds on second story with six light metal casement windows and arched casement. Altered c. 1970 storefront. Windows added on south facade in 2000. (C) *Occupancy has included a variety of uses including a grocery, bakers, and by 1905 a first floor dry goods store and a second story boarding house. By 1920, the building was listed only as a clothing shop, and remained in that use until 1965.*

14 Market Square. G. W. Albers Drug Store. (c.1880). Italianate Commercial. Two story brick, elaborate pressed metal cornice with brackets and modillions and raised central arch, rowlock arched second story windows, storefront altered. (C) *Albers Drug store first occupied the building, which then housed a succession of drug stores until it became a part of Watson's in 1935.*

16 Market Square. Caldwell Building. (1910). Neoclassical Commercial. Two story brick building with paired fixed glass windows with transoms and altered storefront. (C) *The Caldwell Building was occupied by Caldwell's Department Store, then drug stores and in 1965, Bower's Department Store.*

19, 21 Market Square. (c.1960). Two story two bay brick built without upper story fenestration. (NC) *The front elevation of this building was completely rebuilt around 1960, changing its effective date of construction.*

18, 20 Market Square. Biddle & Moulden Building. (c.1895). Neoclassical Commercial. Two story brick with engaged Tuscan pilasters forming four bays on second floor. Second story windows are fixed panes with transoms and corbelled brick topping windows. Storefront altered. (C) *Following its probable construction in c. 1895 as a department store operated by Biddle & Moulden, this building was occupied as a clothing or department store until it closed in the 1980's.*

22, 24 Market Square. Flenniken-Strong Building. (1885). Italianate Commercial. Two-story brick, two-bay building. Arched second story windows, corbelled arched window hoods, corbelled brick cornice. Storefront of #24 altered c.1985, while #22 retains much original material. (C) *The first occupants of these buildings were two dry goods stores, S. W. Flenniken and Strong & Co. Various clothing and shoe stores continued to occupy the buildings until the 1960's, when they housed a tobacco store and a florist. By the 1980's, a shoe store and a restaurant could be found in the building.*

23 Market Square. W. H. Burroughs Building. (c.1880). Victorian Vernacular Commercial. Two story brick building with three bays, arched second story windows with corbelled arched window hoods with replacement sashes and a corbelled brick cornice. Altered c.1930's storefront. (C) *Burroughs was a commission merchant, and the first occupant discovered at this address. After 1890, the building was occupied by a business selling stoves, and in 1905 by the War Eagle Laundry. In 1910, a restaurant and boarding house shared the building, and after that time it was a shoe store, a wholesale produce store, a seed store, a hardware store, and in 1965, Snyder's department store. By the 1980's, the building was a part of Watson's.*

25 Market Square. Parham & Cowan Building. (c.1880/c.1935). Vernacular Commercial. Two story brick with altered front facade. Inset first floor storefront with terrazzo floor, brick second story with metal casement windows. May have originally duplicated facades of 23 and 27 Market Square. (C) *Occupancy of the Parham & Cowan Building is first noted in 1880, when it was a grocery store. After that time, it was a furniture company, and by 1895 G. R. Williams sold stoves at that address. It became a hardware and harness store in 1910 and a barber shop in 1920. In 1935 it operated as a WhiteStore grocery and in 1950 as a dime store. After that time it was a restaurant, a Fruit Basket Market, a meat market and then a liquor store.*

26 Market Square. A.L. Young Building. (c. 1880). Vernacular Commercial. Two story brick with stuccoed second story, replacement windows. Altered storefront. Originally matched 22-24. (C) The *A. L. Young Dry Goods Store occupied this building from 1880 to 1900. Dry goods merchants such as the McBee Trading Company and J. H. Webb continued to occupy the building until 1950, when a ladies clothes shop, a beauty shop and a record shop could be found there. In 1965, the building became Bell Brothers Shoe Store.*

27 Market Square. McDaniel Building. (c.1885). Victorian Vernacular Commercial. Two story brick with arched two over two second story windows, corbelled cornice. Duplicates 23 Market Square. Altered storefront. (C) *T. P. McDaniel Co. Grocery was the first occupant of this building in 1885. The grocery remained the first floor occupant until 1900, while second story occupants included a boarding house and a dressmaker. The building became Market Square Furniture in 1900, the Gallagher & Eliot Saloon in 1905, and a soft drink fountain in 1910. In 1910 the occupant was the Square Grocery Company, and in 1950 the Square Supply Company hardware. After that time the Mall Package Store occupied the building.*

28 Market Square. (1905). McBee Trading Company Building. Vernacular Commercial. Two story brick building with elaborate corbelling, limestone sills, lintels and cornice and altered storefront. (C) *A dry goods store named the McBee Trading Company was the first occupant of this building, followed by the Huff Edington department store. In 1935 it became a White Store and by 1950 was a clothing store.*

29 Market Square. (c.1925). Art Deco. The Hub. Three story brick with applied limestone keys, sill and cornice, altered storefront. Prism glass transom. Paired four over one windows and paired transom windows. (C) *This building was occupied by the Hub Department Store until the 1970s.*

30 Market Square. (c.1920). Porter Building. Vernacular Commercial. Four story brick building with pressed metal cornice, limestone sills, c. 1930 altered storefront with recessed entry with granite panels on bulkhead. Metal double-hung one-over-one windows, quadrupled. (C). *The Maynard Porter & Co. furniture store occupied this building in 1920. After 1935, it was occupied by a succession of shoe stores.*

31 Market Square. (c.1885). Haynes Building. Vernacular Commercial. Two story brick building with segmental arched second story windows, corbelled cornice, altered storefront. One-third of a three-bay building which includes 33 and 35. Two over two double hung windows. Storefront rehabilitated to correct proportions with wooden bulkhead, large store windows and transom. Recessed multi-pane front door. Red brick surface with white brick outlining window arches. (C). *From 1885 to 1900, this building was a harness and saddle shop, first operated by D. M. Haynes & Co. and then by Howard Karnes. Biddle and Walker furniture was located in the building in 1905, and J. F. Walker & Co., furniture, in 1920. It became the Crystal Theater in 1935 and the Star Bar from 1965 to the 1980s.*

32 Market Square. (c.1890). McNulty Building. Vernacular Commercial. Two-story brick building with double-hung windows, prism glass transom. Corbelled cornice with limestone band and section of brick arches and front parapet, stone stringcourse and sills with brick dentil molding. Altered storefront. (C) *McNulty & Borches and Borches and Co. occupied this building from 1890 to 1910, when it became the Market Square Grocery. By 1920 it was the C.D. Kinny Co., a coffee and tea store, and in 1935 Harry's Lunch Room. In 1950, Kinney Co., a shoe store occupied the building until the 1970s.*

33, 35 Market Square. (c.1882). Fenton-Burrier Building. Vernacular Commercial. Two story brick building with double hung windows, recessed paired entries, square columns, cornice with modillions continued from #31. Corbelled cornice with limestone band and arched section, stone stringcourse, and sills with brick dentil mold. Red brick surface with white brick outlining window arches. (C) W. *B. Fenton and Thomas Kehoe, marble merchants, occupied half of this storefront from 1882 to 1893 while T. A. Burrier lock and gunsmith occupied the remainder. In 1890, Burrier shared his portion of the building with J. T. Gritman, who dealt in sewing machines. Burrier continued to be an occupant until 1900, when Howard Karnes, saddlery, occupied the entire building. After 1910, the building was occupied by restaurants, dry goods stores, a tobacco shops, and grocery stores, ending as a Cas Walker's Grocery in 1950.*

36 Market Square. (c.1885). Vernacular Commercial. Two story brick with segmental arched, second story windows, corbelled brick cornice, applied keystones, c. 1980 altered storefront. (C). *A succession of dry goods stores occupied this building from 1885 (McMillan & Treadwell) until the 1960s.*

37 Market Square. J. F. Horne Building. (c.1870). Victorian Vernacular Commercial. Two story brick with arched second story windows with arched brick window lintel. Altered c. 1960 storefront. (C). *J. F. Horne & Bros, a tobacco and liquor store, occupied this building from 1876 to 1905, when it became a restaurant and confectioners. From 1920 until at least 1965, it was known as the Gold Sun Cafe, and has remained in restaurant use.*

320 Wall Avenue. Woods & Taylor Building. (c.1910). Neoclassical Commercial. Four story brick building with engaged Tuscan columns punctuating bays, pressed metal cornice with modillions, chamfered corner with quoins, altered c.1950 storefront. (C) *This building housed the Woods and Taylor clothing store, and in 1950 Bower's Department Store, together with restaurants, office space, watch repair shops, and beauty shops.*

Market Square
Design Guidelines

HISTORIC MATERIALS AND ARCHITECTURAL FEATURES

1. **Retain and preserve historic building materials.**
    a. Protect historic building materials and features from deterioration.
    b. Maintain protective coatings on historic materials.
    c. Provide adequate drainage to limit standing water on horizontal surfaces.
    d. It is not appropriate to remove historic materials that are intact or repairable.
    e. It is not appropriate to introduce new features and details that are not part of the building historically and for which there is no physical, photographic, or documentary evidence.

2. **Use the gentlest means possible when cleaning historic materials.**
    a. Clean historic materials only when necessary to stop deterioration or remove graffiti, heavy soiling, or biological growth. General cleaning should otherwise be avoided so as not to unnecessarily introduce moisture into materials.
    b. Start with a low pressure water washing and a soft, natural bristle brush when cleaning is necessary.
    c. It is not appropriate to use abrasive cleaning methods such as high pressure water washing or sandblasting, which can easily damage historic materials and lead to additional deterioration.

3. **Repair deteriorated but repairable historic materials before considering replacement.**
    a. Repair deteriorated materials by using accepted preservation treatments.
    b. Match repairs to original materials in appearance, profile, texture, and finish.
    c. If disassembly of a historic building feature is necessary in order to complete a repair or avoid inadvertent damage to surrounding features, document the configuration of the feature and reassemble accordingly once finished.
    d. It is not appropriate cover historic materials instead of appropriately repairing them.

4. **When necessary, replace historic materials in-kind.**
    a. Replace only the portions of a feature that are deteriorated beyond repair. Avoid wholesale replacement of otherwise intact features or materials.
    b. Replace deteriorated or damaged materials with replacement materials that match the original in dimension, detail, profile, texture, and finish.
    c. Use replacement designs based on historical, photographic, and/or physical evidence.
    d. Alternative materials will be considered on a case-by-case basis in consideration of the building feature and the proposed material's durability and compatibility. Guidance is provided throughout this document.

e. 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.
f. Fiber cement board or wood composite storefront elements and doors without faux wood grain are appropriate.

5. Consider removal of replacement materials and finishes that cover historic materials.

a. Repair uncovered historic materials in accordance with the guidelines.
b. If removing paint, stain, stucco, or other claddings, select a localized area to test the removal process to ensure that materials will not be damaged.

6. Ensure compatibility when replacing missing features.

a. Use a design based on historical, photographic, and/or physical evidence and documentation to recreate missing components.
b. In the absence of appropriate documentation, utilize a simple design that is compatible to the house in scale, profile, materials, and finish.

MASONRY

1. **Protect and maintain original masonry surfaces and features.**
    a. Maintain the original color and texture of masonry materials.
    b. Provide positive drainage away from foundations to move water away from the foundation wall.
    c. Maintain protective paint coatings where historically present.
    d. It is not appropriate to paint or stucco historically-exposed masonry surfaces.
    e. It is not appropriate to remove protective patinas that evolve over time and are part of the building's character.
    f. It is not appropriate to sandblast or use abrasive methods to clean masonry materials.

2. **Repoint deteriorated mortar joints.**
    a. Repoint mortar joints only where there is evidence of moisture problems, material breakdown, or sufficient erosion to allow standing water in the joint.
    b. Prepare joints by using hand tools, removing ½" to 1" of old mortar to provide sufficient space to bond new mortar.
    c. Repoint mortar with materials matching the original in composition, color, and texture. High lime mortars and hydraulic cements are generally preferred for repointing historic masonry.
    d. Match the size and profile of the repointed joint to the original joint.
    e. Using inflexible mortars with high amounts of Portland cement, which are incompatible with historic soft mortars that accounted for expansion and contraction of masonry materials, is not appropriate.

3. **Replace deteriorated or missing masonry units or features in-kind.**
    a. Replace only the sections of historic masonry that are missing or deteriorated.
    b. Use new or recycled masonry materials that match the original as closely as possible in size, shape, color, and texture.
    c. If a historic masonry feature is missing, replace it with a new feature that, based on photographic documentation or comparable features elsewhere on the building, matches the original in size, material, texture, and scale.
    d. Replacing large sections of intact masonry materials is not appropriate.
    e. It is not appropriate to use materials such as artificial stone or apply a brick veneer as a substitute for appropriate replacement of deteriorated masonry.

MASONRY SEALANTS

Applying waterproof or water repellent coatings to masonry is generally not appropriate. Not only can they alter the appearance of masonry, but sealing a foundation can also prohibit the natural movement of moisture through masonry, ultimately trapping it and causing additional deterioration. Sealants are not to be used as a substitute for appropriately repairing deteriorated materials. Sealants are only to be applied in rare circumstances where moisture can be demonstrated to be uncontrollably infiltrating masonry and when the method of infiltration is understood.

In instances where use of a sealant is determined appropriate, coat only the masonry that is affected. It is not appropriate to unnecessarily seal masonry that has no demonstrated infiltration. Apply sealants only on dry masonry. Treating masonry will damp can unintentionally trap damaging moisture inside the masonry.

WOOD

1. **Identify, retain, and maintain historic wood trim and architectural features.**
    a. Protect wood surfaces and features from deterioration by providing a protective, weather-resistant coat of paint or stain.
    b. Identify, evaluate and treat the causes of wood deterioration, including faulty flashing, water infiltration, deteriorated caulking at seams, plant material or insect or fungus infestation.
    c. Remove deteriorated protective coatings to the next sound layer by hand scraping and then repaint. It is not appropriate to use damaging methods such as a propane torch to remove paint.
    d. Stripping surfaces to bare wood or applying a stain where surfaces were historically painted is not appropriate.

2. **Repair deteriorated wood elements as character-defining features.**
    a. Repair deteriorated wood surfaces by patching, consolidating, splicing, or otherwise reinforcing deteriorated sections.
    b. Match repairs to original materials in appearance, profile, texture, and finish.
    c. When patching or splicing deteriorated wood components, use timber that matches the grain and density of existing materials.
    d. When repairing deteriorated components, retain unique details such as beaded edges or bevels.

3. **Maintain compatibility when replacing wood features that are deteriorated beyond repair.**
    a. Repair materials and features with components that match the original in material, dimension, detail, profile, and texture.
    b. Replace missing wood features with elements based on historical, photographic, or physical evidence of the original feature. In the absence of such evidence, use a design that is compatible with the building in scale, size, material, and texture.

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.

METALS

1. **Retain and preserve historic architectural metal features.**
    a. Maintain historic architectural metals such as copper, tin, and cast or wrought iron used in architectural details and ornamentation.
    b. Maintain protective paint coatings, where historically present, on metal surfaces.
    c. Clean soft metals such as copper with chemical solutions, starting by testing localized areas. It is not appropriate to use abrasive methods such as grit blasting.
    d. Clean hard metals such as cast and wrought iron with the gentlest means possible, starting with hand scraping and wire brushing.
    e. Repair deteriorated metal features by patching or reinforcing the original fabric.

2. **Replace deteriorated or missing features to maintain architectural integrity.**
    a. If a portion of an architectural metal feature is deteriorated beyond repair, replace only the missing or deteriorated section rather than the entire component.
    b. Match replacement pieces in-kind in terms of design, dimension, and texture.
    c. If an architectural metal feature is missing, replace it with a new feature based on accurate documentation of the original design or with a new design that is compatible in scale, size, material, and color.
    d. When replacing metal elements, avoid contact between two different types of metals as this can cause a chemical reaction that will accelerate corrosion.

ROOFS

1. **Retain the original character of the roof and associated characteristics.**
    c. Preserve the character of a building's original roofline.
    d. Maintain roofs by routinely removing debris and addressing damage.
    e. Retain and preserve decorative and functional features of the roof such as cornices and built-in drainage systems.
    f. Inspect and stabilize deteriorated parapets or cornices as necessary.
    g. It is not appropriate remove, cover, or wrap original cornices or parapets.
    h. It is not appropriate to alter a building's original parapet line.

2. **Replace deteriorated roofing materials with compatible counterparts.**
    a. Preserve the original roof configuration and features when installing new cladding materials.
    b. As roofs are flat or slightly sloped and not visible from the public right-of-way, roofing materials such as rolled asphalt or membranes that are compatible with the form of the building are appropriate.
    c. It is not appropriate to alter or remove decorative coping, cornices, or parapet walls when installing new roofing materials.

3. **Utilize gutters and downspouts that are non-intrusive to the design of the building.**
    a. Maintain traditional systems such as box or built-in gutters where present.
    b. Retain the original configuration of the roof and parapet walls when installing new gutters.
    c. When installing new gutters, use half-round or box profiles in consideration of the building's historic character. Use round downspouts.
    d. Place downspouts at the rear elevation of a building.
    e. Unless new gutters are of copper, select a finish with an enamel or baked-on coating or paint exposed gutters and downspouts the same color as the house's trim, first using a galvanized steel primer to prepare the surface. Unpainted aluminum gutters are not appropriate.
    f. It is not appropriate to install new gutters in a manner that damages, obscures significant architectural features, or detracts from the aesthetic of the building from the public right-of-way.

4. **Minimize the impact of rooftop additions or changes.**
    a. Retain the original roof configuration when making additions or changes.
    b. When adding an original feature that is missing, such as a cornice, base the reconstruction on historical, photographic, and/or physical documentation.
    c. Design new roof additions so that they will be inconspicuous from the public right-of-way. Locate additions to the rear of the roof to minimize visual impact from the public right-of-way.

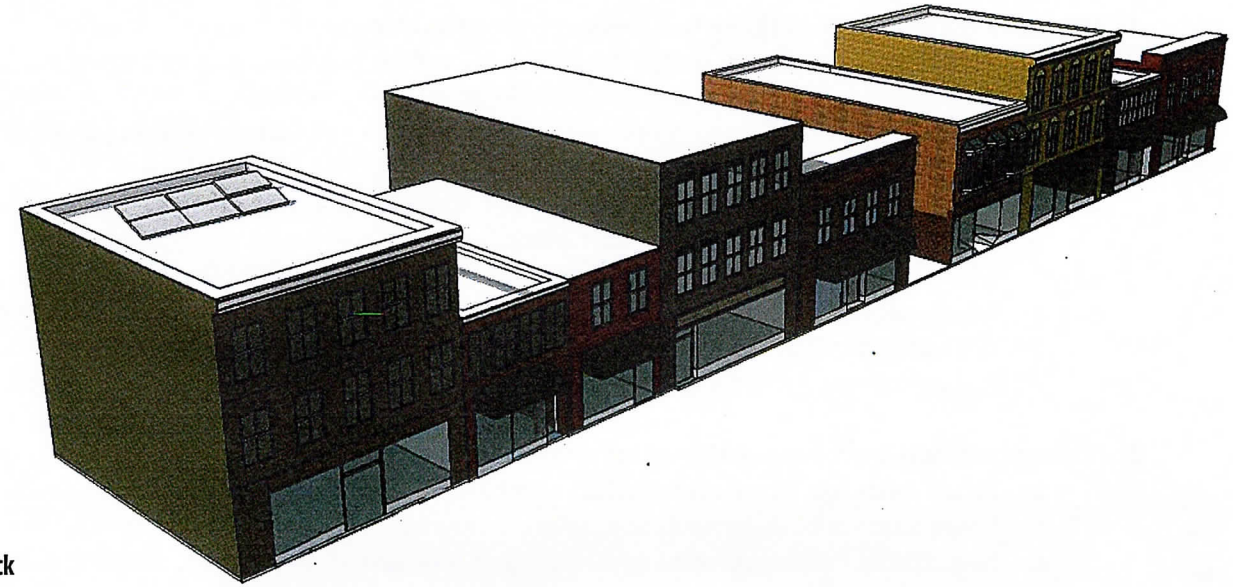
d. Set rooftop patios back at least ten feet from the primary façade and elevations visible from the public right-of-way.
e. Locate rooftop mechanical appurtenances and venting at the rear of the roof to minimize visibility from the public right-of-way. Consider locating such equipment so that it is further screened from view by parapet walls or lines of sight from adjacent buildings.
f. If installing a rooftop patio, use simple, modern railings that are unobtrusive to the design of the building.
g. It is not appropriate to add skylights, patios, or other features to a roof if they detract from the overall character of the building as perceived from the public right-of-way.
h. Using temporary materials such as plywood to frame rooftop additions is not appropriate. Select a permanent design that is subdued.

ROOFTOP SOLAR COLLECTORS

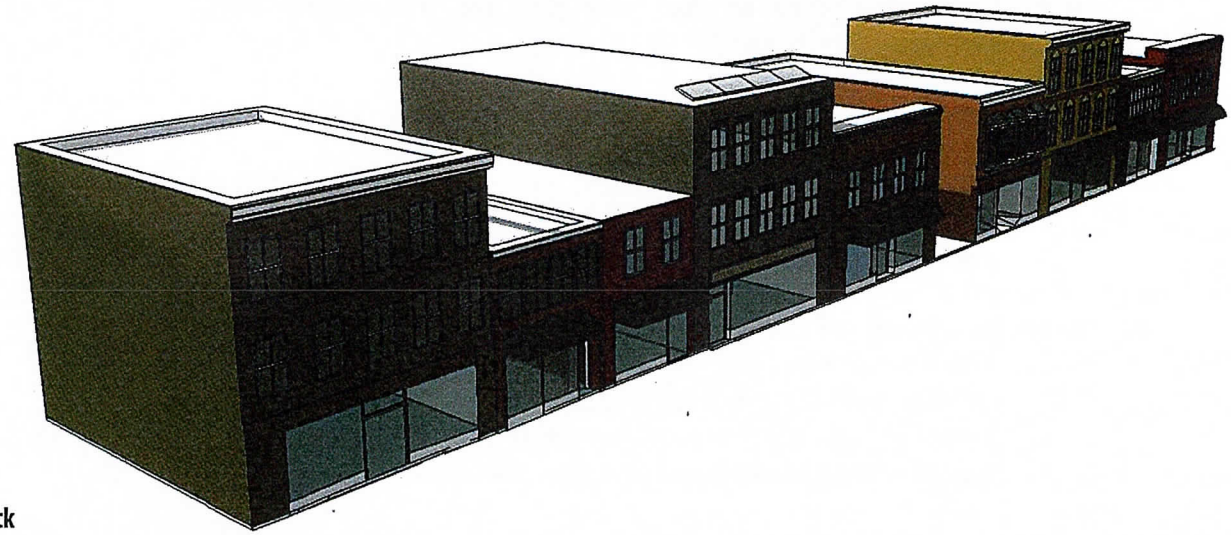
The HZC recognizes the importance of allowing the property owner to reduce energy consumption by incorporating mechanisms that take advantage of renewable resources. One such mechanism is the installation of rooftop solar collectors, which translate the sun's energy into usable power for the building. 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 set back from the façade of the building so that they are inconspicuous from the public right-of-way.
- Consider positioning solar collectors behind features such as projecting parapets in order to minimize their visibility from the public right-of-way.
- Install solar collectors so that they lay parallel to the roof surface.
- Solar collectors are to be, at maximum, within 12" 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 cornices, coping, or parpet walls.

SOLAR PANEL ROOFTOP PLACEMENT



Appropriate Setback



Inappropriate Setback

STOREFRONTS AND DOORS

1. **Preserve the character-defining features of historic storefronts.**
    a. Retain the location, size, proportion, and scale of the original storefront opening.
    b. Maintain and preserve pedestrian-scale features of a storefront.
    c. Maintain the storefront in a manner as transparent as possible by using large glass areas. Altering the historic relationship of solid wall to glass is not appropriate.
    d. Preserve original storefront glass, including in transoms, where present.
    e. Utilize only clear glass in storefront windows.
    f. Maintain the recess of display windows within the storefront framing.
    g. Repair deteriorated but serviceable historic storefront elements instead of replacing them.
    h. It is not appropriate to reconfigure a recessed or off-center entry.
    i. It is not appropriate to alter the size, shape, or proportion of the original storefront.

2. **Consider restoring previously altered storefronts to their original design.**
    a. Employ a design based on historical, photographic, or physical evidence if available.
    b. In the absence of documentation, select a design that is compatible with the style and period of the building and district.
    c. Reconstruct missing cornices and lintels that provide definition to the storefront and building.
    d. Reopen previously-enclosed display windows and transoms.
    e. Select materials compatible to the period and style of the building, either wood and glass or metal and glass.
    f. Utilize wood panels, polished stone, glass, tile, or aluminum-clad panels in bulkheads in consideration of the architectural character of the building.
    g. Bulkheads are to be 18" to 30" tall.
    h. Utilize wood, cast iron, or sheet metal for cornices and lintels.
    i. It is not appropriate to use stock, flush doors.
    j. It is not appropriate to use standard aluminum commercial entry assemblies unless it can be documented that such historically existed.
    k. It is not appropriate to add decorative features not historically present on the building.

3. **Retain the location and character of door openings.**
    a. Retain the location, size, and shape of original door openings.
    b. Consider restoring previously altered door openings on the primary façade.
    c. It is not appropriate to reduce, enlarge, or enclose original door openings visible from the public right-of-way.
    d. It is not appropriate to board over door openings.

e. It is not appropriate to alter primary entrances by adding details not historically present.
f. It is not appropriate to alter secondary or service entries to make them appear more formal by adding elaborate doors, transoms, or other elements.

4. Retain and maintain original doors and associated features.

a. Preserve and maintain original entry doors and components such as hardware, trim, casings, transoms, and sidelights.
b. Maintain protective surface coatings. Carefully scrape, prime, and repaint deteriorated coatings to provide a weather-resistant coating.
c. It is not appropriate to remove historic leaded, art, stained, or prismatic glass in transoms.
d. It is not appropriate to enclose transoms.

5. Improve the energy efficiency of historic doors.

a. Maintain doors in weather-tight condition in order to maximize energy efficiency by ensuring that doors are hung squarely in their openings.
b. Install weather-stripping, ensuring all joints are tight and sealed, to reduce air infiltration.
c. Low-e or other light-absorbing coatings are only appropriate on door glazing when it can be demonstrated that there will be no significant change in the original appearance of the glass.
d. Consider an interior air lock area if it makes sense for the building and its use.

6. Repair deteriorated but repairable historic materials before considering replacement.

a. Repair rather than replace original door components that are deteriorated yet still serviceable unless.
b. Repair original hardware.
c. Use only clear glass when repairing damaged glazing. Frosted, tinted, reflective, opaque, or patterned glass is not appropriate unless historically present.

7. Select a replacement door compatible with the character of the house.

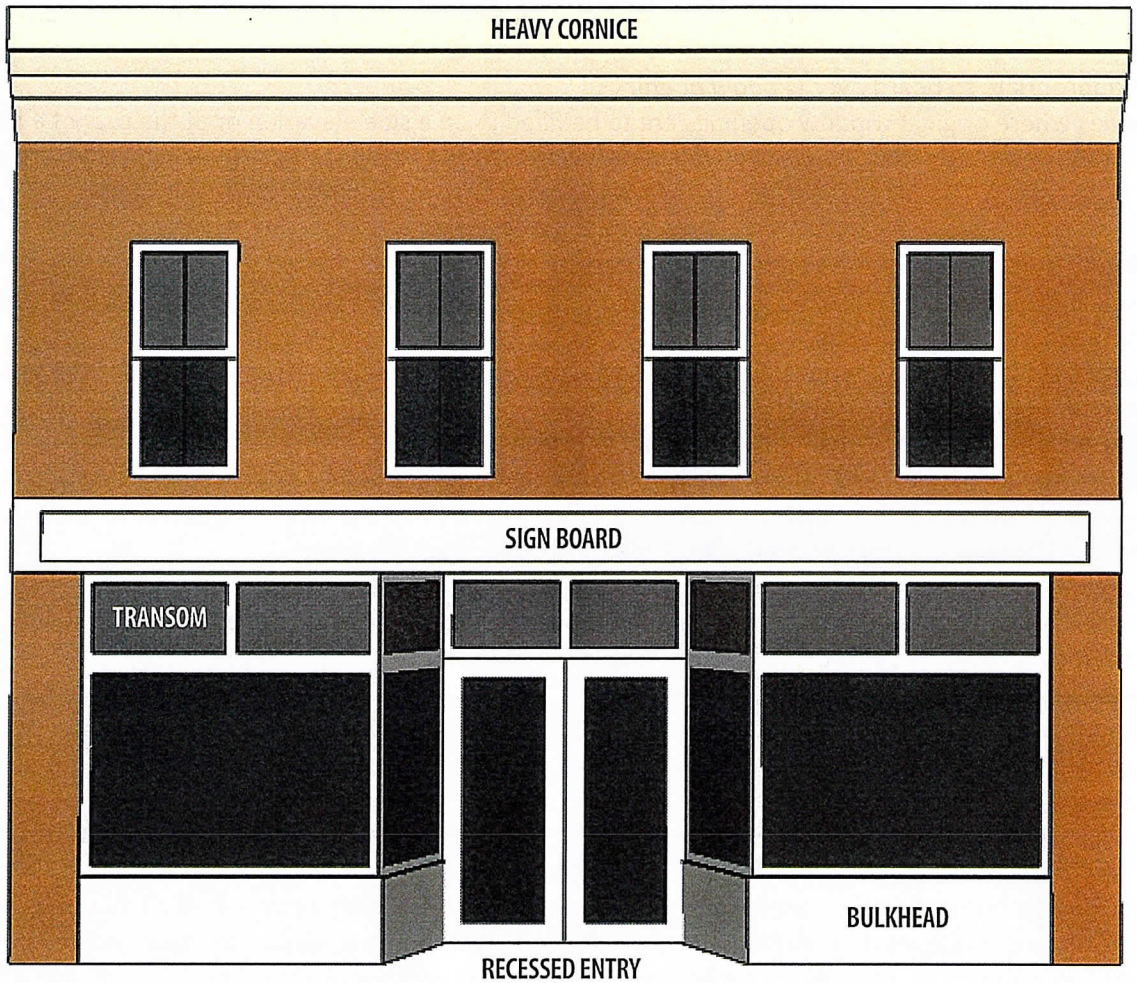
a. Replace historic doors only when they are determined to be deteriorated beyond repair.
b. Select replacement hardware that is simple, unobtrusive, and compatible with the style of the building.
c. Replacement doors on the façade are to be wood unless it can be demonstrated that another material was historically used. Vinyl, vinyl-clad wood, and metal doors are not appropriate replacement materials for wood.
d. Replace deteriorated doors on the primary façade with a new door that matches the original in style, profile, configuration, glazing, and material.

e. Entrance doors are to have full-view glass panels unless an alternative design can be documented as having historically been present. Excessive moldings, window grilles, or other features not compatible with the architecture of the building are not appropriate.
f. Replace deteriorated doors on secondary elevations with a new door that matches the original. Alternative designs compatible with the character of the building may also be appropriate on secondary elevations.
g. It is not appropriate to enlarge or partially enclose an original opening to accommodate the installation of a replacement door.
h. It is not appropriate to use an undistinguished flush door on elevations visible from the public right-of-way.

8. **Consider replacing non-original doors that are not compatible with the character of the building.**
   a. Employ a design based on historical, photographic, or physical evidence if available.
   b. In the absence of documentation, select a design that is compatible with the style and period of the building and district. Doors with full-view glass panels are most appropriate.

9. **Design new door openings to be as inconspicuous as possible to the original design of the house.**
   a. Where creation of a new door opening is considered necessary, limit openings to the rear quarter of a side elevation or on the rear elevation away from the public right-of-way.
   b. Select doors that are compatible with existing doors on the building or neighboring structures in size and proportion.
   c. It is not appropriate to cut new openings into the façade or secondary elevations visible from the public right-of-way.

STOREFRONT COMPONENTS



WINDOWS

1. **Retain the character and arrangement of upper-story window openings.**
    a. Retain original openings and their location, pattern, and size, particularly when visible from the public right-of-way.
    b. Consider restoring previously altered window openings on the primary façade.
    c. It is not appropriate partially or completely enclose or enlarge window openings that are visible from the public right-of-way.
    d. It is not appropriate to board over window openings.
    e. In instances where original window openings are to be filled in on a side elevation or at the rear of a building, maintain the outline of the original opening by placing infill material back from the plane of the building. Leave original sills and lintels in place.

2. **Retain and maintain original windows and associated features.**
    a. Retain original windows, including all functional and decorative elements such as the sash, hardware, and casing, as well as any decorative moldings or hoods.
    b. Maintain protective surface coatings. Carefully scrape, prime, and repaint deteriorated coatings to provide a weather-resistant coating.
    c. It is not appropriate to remove historic leaded, art, or prismatic glass.
    d. Burglar bars, security grilles, and other visually-intrusive elements are not appropriate.

3. **Improve the energy efficiency of intact original windows rather than replacing them.**
    a. Maintain caulk and glazing putty in good condition, providing weather-tight seals.
    b. Maintain windows in good working condition. Keep moveable surfaces free of debris and paint buildup, allowing for smooth operation and limiting the potential for sashes to become stuck.
    c. Apply weather-stripping, ensuring all joints are tight and sealed, to reduce air infiltration.
    d. Low-e or other light-absorbing coatings are only appropriate on the primary façade when it can be demonstrated that there will be no significant change in the original appearance of the glass.
    e. Enhance energy efficiency by installing storm windows on upper-story windows.
        i. Align storm windows within the original opening. Altering an opening to accommodate a storm window is not appropriate.
        ii. Wood storm windows are preferred, but baked-on enamel-finished or anodized aluminum is also acceptable if the finish color matches that of the building's trim. Bare aluminum sashes are not appropriate.
        iii. Storm windows must allow for a full-view of the primary window or have a meeting rail that aligns with that of the primary window. Storm windows are to have no other divisions.

iv. Interior storm windows are preferred but should be installed in a manner that limits the potential for damaging condensation to form on the primary window. Incorporating air-tight gaskets, ventilating holes, and/or removal clips is recommended.

4. **Repair deteriorated but repairable historic materials before considering replacement.**
    a. Repair rather than replace original window components that are deteriorated yet still serviceable.
    b. Repair only the deteriorated section of a window, removing as little historic material as possible.
    c. If necessary, remove a sash from its frame before repairing. Identify and record the components of the window before dismantling for repair.

5. **When necessary, replace historic materials in-kind.**
    a. Replace window sashes only when they are determined to be deteriorated beyond repair.
    b. Replace only the deteriorated component of a window (such as the sash) rather than replace the entire assembly. Needlessly replacing intact elements is not appropriate.
    c. Properly recess new window sashes within the opening to protect the window, maintain water runoff, and preserve historic profiles.
    d. It is not appropriate to enlarge or enclose an original opening to accommodate the installation of a replacement window.
    e. Replacement windows are to match the operation (e.g., double-hung) of the original window.
    f. Replacement windows are to be wood or metal unless it can be demonstrated that another material was historically used. Vinyl and vinyl-clad wood are not appropriate replacement materials.
    g. Replace deteriorated sashes on elevations visible from the public right-of-way with true divided light sashes or simulated divided light sashes with dimensional muntins permanently affixed to the exterior of the glass. Snap-in grids and internal muntins sandwiched between panes of glass are not appropriate.
    h. Maintain the original glazing configuration, muntin profiles, trim dimensions, and depth of reveal when installing replacement sashes.
    i. Thermal pane glass can be used when as long as it does not alter the reflective quality or color of glazing characteristic of the original window.

6. **Consider replacing non-original windows that are not compatible with the character of the district.**
    a. Employ a design consistent with the remaining original windows on the building.
    b. In the absence of other intact windows on the building, reference window designs on similar properties within the district.

7. **Design new window openings to be as inconspicuous as possible to the original design of the building.**

a. Where creation of a new window opening is considered necessary, limit openings to the rear quarter of a side elevation or on the rear elevation away from the public right-of-way.
b. Select windows that are compatible existing windows on the building in scale, proportion, materials, and detail.
c. Place the window so that it properly aligns and is compatible with interior floor levels and architectural bays.
d. It is not appropriate to cut new openings into the façade or secondary elevations visible from the public right-of-way.

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 to the extent possible, 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 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.

REPLACEMENT WINDOW MATERIALS

Windows on the primary façade or on character-defining secondary elevations that are determined to be deteriorated beyond repair are to be replaced with wood counterparts matching the original design unless it is proven to be technically or economically infeasible to do so. In instances where alternative materials (such as aluminum-clad or fiberglass-clad wood) are proposed for window replacement, the HZC will consider them on an individual basis in reference to the following criteria:

- Appearance (texture, finish, profile) of the material;
- Architectural and historical compatibility with the building and district;
- Degree of significance and visibility of the windows proposed for replacement; and
- Material durability and performance.

In such instances, the burden is on the applicant to demonstrate that the proposed window replacement will not detract from the historic character and integrity of the building or district.

AWNINGS, CANOPIES, AND SIGNAGE

1. **Preserve original canopies and awnings where they exist.**

2. **Base the design of new awnings and canopies on historical documentation or compatible designs.**
    a. Reconstruct awnings and canopies based on historical or photographic documentation where possible.
    b. In the absence of sufficient historical documentation, select a design that is compatible with the context of the district. Simplified versions of comparable canopies and awnings are appropriate.
    c. Position new awnings and canopies so that they properly align with the openings of the buildings. Using established heights on adjacent buildings can provide an appropriate guide. Attaching awnings above the display windows but below the storefront cornice or sign panel is the traditional location.
    d. New awnings and canopies should be compatible with the architectural style and scale of the building to which they are affixed.
    e. Design new awnings and canopies so that they are subordinate to the building.
    f. Awnings are to project four-to-seven feet from the building and be approximately seven feet above the sidewalk.
    g. Utilize triangular-shaped (sloped) or flat awnings that are rigid or of fabric, as appropriate for the building style. Bubble or rounded awnings are not appropriate.
    h. Utilize solid colors rather than patterned motifs unless it can be demonstrated that such a motif was historically used.
    i. It is not appropriate to install awnings or canopies if they require the removal, destruction, or covering of historic character-defining features.
    j. Reflective or glossy surfaces are not appropriate.

3. Carefully consider the design and location of signs to achieve compatibility with the building and district.
    a. Storefronts facing Market Square, Union Avenue, or Wall Street may utilize no more than two signs as it contributes to streetscape clutter. For example, a sign band as well as a projecting sign may be appropriate in some cases.
    b. Locate signage in traditional locations such as at the sign band or a large storefront display window.
    c. Coordinate the location of signage with that of adjacent structures to maintain a consistent line of sight along the streetscape.
    d. Utilize signage to highlight primary pedestrian entrances.
    e. Utilize a simple design that does not compete with the architectural detail of the building.
    f. Use high-quality, well-crafted permanent materials and finishes.
    g. Light-colored or gold-leafed letters with dark borders are recommended for window signs.
    h. If multiple tenants are located in a single building, coordinate signage to reduce visual clutter.
    i. Where necessary, install brackets into mortar joints or wood materials rather than into masonry surfaces.
    j. Installing multiple projecting signs on a building is not appropriate.

k. It is not appropriate to remove, alter, cover, or damage historic architectural features in order to install signage.
l. Reflective finishes are not appropriate.
m. It is not appropriate to mount signage on outdoor café fencing surrounds.
n. It is not appropriate for tiebacks for awnings to be greater than 1-1/2" in diameter. Install metal plates for tiebacks so as not to damage historic materials.
o. Although fiber cement board is allowed on facades, it is not appropriate to utilize faux wood-grained signage.

4. Scale signs to the building and district.

a. Scale signage so that it is sufficiently legible but subordinate to the building.
b. Design signage so that it is pedestrian-scaled rather than automobile-oriented.
c. Locate flush-mounted sign boards below the second-story windows and above the storefront display windows. Use a sign that is not more than 2-1/2 feet high with lettering between 8" and 18" high and covering about 65" of the sign board.
d. Hanging signs mounted above the sidewalk are to project no more than five feet. Use a sign that is 4 to 6 square feet in area.
e. If window signs are used, utilize applied letters or symbols of no more than 30% of the storefront glass. Window signs that obscure the display area are not appropriate.

5. Utilize subdued lighting to enhance the visibility of signage.

a. Use simple, unobtrusive lamps.
b. Use a warm temperature light.
c. Use shielded lamps that direct lighting toward a sign.
d. Avoid casting light on adjacent properties.
e. It is not appropriate to install exposed conduit or wiring on the primary façade.
f. Internally-lit plastic or acrylic signs are not appropriate.

STOREFRONT AWNINGS

Appropriate



Inappropriate



MECHANICAL AND UTILITY EQUIPMENT AND ENERGY RETROFIT

1. **Enhance rather than replace or remove original materials and features of historic buildings and their sites to maximize energy conservation.**
    a. Retain awnings, canopies, operable windows, operable transoms, and other such historic features.
    b. Enhance the energy efficiency of existing features by installing weather stripping and maintaining tight seals by caulking.
    c. Introduce features such as storm windows on upper-story windows in accordance with the guidelines to maximize the energy efficiency of historic features.
    d. Insulate attic spaces internally.
    e. Install draft plate sealers to electrical outlets and switches.
    f. Seal around holes in foundations and walls used for service lines.
    g. Fill electrical, plumbing, and ventilation chases with insulation.

2. **Place modern systems and equipment in locations that minimize aesthetic impacts.**
    a. Place ground-mounted equipment such as air-conditioning units and condensers at the rear of the building (see roof guidelines for roof-mounted systems).
    b. Locate new utility systems such as water, gas, and electric maters at the rear of the building.
    c. Consider painting equipment to blend with the building.
    d. Use inconspicuous locations such as inside an awning or inside storefront windows when locating security devices.
    e. Consider employing decorative security devices where compatible with the architectural style of the building.
    f. Installing runs of ducts, pipes, or cables on the exterior of a building is not appropriate.
    g. The installation of communication towers within the boundaries of the historic district is not appropriate.
    h. It is not appropriate to install window air-conditioning units on the façade or secondary elevations visible from the public right-of-way.
    i. Installing solid, roll-down security screens over storefront entries is not appropriate. Where considered necessary, utilize transparent screens.

3. **Install modern systems and equipment in a manner that avoids or minimizes damage to historic materials and features.**
    a. When installing roof-mounted systems, use methods that do not damage historic fabric or require removal of character-defining features.
    b. Install equipment in such a way that it can be easily removed in the future without damaging historic fabric.
    c. It is not appropriate to cut holes in features such as decorative cornices or other storefront components.

4. **Install passive energy collection systems in a manner that does not diminish the character of the building.**
    a. Install freestanding or detached solar collectors in areas that minimize visibility from the public right-of-way (see roof guidelineS for roof-mounted systems).
    b. Consider locating passive systems in secondary locations such as rear elevations facing the alley.
    c. Paint or select a finish for exposed hardware, frames, and piping that is consistent with the character of the house.
    d. It is not appropriate to install framing systems with reflective surfaces if they are visible from the public right-of-way. Matte finishes of black, brown, and gray are appropriate.

ACCESSIBILITY AND SAFETY

1. **Minimize the impact of health and safety features on the visual qualities of the district.**
    a. Scale the feature to the historic building to which it is being added.
    b. Use ramps that have simple, non-intrusive detailing.
    c. Handrails, balusters, and other accessibility elements should be simple in character and finish.
    d. Select finishes that blend with the building or landscape.
    e. Consider using temporary or portable ramps as an alternative to constructing permanent ramps.
    f. Avoid altering storefronts to install new health and safety features.

2. **Minimize the impact of health and safety features on the historic fabric of a building.**
    a. Design and install ramps so that they do not require removal of character-defining features.
    b. Design and install ramps so that they can be removed in the future without damaging historic fabric.
    c. It is not appropriate to install ramps or other means of access that require changes to the original storefront.
    d. In instances where original storefront doors must be widened to accommodate access, carefully consider the effect that such a change will have on the entire storefront as an entire unit.

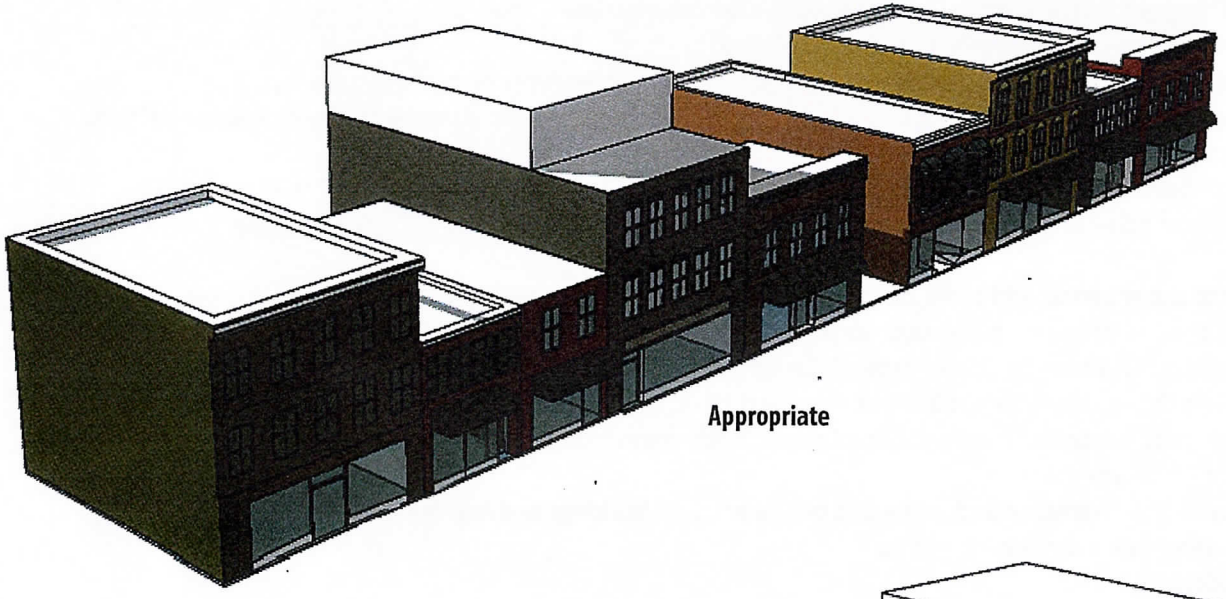
ADDITIONS

1. **Locate additions to minimize visual impact on the original building mass and the district.**
    a. Place new additions on the rear elevation facing the commercial alley.
    b. Locate new additions so that they do not conceal or destroy character-defining features of the original mass.
    c. Locate additions so that they can be removed in the future, if so desired, without causing damage to the character-defining features of the original mass.
    d. It is not appropriate to construct an addition that requires removal of a character-defining feature.
    e. It is not appropriate to construct an addition that significantly alters the original structural system of a building.

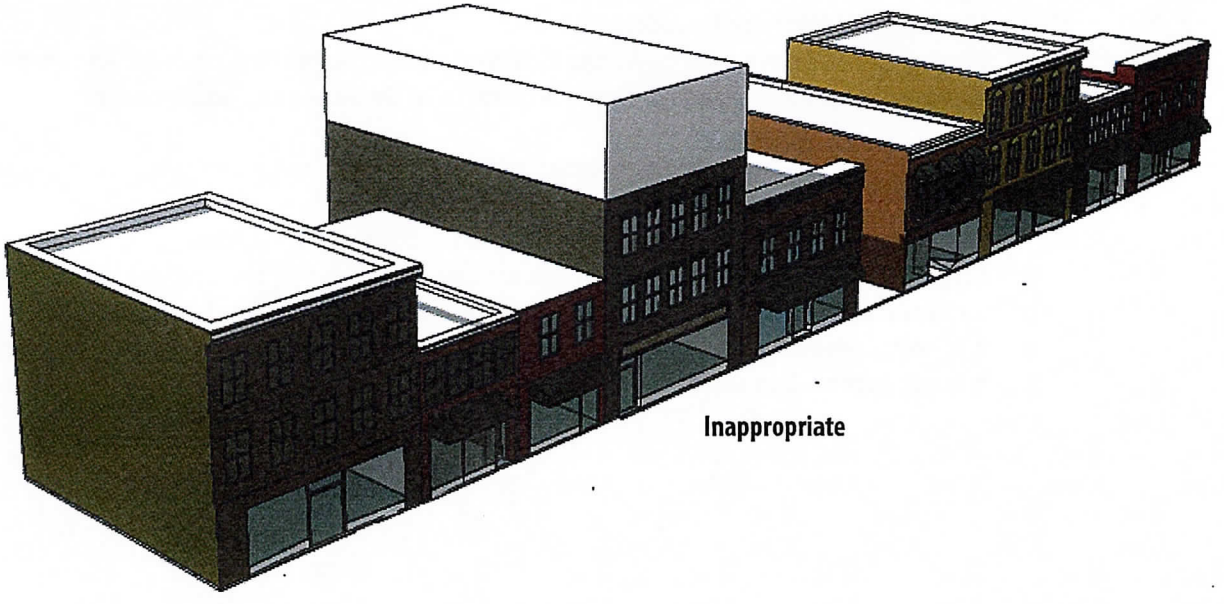
2. **Employ a building form that respects the massing and scale of the original building and surrounding structures.**
    a. Design an addition so that it is compatible with the size, scale, setback, and massing of the building to which it is attached.
    b. Design an addition so that it is subordinate to the volume of the primary mass.
    c. Limit the size of an addition so that it does not diminish or visually detract from the building or district.
    d. Design an addition with walls that are setback from those of the primary mass in order to differentiate the two.
    e. Employ a traditional flat roof on all additions.
3. **Select a design that is compatible with the character and materials of the original building and surrounding structures.**
    a. Rear commercial additions should be simple in character.
    b. Use wood or brick construction.
    c. Employ door and window openings that conform to the proportion, size, and rhythm of those on the primary mass.
    d. Designs that incorporate significant architectural detail are not appropriate.

4. **Carefully consider the location and character of rooftop additions to minimize visual impacts.**
    a. Set upper-floor additions back from the primary façade to minimize its appearance on the streetscape.
    b. Scale rooftop additions to the primary mass so that they are proportionately consistent.
    c. Large rooftop additions that dramatically alter perception of the original mass are not appropriate.
    d. Employ a traditional flat or slightly-sloped roof on all rooftop additions.
    e. It is not appropriate remove or conceal character-defining features of the roof, such as decorative coping or parapet walls.
    f. It is not appropriate to construct a new rooftop addition so that it sets flush with the façade.

ROOFTOP ADDITIONS



Appropriate



Inappropriate

REUSING HISTORIC FABRIC

While every effort should be made to limit the amount of historic fabric and features removed when constructing an addition, make sustainable decisions with the materials, features, and details that must be removed. If the removed materials are sound or repairable, retain them for future projects or consider donating them to someone else who might be able to use them on another project. Doing so continues to make use of the embodied energy captured in existing materials and limits landfill waste resulting from the project.

CONSIDERATIONS WHEN PLANNING AN ADDITION

When planning to construct an addition, it is important to be aware of the factors that the HZC will consider in its review of the appropriateness of the proposed addition. Questions that the HZC will consider include:

- How visible is the addition from the public right-of-way?
- Does the addition diminish one's ability to interpret the character and vintage of the original mass?
- Does the addition disrupt one's perception of the adjacent properties?
- Does the addition require significant alterations or removal of character-defining features?
- Does the addition require structural changes to the original building?
- Is the addition's massing subordinate to the original mass?
- Is the design of a simple design?
- Could the addition be removed in the future without causing irreversible damage to the original mass?

INFILL CONSTRUCTION

1. **Locate infill construction in a manner that is compatible with established precedents of building placement within the district.**
    a. Retain the historic relationship between buildings and open space within the district by basing the location of a new building on patterns of existing setbacks, orientation, spacing, and distance of buildings.
    b. Orient the front entrance toward the street.
    c. Design a building so that it is parallel to existing lot lines.
    d. Utilize a setback that is consistent with neighboring. Locate the building to the front property line.
    e. Recessed commercial facades with no features at the traditional setback line are not appropriate.

2. **Design infill construction so that its size, scale, and massing is compatible with existing buildings in the district and incorporates pedestrian scale features.**
    a. Maintain a sense of human scale in the design of new buildings.
    b. Maintain the established height and scale of the street by designing buildings to be within the typical range of heights. Using roof heights within 5% of the average height found in the district is appropriate.
    c. Entries, windows, and other storefront details should be pedestrian-oriented in scale.
    d. Design a building with massing similar to those traditionally found within the district. Simple rectangular forms are most appropriate.
    e. Use floor-to-ceiling heights that are consistent with those seen on existing structures within the district.
    f. Design a building so that the proportion of the façade reflects the standard range of building widths. Where a larger building is necessary, break up large masses through vertical and horizontal articulation in order to reduce its visual dominance within the district and match traditional building widths within the district.
    g. Where appropriate, utilize stepped facades to avoid overshadowing sidewalks and public spaces.

3. **Design infill construction with features that fall within the rhythm and proportions of existing features in the district.**
    a. Balance façade proportions with those historically found in the district and incorporate a traditional base, shaft, and cap configuration.
    b. Locate storefront features in a manner that preserves the traditional rhythm, proportion, and alignment of such features.
    c. Use materials with traditional dimensions.
    d. Maintain traditional ratios of solid wall spaces to openings.
    e. Align cornices, upper-story windows, and storefront windows within the range of features found within the district.
    f. Utilize window and door openings that are compatible with those on surrounding buildings in placement, spacing, scale, proportion, and size. Windows with vertical emphasis are preferred.

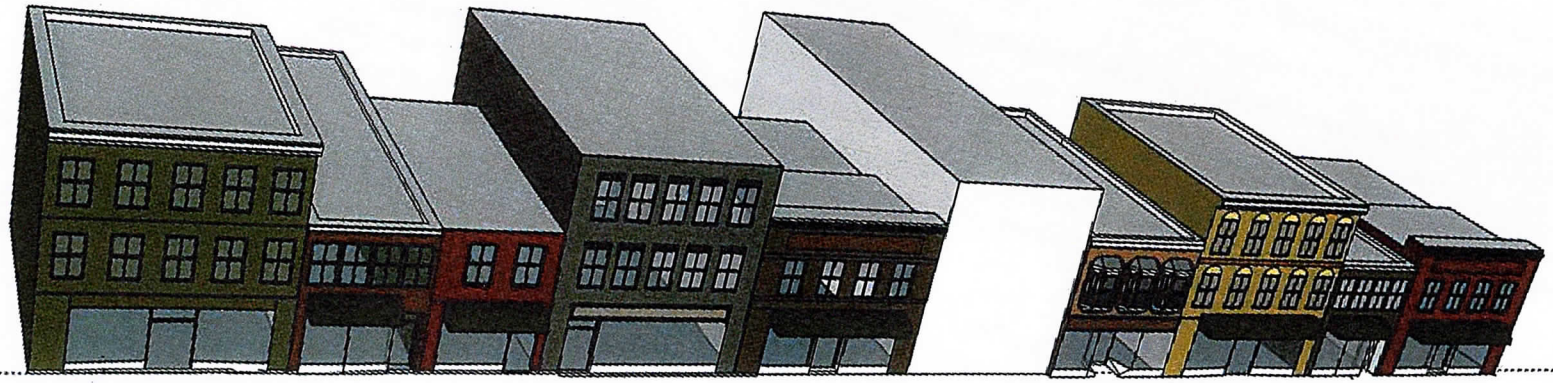
g. Incorporate simplified design elements such as columns and pilasters or changes in color or material to reinforce traditional proportions.

4. **Select a roof form and slope that is compatible with established precedents within the district.**
    a. Use a flat roof or slightly-sloped roof consistent with those traditionally present in the district.
    b. Use contemporary interpretations of traditional features such as cornices and parapet walls to establish visual interest.

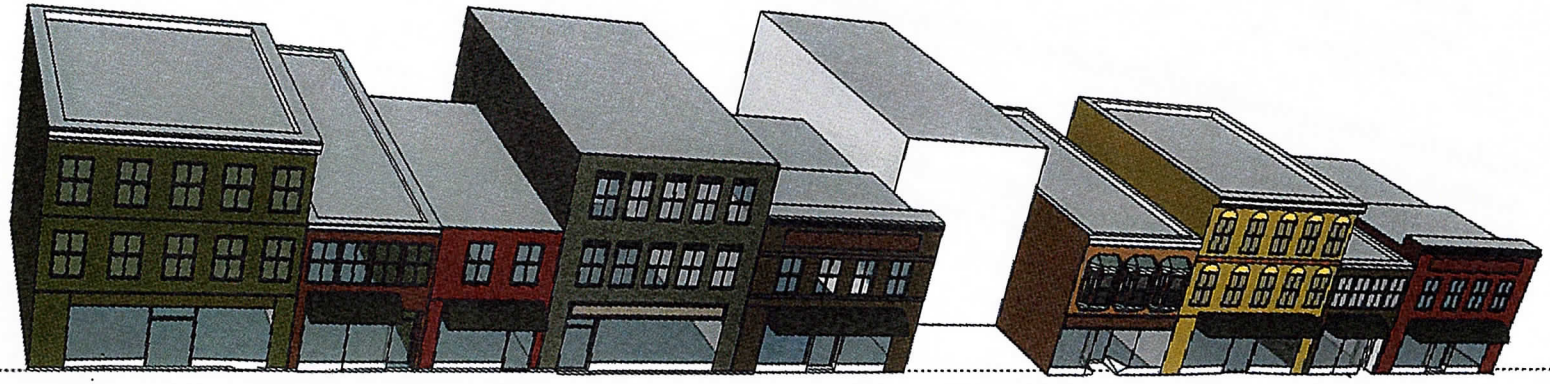
5. **Design infill construction to be compatible in character with existing structures but also as a product of its own time.**
    a. Employ contemporary interpretations of historic designs or use a simple contemporary design that conforms to general characteristics such as massing, scale, and proportions.
    b. Include architectural details or building articulation such as cornices, lintels, and loggia. Contemporary interpretations of traditional details are encouraged, but avoid oversimplified, bland buildings that stand in stark contrast to the rich architectural variety within the district.
    c. Distinguish the pedestrian-oriented storefront from the upper floors.
    d. It is not appropriate to duplicate historic styles within the historic district, which creates a false sense of history.

6. **Employ traditional materials or alternative materials that are compatible in scale, profile, texture, and finish to those found on nearby buildings within the district.**
    a. Select materials and textures that are compatible with the surrounding area, promote a sense of human scale, and have proven durability.
    b. Use masonry that is compatible with the character of traditional masonry materials in size, texture, and color.
    c. Alternative materials such as fiber cement board and cast concrete are appropriate for new construction where maintaining compatibility with traditional materials is a priority.
    d. Using oversize masonry materials or finishes that are not consistent with the historic character of the neighborhood is not appropriate.
    e. It is not appropriate to use fiber cement board that has a faux wood grain.

INFILL SETBACK



Appropriate

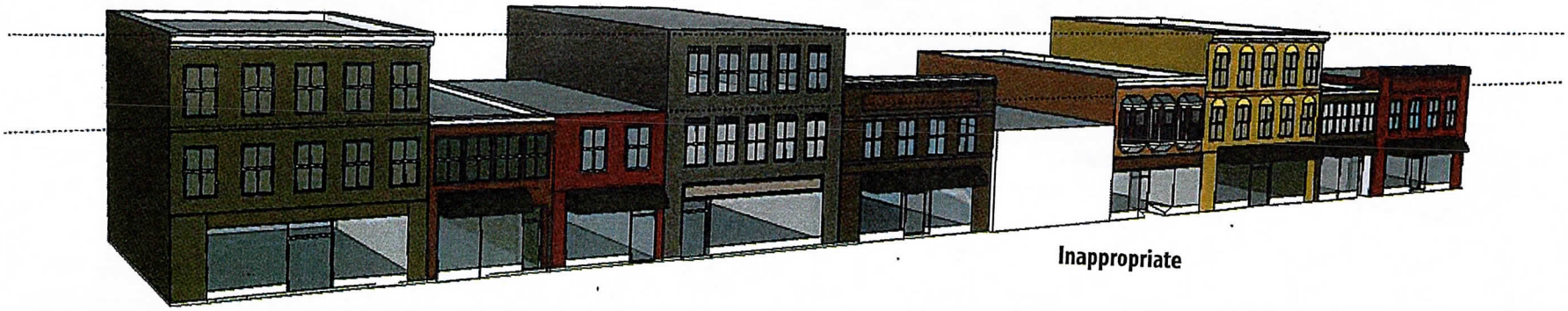


Inappropriate

INFILL HEIGHT

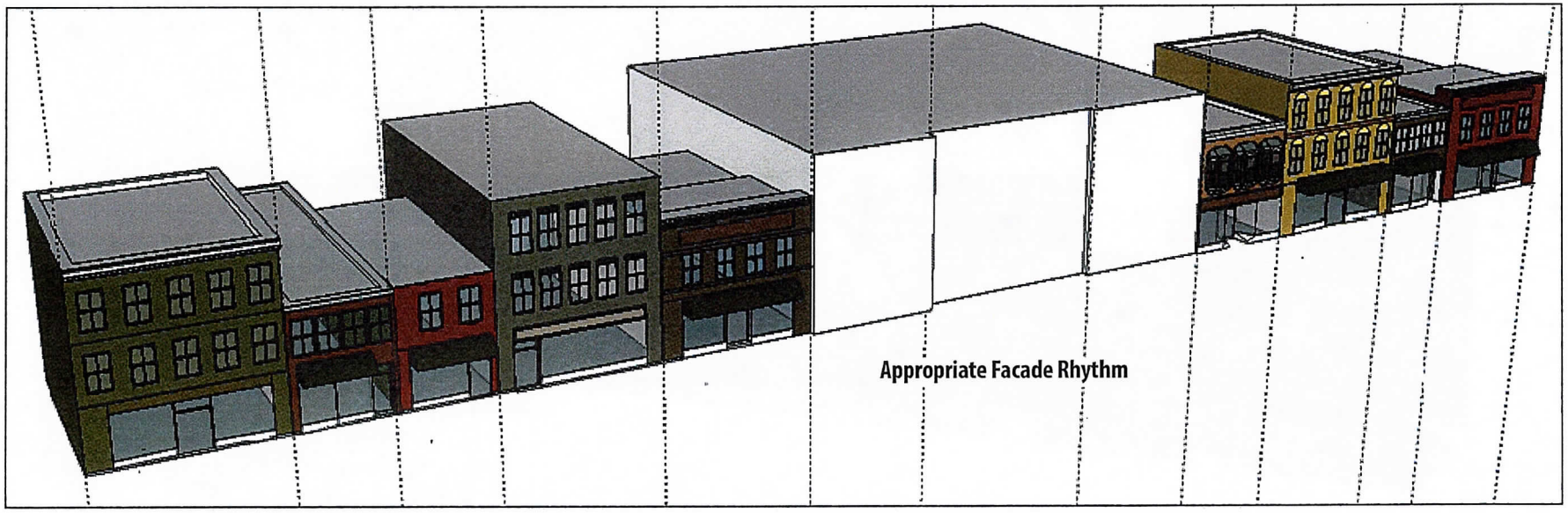


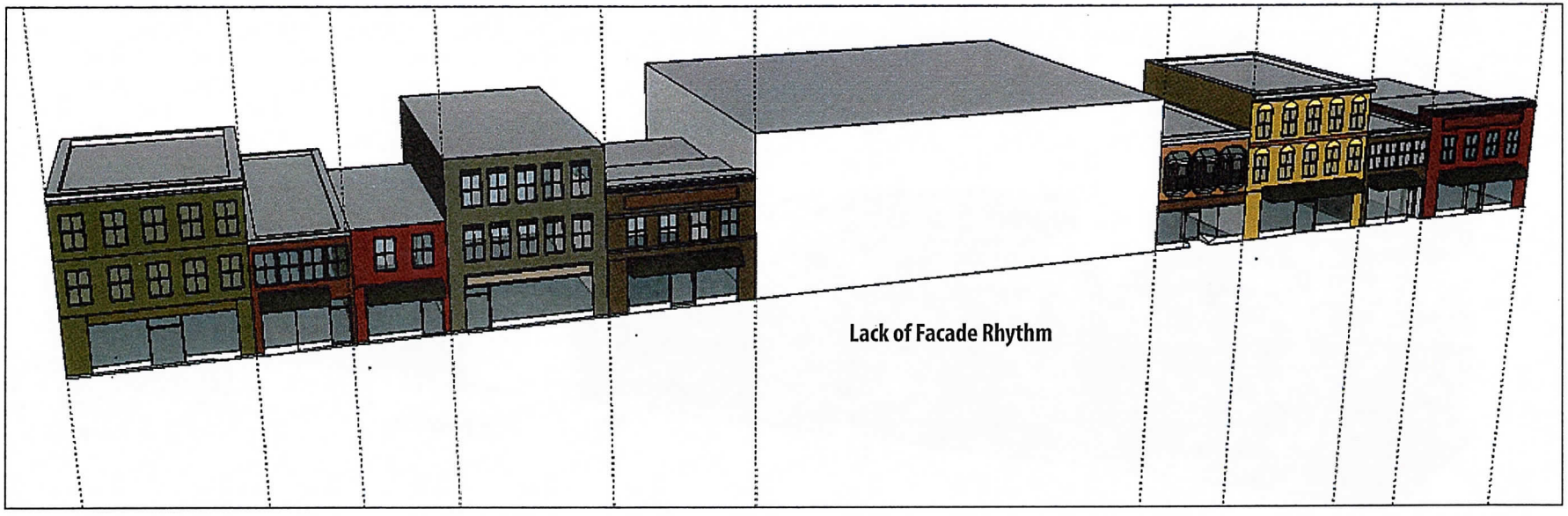
Appropriate



Inappropriate

INFILL FACADE RHYTHM





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 setback consistent with the district?
- Is the front entrance oriented to the street?
- Does building massing fall within the established range of the district?
- Does the storefront 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?
- Do the alignment of the cornice, upper-story windows, and storefront fall within an accepted range in the district?
- Are materials scaled to the building and appropriate traditional materials or modern counterparts with proven durability?
- Is the building appropriately articulated to be compatible with horizontal and vertical differentiation in the district?

CONFLICTS WITH BASE ZONING

It is a recognized fact that historic precedents of setback, height, lot coverage, and massing may conflict with the base zoning of any particular area. However, the application of the historic zoning overlay (H-1) provides a mechanism for addressing such conflicts and, through the design guidelines, allows the neighborhood to retain its significant character by setting standards for new construction that are compatible with the historic character of the district. In accordance with the enabling ordinance for the overlay, lot sizes, setback, and height are to be governed by the design guidelines where specific guidance is provided. In the absence of specific guidance, base zoning is applicable. It is important that the applicant coordinate early with HZC staff in order to work through applicable zoning issues prior to advancing too far in a project in order to determine if an adjustment or variance may be required for your particular project.

SITE AND SETTING

1. Restore the appearance of sidewalks, curbs, and street paving on the east and west sides of Market Square, maintaining a level surface on the Square and using materials varied in color and texture to outline the appearance of curbs. This would provide an appropriate frame for the buildings.

2. Any improvements to the open portion of Market Square formerly occupied by the Market House should be compatible in design with the buildings lining the Square.

APPENDIX A:

FREQUENTLY ASKED QUESTIONS

Does my project require design review?

If you are proposing exterior changes (beyond routine maintenance or painting already painted surfaces) to your building and it is located within a historic overlay district (H-1), you are required to go through the design review process and receive a Certificate of Appropriateness before you begin work. Interior work does not typically require design review; however, if interior work will affect the exterior appearance of the building (such as enclosing a window opening), you will be required to go through the review process.

Where should I begin the review process?

Your primary contact for the design review process is the historic preservation planner at the Knoxville-Knox County Metropolitan Planning Commission, who serves as the staff person for the Historic Zoning Commission. MPC staff can be reached at 865.215.2500. MPC staff can verify that you need to go through the design review process, provide the most recent edition of the guidelines and an application form for the Certificate of Appropriateness, and provide 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 the process. MPC staff will be able to inform you of the appropriate level of application and provide guidance on needed materials in order to streamline the process to the extent possible.

Is the review process expensive?

The HZC charges a fee for a Certificate of Appropriateness, scaled to the nature of the proposed work. Latest information on fees associated with COAs can be obtained from MPC staff.

Is there a way to speed up the review process?

The design review process is guided by a set calendar that allows for consistent review and meeting timelines. Completing the application process in accordance with set procedures 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 that require the submission of scaled drawings or renderings, retaining the services of a professional are often necessary and can help speed up the review process.

Can I begin work after receiving a COA?

Most times, going through the design review process and receiving a COA is just one step of the process necessary to begin work on a project. You should also check with the Building Inspector and other departments to ensure that you have all necessary permits prior to beginning work. Note that you cannot receive a building permit without first having 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:
Glossary of Architectural Terms

A

Aluminum Siding:
Sheets of exterior wall covering fabricated from aluminum to resemble wood siding. Aluminum siding was developed in the 1940s and was popular into the 1950s and 1960s.

Appropriate:
Suitable for, or compatible with, a property, based on accepted standards and techniques for historic preservation.

Arch:
A curved and sometimes pointed structural member used to span an opening.
A rounded arch represents classical or Romanesque influence whereas a pointed arch generally denotes Gothic influence.

Architrave:
The lower part of a classical entablature, resting directly on the capital of a column, the molding around a window or door.

Art Deco:
A style of decorative arts and architecture popular in the 1920s and 1940s, characterized by geometric forms and exotic motifs.

Asphalt Shingle:
A shingle manufactured from saturated roofing felts, rag, asbestos or fiberglass coated with asphalt and finished with mineral granules on the side exposed to weather.

Awning:
A roof-like cover of canvas or plastic over a window or door to provide protection against sun, wind or rain.

B

Balustrade:
A series of balusters or uprights connected on top by a handrail and sometimes on the bottom by a bottom rail to provide an ornamental and protective barrier along the edge of a stair, roof, balcony, or porch.

Bargeboard (also verge board):
A sometimes richly ornamented board placed on the verge (incline) of the gable to conceal the ends of rafters; typically seen in the picturesque styles of the nineteenth century such as the Gothic Revival and the Queen Anne.

Battered Column:
A column that is thicker at the bottom than at the top.

Bay:
(1) An opening or division along a face of a building; for example, a wall with a door flanked by two windows is three bays wide. (2) The space between principle structural members, as in a timber frame, the space between posts. (3) A projection from the facade of a building, such as a bay window.

Beveled glass:
Glass panels whose edges are ground and polished at a slight angle to form a beveled border; used for entrance doors and ornamental work.

Brick Bond:
The pattern in which masonry, particularly brickwork, is laid to tie together the thickness of the wall.

Bracket:
Projecting support members under eaves or other overhangs; plain or decorated. Often called console brackets, they are characteristic of the Italianate style.

Bulkhead:
The area below the display window on the front facade of a commercial storefront.

Bungalow:
A house type and architectural style popular in the early 20th century. Typically defined as a relatively modest, one-story dwelling of informal character, the bungalow traced its origins to British colonial India, as well as to the Arts and Crafts movement of the 19th century.

C

Capital:
The top member of a column, usually decorated or molded. Each classical order —Doric, Ionic, Corinthian, Composite — has its characteristic capital.

Casement:
A window with sash hung vertically, which opens inward or outward.

Casing:
The finished visible framework around a door or window.

Chamfer:
A beveled edge on the corner of a post, wall, etc. May take the form of a flat surface, or a more elaborately molded surface. Edges so beveled are said to be chamfered.

Character-defining-features:
Individual physical elements of any structure, site, street, or district which contributes to its overall historic or architectural character, and for which it is recognized as historically or architecturally significant.

Clapboard:
Long horizontal boards with one edge thicker than the other, overlapping to cover the outer walls of framed structures; also known as weatherboard.

Classical:
The architecture of ancient Greece and Rome, and architecture using forms derived from ancient Greece and Rome.

Colonial Revival (1870-1950):
An architectural style that drew freely on motifs associated with the American past, including elements of the Colonial period. Features of the style include a balanced facade; the use of decorative door crowns and pediments, sidelights, fanlights and porticos to emphasize the front entrance; double hung windows with multiple panes in one or both sashes; and the frequent use of string courses or decorative cornices.

Composite Order:
A classical order that incorporates the large volutes (spirals) of the Ionic Capital with the lush foliage of the Corinthian Capital.

Coping:
The top course of a masonry wall or parapet which projects beyond the wall surface to throw off the rain.

Corbel:
A small projection built out from a wall to support the eaves of a roof or some other feature.

Corinthian order:
A classical order distinguished by the capitals, which are ornamented with stylized acanthus leaves.

Cornice:
In classical architecture, the upper projecting section of an entablature; projecting ornamental molding along the top of a building or wall. The term is loosely applied to any horizontal molding forming a main decorative feature such as a molding at the junction of the walls and ceiling.

A raking cornice extends along a slanting (raking) side of a gable or pediment.
A boxed cornice is a simple treatment with a vertical fascia and a horizontal soffit board enclosing the ends of the ceiling joists where they project at the eaves.

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

Craftsman (1905-1930):
The Craftsman style, which originated in southern California, was inspired primarily by the work of Greene and Greene, two brothers who practiced architecture in Pasadena (the style was also influenced by the English Arts and Crafts movement). Characteristics include low pitched gable roofs with exposed rafters; recessed porches; tapered columns; heavy stone foundations and windows with multi-pane top sash.

Cresting:
Ornamental ironwork used to embellish the ridge of a gable roof or the upper cornice of a mansard roof.

Cross Gable:
A gable which is set parallel to the ridge of the roof.

Cupola:
A small domed structure, usually polygonal, built on top of a roof or tower.

D

Deck:
A roofless porch, usually at the rear of a building, popular in contemporary residential architecture.

Dentils:
Small, closely placed blocks set in a horizontal row used as an ornamental element of a classical cornice.

Doric Order:
The oldest of the classical Greek orders, characterized by heavy fluted columns with no base, simple unadorned capitals supporting a frieze of vertically grooved tablets or triglyphs set at intervals.

Dormer:
A vertical window projecting from the slope of a

roof; usually provided with its own roof; used to light rooms in a half story.

Double-hung Window:
A window with two sashes, each movable by means of sash cords and weights.

Downspout:
A pipe that carries water from the gutters to the ground, or to a sewer connection.

E

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

Elevation:
A scaled drawing which illustrates the view of a side of a building.

Ell:
A wing or extension of a building, often a rear addition, positioned at right angles to the principal mass.

Engaged Column:
A column that is in direct contact with a wall; at least half of the column projects beyond the surface of the wall to which it is engaged. Sometimes called a pilaster

English Bond:
A method of laying brick wherein one course is laid with stretchers and the next with headers.

Entablature:
The horizontal part of a classical order, above the columns; consists of architrave, frieze and cornice.

Etched Glass:
Glass where the surface has been cut away by a strong acid, creating a decorative pattern.

F

Facade:
An exterior side of a building.
Fanlight: A semicircular or fan-shaped window with a radiating glazing bar system usually found over entrance doors.

Fascia:
The flat member of the architrave in classical architecture. A fascia board is a flat board used to cover the ends of roof rafters.

Fenestration:
The arrangement of windows in other exterior openings of a building.

Finial:
An ornament at the top of a spire, gable or pinnacle.

Folk Houses:
Houses built with local materials to provide basic shelter. More influenced by geography and local tradition than by architectural styles.

Foundation:
The supporting portion of a structure below the first floor construction, or below grade.

Frieze:
In classical architecture, the member between the architrave and cornice. Also, any plain or decorative band, or board, on the top of a wall immediately below the cornice.

G

Gable:
A triangular wall segment at the end of a double pitched or gabled roof.

Galvanize:
To coat steel or iron with zinc.

Gambrel Roof:
A roof having a double slope on two sides of a building.

Gazebo:
A small summerhouse or other space with a view; usually found in a garden or yard.

Georgian Style (1700-1780):
The prevailing architectural style of the 18th century in Great Britain and the North American colonies; characterized by symmetry of floor plan and facade, heavy classical moldings, raised panels and classically derived ornament.

German Siding:
A type of siding characterized by overlapping boards; the upper part of each board has a concave curve.

Gothic Revival (1840-1880):
This style, which came from England, is distinguished by the pointed arch which in public buildings and churches could be combined with towers, buttresses and steep gables. The first documented houses in this style were designed by Alexander Jackson Davis and were asymmetrical in plan to allow for flexibility of rooms and create a picturesque silhouette.

Greek Revival (1825-1860):
The mid-nineteenth century revival of the forms and ornamentation of the architecture of ancient

Greece. The style is characterized by a low pitched gable or sometimes hipped roof, a pedimented gable, a portico, six-over-six double hung windows, and a four panel door flanked by side lights with a transom window above.

H I J K

Headers:
Bricks laid with their ends toward the face of a wall.

Hipped Roof:
A roof formed by four pitched roof surfaces.

Ionic Order:
A classical order characterized by a capital embellished with opposing volutes.

Italianate (1840-1880):
An architectural style characterized by the following: two or three stories, low pitched hipped roofs, cross hipped or cross gabled with wide eaves supported by large brackets; a cupola or tower is sometimes featured. There are many sub-types.

Jerkin Head Roof:
A roof form in which the top of the gable is cut off by a secondary slope forming a hip.
Keystone: The wedge-shaped stone found at the center of an arch.

L

Latticework:
Openwork produced by interlacing or crossing lath or thin strips of iron or wood; often used at the base of a porch.

Lean-to:
A small addition to a house with a single pitched roof.

Light:
A pane of glass.

Lintel:
A horizontal structural member that supports a load over an opening.

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

Lunette:
A small round or arched-top window in a vaulted or covered ceiling or roof.

M

Mansard Roof:
A roof that has two slopes on all four sides.

Masonry:
Work constructed by a mason using stone, brick, concrete blocks, tile, or similar materials.

Molding:
A continuous decorative band; serves as an ornamental device on both the interior and exterior of a building or structure.

Mortar:
A mixture of plaster, cement, or lime with a fine aggregate and water used for pointing and bonding bricks or stones.

Mullion:
A large vertical member separating two casements and forming part of the window frame.

Muntin:
One of the thin strips of wood used for holding panes of glass within a window; also called sash bar or glazing bar.

N

Neoclassical Revival (1900-1940):
Used to define the revival of architecture based on Greek and Roman forms around the turn of the 20th century; characterized by a two story pedimented portico supported by colossal columns (usually with Ionic, Corinthian or Composite capitals). More modest versions of the style are common.

Newel Post:
The post supporting the handrail at the top and bottom of a stairway.

O P

Order:
A style of column and its entablature (i.e., the section resting on the top of the column). In classical architecture, order refers to the specific configuration and proportions of the column including the base, shaft, capital and entablature. See: Composite order, Corinthian order, Doric order, Ionic order, and Tuscan order.

Pane:
A single piece of window glass.

Panel:
A sunken or raised portion of a wall, ceiling, mantel or door with a frame-like border.

Parapet:
A low wall or protective railing often used around a balcony or along the edge of a roof.

Patio:
A usually paved and shaded area adjoining or enclosed by the walls of a house.

Pediment:
A wide low-pitched gable surmounting the facade of a classical building; also used over windows, doors and niches.

Pergola:
An arbor or passageway with a trellis roof on which climbing plants can be trained to grow.

Pilaster:
A shallow pier attached to a wall, often decorated to resemble a classical engaged column.

Pointing:
The final filling and finishing of mortar joints that have been left raw or raked out.

Porte-cochère:
A large covered entrance porch through which vehicles can drive.

Portico:
A major porch, usually with a pedimented roof supported by classical columns.

Portland Cement:
A hydraulic binder for concrete; made by burning a mixture of clay and limestone.

Public Right of Way:
Publicly owned and maintained streets and walkways.

Q

Queen Anne (1880-1910):
An eclectic late 19th century architectural style, influenced by the work of English architect Robert Norman Shaw and characterized by irregularity of plan and massing, variety of color, texture and window treatment, multiple steep roofs, porches with decorative gables and the frequent use of bay windows.

Quoin:
Large stones, or rectangular pieces of wood or brick, used to decorate and accentuate the corners of a building.

R

Rehabilitation:
Rehabilitation means "making habitable or useful again." It may include new elements that are non-historical or some restoration or, on the other hand, changes to the building.

Rake:
The slope of a gable, pediment, stair, string, etc.

Repointing:
Raking out deteriorated joints and filling them with a surface mortar to repair the joint.

Restoration:
The act or process of accurately recovering the form and details of a property and its settings as it appeared at a particular time by removing later work, or replacing missing earlier work.

Retaining Wall:
A wall that bears against an earthen backing.

Return:
The continuation of a molding from one surface onto an adjacent surface.

Roof Ridge:
The horizontal line formed when two roof surfaces meet.

Rustication:
Rough-surfaced stonework.

S

Sandblasting:
An abrasive way of cleaning brick, masonry or wood by directing high powered jets of sand against the surface.

Sash:
A frame for glass to close a window opening.

Segmental Arch:
An arch formed by the segment of a circle.

Shingle:
A wedge-shaped piece of wood as used in overlapping courses to cover a roof or an outside wall surface.

Shingle Style (1880-1915):
A picturesque style that evolved from the Queen Anne style characterized by uniform wall covering of wood shingles, hip or gable roofs with dormer windows, irregular roof line, small paned windows, and no corner boards. The style is generally associated with New England.

Shutter:
An extra closure for a window or door, usually of wood, paneled, and of a pair hinged at the outside jambs.

Sidelight:
One of a pair of narrow windows flanking a door.

Sill:
The framing member that forms the lower side of an opening, such as a door sill. A window sill forms the lower, usually projecting, lip on the outside face of a window.

Soffit:
The exposed underside of an arch, cornice, balcony, or beam.

Spall:
To split off from the surface, as stone that is bearing undue pressure near its face or is acted on by weathering.

Spandrel:
The triangular space between the shoulder of an arch and the triangular framework that surrounds it; the space between two adjacent arches; the triangular space between the outer string of a stair and the floor.

Stringcourse:
A continuous horizontal band of brick, stone, or wood on the exterior wall of a building; used for decorative purposes, or to break up a large expanse of wall surface.

Stool:
A casing or molded piece running along the base of a window and contacting the bottom rail on the inside of a building.

Stucco:
An exterior wall covering consisting of a mixture of Portland cement, sand, lime, and water.

Surround:
An encircling border or decorative frame.

T

Terra Cotta:
A fine-grained fired clay product used ornamentally on the exterior of buildings, may be glazed or unglazed, molded or carved.

Tongue-and-groove:
A projecting rib along the edge of a member fit into a corresponding groove in an adjacent member.

Transom:
An opening over a door or window, usually for ventilation, and containing a glazed or solid sash.

Trellis:
A light frame or latticework used as a screen, or as a support for vines.

Trim:
The finish material on a building, such as a molding applied around door and window openings or at the floors and ceilings of rooms.

Turret:
A small tower usually corbelled at the corner of a building.

Tuscan Order:
One of the classical orders, resembling the Doric but of greater simplicity. The columns are unfluted, the capitals are unornamented and the frieze lacks the triglyphs that are part of the Doric order.

U V

Underpinning:
The system of supports, such as rough walls or piers, beneath the ground floor.

Valley:
The depressed angle formed at the meeting point of two roof slopes.

Veranda or Verandah:
A roofed space attached to the exterior wall of a house and supported by columns, pillars, or posts; commonly used in Britain to describe an open porch.

Volute:
A spiraling scroll-like ornament. In classified architecture, the dominant feature of the Ionic Capital (but also focused on Corinthian and Composite Capitals).

W X Y Z

Water Table:
A plain or molded ledge or projection, usually at the first floor level, that protects the foundation from rain running down the wall of a building.

Weatherboard:
Wood siding consisting of overlapping horizontal boards, usually thicker atone edge than the other.

Weatherstrip:
A piece of wood, metal, or other material installed around window and door openings to prevent air infiltration and moisture penetration.

Wrought Iron:
Pig iron that is puddled and rolled or hammered into shape, never melted or cast.

Appendix C:
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

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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/



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