Ferger Place

Historic District Guidelines

SAND COUNTY
STUDIOS

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1. What Are Design Guidelines?

Design guidelines, as defined in Section 10-12 of the Historic Zoning Ordinance, are standards of appropriate activity that will preserve the historic and architectural character of Local Historic Districts and Landmarks. Design Guidelines are criteria and standards which the Chattanooga Historic Zoning Commission must consider to determine the appropriateness of proposed work within a Local Historic District, and to accomplish the purposes of the Historic Zoning Ordinance, as follows:

2. Purposes of Historic Zoning

- To preserve and protect the historical and/or architectural value and cultural heritage of buildings, landmarks, and historic districts;
- To review exterior design, arrangement, texture, and materials proposed to be used within the historic district to ensure compatibility;
- To create an aesthetic appearance which complements the historic buildings or other structures;
- To stabilize and improve property values;
- To strengthen the local economy;
- To promote the use of local historic districts for the education, pleasure, and welfare of present and future citizens;
- To promote neighborhood pride in the awareness of the beauty and significant accomplishments of the past;
- To protect and enhance the city's attraction to residents, tourists, and visitors and serve as a support and stimulus to business and industry;

- To foster and encourage preservation, restoration, and rehabilitation of structures, areas, and neighborhoods, thereby preventing future urban blight and preserving existing housing stock;
- To prevent intrusions of newly-developed structures into the district that would be incompatible with the established character of the neighborhood or district.

3. House Styles in Ferger Place

Ferger Place Historic District is located along Eveningside Drive and Morningside Drive off Main Street approximately one and a half miles from Chattanooga's downtown business section. Within this district are 69 buildings, all residential in nature and some with matching garages. Also within the district is a neighborhood park, approximately two acres in size. The residences all front either Eveningside Drive or Morningside Drive and are arranged in a horseshoe or "U" shape. Due to deed restrictions, the residences have uniform set-backs or façade lines. Only one parcel of land is vacant, and it serves as an extension of the Ferger Place Playground.

Banners on light poles help identify Ferger Place.

Ferger Place was developed in 1910 by the Ferger Brothers Real Estate firm as a "Private Restricted Park." The houses built there are very good examples of styles that were sweeping the nation from the 1910's to the 1930's during the Post Victorian era.

Whether property owners realized it or not, the styles of the houses built early in the century expressed a national sentiment. There were many forces at work leading to a change in attitude from the lavish excesses and pretentiousness of the Victorian styles to a return to a more simple, honest house. A new life style was emerging as a result of the industrial revolution and the expanding economy. There was a growing middle class with a higher income purchasing mass produced, low cost houses in a growing suburbia.

The houses emphasized comfort, convenience and utility. In reaction to the industrial revolution and mass production, the fashion of the 20's became the handcrafted look (although most architectural details and much of the furniture was factory made). The house became a domestic sanctuary away from the rapidly changing world outside. Interiors were open and comfortable with large and numerous windows, porches, and sunrooms. Bathrooms were modern and sanitary with tile floors. Bedrooms had closets and kitchens came with built in cupboards. For the first time, central heat was available.

Even as the neighborhood has developed, much of Ferger Place has stayed true to its classic, post-Victorian architecture.

In Ferger Place, these features were evident in many of the houses originally built there. The district is a small subdivision with several different Post-Victorian architectural styles, such as the Craftsman Bungalow style, which is the most numerous, to the Prairie style. These two styles were truly American styles, as they were not copies of earlier European or Colonial American styles. They were new and different and began in California (Bungalow) and Chicago (Prairie Style) and spread across the country to become the familiar "comfortable American home."

Incorporation of nature into the exterior design of the Bungalow style house was an important feature. Rough river stone was used on porch walls and in the landscaping. Colors were earthy and the houses often had exposed rafters to evoke a handcrafted look. The Prairie and the Four Square style houses were large and box-like with the same handcrafted look.

Some architects in the early part of the century had a desire for the clear symmetrical styles of early America, which resulted in the Colonial Revival style. Some of the Colonial Revival houses were easily identifiable as imitations of either earlier American styles or European styles, such as

Street plates are placed at the entrances of Evening Side Drive and Morning Side Drive.

the Dutch Colonial Revival characterized by its gambrel roof, or the Italian Renaissance style with its smooth walls and arched entrances. Another common style during this period was the Tudor Revival or English cottage style which looked to England for its inspiration. These houses echoed English cottages that evoked charm, security, and coziness in their design. The roofs were very steeply pitched with prominent chimneys, small entrance porches, and multi-paned windows.

Four Square (1900-1930)

- Symmetrical, 2-story, "box-like" shape.
- Four rooms over four.
- Wide, hipped roofs, with a central hipped dormer.
- Multi-paned windows.
- Deep one-story porch, usually with square supports.
- Low-pitched roof with widely overhanging eaves.
- Exterior material, usually brick or stucco.
- There are ten Four Square style houses in Ferger Place.

Craftsman/Bungalow (1905-1930)

- Handcrafted look blends in with nature, earth tones.
- Decorative beams or braces along eaves.
- Porches supported by square or tapered posts on brick or stone piers.
- Multi-paned windows.
- Exterior material, either wood siding, brick, or stucco.
- There are 24 Craftsman/Bungalow style houses in Ferger Place.

Prairie Style (1900-1920)

- Emphasizes the horizontal.
- Wings spread out to each side.
- Low hip roofs with wide overhangs.
- Columns support a deep, wide, one-story porch.
- Windows grouped in horizontal bands.
- Considered "contemporary" and much a product of vision from Frank Lloyd Wright.
- There is one Prairie style house in Ferger Place.

Tudor Revival/Cottage Style (1890-1940)

- Steeply pitched roof, prominent chimneys, decorative half-timbering, tall, narrow, multi-paned windows in groups, arched entryways, and little overhang on eaves.
- Exterior material, usually brick or stucco, sometimes stone or wood shingles.
- Later examples (ca. 1935-1940) often used wood siding.
- There are nine Tudor Revival/Cottage style houses in Ferger Place.

Colonial Revival (1880-1955)

- The Colonial Revival style was very popular in the early part of the century.
- Dormers.
- Accentuated front door normally extended forward with columns to form entry porch.
- Classical details, such as Palladian wind quoins, columns.
- Sub-Type in Ferger Place – Dutch Colonial Revival.
- Gambrel Roof.
- There are six Colonial Revival style houses in Ferger Place.

Italian Renaissance (1890-1935)

- Low Pitch Roof.
- Widely overhanging eaves supported by decorative brackets.
- Arched entrance, often recessed with small classic columns.
- There is one Italian Renaissance house in Ferger Place.

There are fifteen modern houses in Ferger Place (houses built after 1950): and several other houses that are eclectic in style.

4. General Principles – (The Secretary of the Interior's Standards for Rehabilitation)

The following standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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

b. 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.

c. 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 and architectural elements from other buildings, shall not be undertaken.

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

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

f. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible,

Distinctive features, such as this stone column, maintain architectural authenticity.

materials. Replacement of missing features shall be substantiated by documentary physical or pictorial evidence.

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

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

i. New additions, exterior alteration, 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.

Brick columns and foundations should be preserved if possible. Deteriorated features should be repaired without changing the historic appearance or character of the home.

j. 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 property and its environment would be unimpaired.

5. Alterations to Existing Building

A. Roofs and Roofing

1. Original roof pitch, and configuration and shape shall be maintained.
2. Original roof materials and color should be maintained or replaced with materials that visually match the old in size, composition, shape, color, and texture. Other materials may be substituted for original roofing when it is not economically feasible to replace or repair with original materials or when the original roof is beyond repair.
3. The color and texture of the material should be appropriate to the architectural style and period of the house.
4. The original size and shape of dormers should be maintained. Dormers generally should not be introduced where none existed

originally. Dormer windows should meet the Guidelines concerning windows.

5. Architectural features that give the roof its essential character should be maintained/retained. Such features include dormers, dormer windows, cornices, brackets, verge boards, exposed rafters, chimneys, finials, weathervanes, soffits, overhangs, friezes, gutters, and downspouts, and any other feature that helps characterize the style of the building.
6. Gutters and downspouts are important to the appearance and maintenance of roofs. The gutter system should be preserved or repaired with matching materials when possible. If replacement is necessary, the materials should be appropriate to the building on which they are located and have the same size, shape, texture, and material as the historic gutter and downspout systems.

B. Entrances, Porches, and Steps

1. Porches and steps that are appropriate to the building and its development should be retained. Porches or later additions reflecting later architectural styles are often important to the building's historical integrity in which case they should be retained.

2. Original details and shape – width, roof height, and roof pitch should be retained.
3. Original porch materials should be preserved or replace when beyond repair. Such materials include wood, terra cotta, tile, slate, brick, marble, stone, and stucco. Other materials may be substituted for these when it is not economically feasible to replace or repair with original materials.

4. Original porch details, such as columns, balusters, handrails, pediments, brackets, and roof detail, should be preserved or replaced when beyond repair.
5. The enclosing of front porches is inappropriate and should be avoided.
6. Screening porches is acceptable if the screening does not detract from the character and appearance of the building.
7. The enclosing of side porches may be considered appropriate if the visual openness and character of the porch is maintained.
8. Handicapped ramps should be built on the house in as unobtrusive a place as possible, i.e., if the ramp can be built on the side of the house instead of the front without causing substantial inconvenience to the property owner, then this should be done. Ramps should be screened with vegetation to help them blend in with the house.

C. Windows and Doors

Preserving the size, shape, and materials of windows has a significant impact on the aesthetics of a historic home.

1. The original size, shape, and materials of windows and doors should be preserved or replaced if beyond repair.
2. Existing window and door openings and hardware including window sash, glass, lintels, sills, architraves, shutters, doors, pediments, hoods, steps, transoms, side lights, and all hardware, should be retained and repaired if possible.
3. The original number and arrangement of panes should be maintained.
4. Storm windows and doors should be visually unobtrusive – they should be painted, anodized, or coated to match the existing. They should not

Windows, the most visual component of historic homes, are important character-defining elements of a house's architecture.

damage existing frames and should be able to be removed in the future.

5. Plastic or metal strip awnings or non-original shutters that detract from the character and appearance of the building should not be used.
6. New window and door openings should not be introduced.
7. Original window and door openings should not be filled in.

D. Details

1. Original architectural details (brackets, capitals, dentils, pediments, quoins, railings, shutters, window architraves, hood molds, etc.) should not be removed.
2. The replacement of missing original details should be based on accurate duplication, or should be close visual approximations of the originals, based on historic physical or pictorial documentation.
3. Additional architectural details should not be introduced where none existed originally.
4. Changes that have taken place in the course of time which are evidence of the history and development of a building and its environment may have acquired significance in their own right by meeting the criteria of eligibility for inclusion in a historic district. This significance should be recognized and respected.

E. Materials

1. Original building material (wood, brick, mortar, stone, terra cotta, and stucco) should be retained.
2. Reproduction or synthetic materials, such as vinyl and aluminum siding, should only be used when based on historic documentation.
3. Vinyl or other synthetic siding should not detract from the character and appearance of the structure. Vinyl siding or other synthetic siding should not obscure character defining elements of the structure, such as roof trim and window surrounds.

4. Replacement wood siding should be consistent with the original in size, direction, and lap dimension. Diagonal siding should not be used. Vertical siding should not be used unless the original siding was vertical. Original wall shingles should be maintained where possible, or replaced with compatible material.

5. Masonry and Mortar Joints:
   - Masonry such as brick, stone, terra cotta, concrete, stucco, should be retained whenever possible.
6. Resurfacing masonry with inappropriate new materials, such as veneer, asphalt, or fiberglass shingles, or aluminum siding is not recommended. When repairing stucco, the mixture should duplicate the original in appearance and texture.

7. Repointing:
   - Repointing is the process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar. Properly done, repointing restores the visual and physical integrity of the masonry. Improperly done, repointing not only detracts from

Any work to existing masonry should be consistent in color, texture, and form to the historic integrity of the existing structure.

the appearance of the building, but may cause physical damage to the masonry units themselves. [1]

- Repointing should only occur if there is evidence of moisture problems or enough mortar is missing to allow water to stand in the mortar joint.
- New mortar should visually duplicate the old in composition, color, and texture. New mortar should duplicate the old in joint size, method of application and joint profile.
- Mortar should be removed with manual hand tools so as not to damage the brick.
- Electric saws and hammers often seriously damage the brick and should not be used. [2]
- The new mortar should be softer than the brick and should be as soft or softer than the historic mortar. The two commonly used binders for mortar are lime and Portland cement.

Lime produces a mortar that meets nearly all the requirements for a good mortar for historic buildings, white Portland cement produces a mortar that does not perform as well. High lime mortar is soft and porous and changes little in volume during temperature fluctuation. Also it is lightly water soluble and thus is able to re-seal any hairline cracks that develop during the life of the mortar.

Portland cement can be extremely hard, is resistant to movement of water, shrinks upon setting, and under goes relatively large

thermal movements. However, when used in mixture with lime, while Portland cement will usually improve the plasticity without adversely affecting the desirable qualities of the lime mortar. This can be substituted for up to 20 percent of the lime (1 part cement to 4 parts lime). [3]

8. Cleaning:
   - Masonry should be cleaned with low pressure water and soft natural bristle brushes, or appropriate chemical cleaners.
   - The substances involved in the masonry and the chemical cleaners should be identified to avoid irreversible damage through adverse chemical reactions.
   - Sandblasting should not be used to clean masonry – it erodes the surface of the material and accelerates deterioration. [4]
9. Painting:
   - Masonry surfaces that have never been painted should not be painted unless the brick is mismatched or so deteriorated that it cannot withstand weather. Buildings that are painted at the time of adoption of the Historic Zoning Ordinance may be repainted. If painting is necessary, original, natural colors should be used. Stone should not be painted.

Buildings in Ferger Place may be repainted if necessary using original colors. The CHZC can provide guidance on appropriate colors.

F. Color

The Historic Zoning Commission only reviews the painting of a structure that has not been previously painted. However, the Chattanooga Historic Zoning Commission maintains information and will advise on appropriate paint colors.

Note: Because inappropriate color can destroy the ambience of a historic district, paint or stain applied to wood, stucco, or other

1. *Repointing Mortar Joints in Historic Brick Buildings (National Park Service, Preservation Assistance Division. Technical Preservation Services, 1980)*

2,3,4 Ibid, #1

surfaces should be carefully chosen to be compatible with surrounding structures and views. Many paint companies now have series of historic colors available that would be most appropriate. Fluorescent colors are inappropriate, and should not be used.

G. Appurtenances

1. Appurtenances related to a building (see definition in Section 10-12 of the Historic Zoning Ordinance) should be visually compatible with the environment to which they are related.
2. Fences:
   - Fences erected on the front yards are inappropriate in Ferger Place and should be avoided.
3. Board fences with tall boards set close together are not appropriate if they block the view from a public right of way or another house.
4. Chain link or woven fences are inappropriate for front or visible side yards.
5. Fences that are necessary for dogs or to meet swimming pool regulations must be as compatible as possible with the yard, views from the street, and with the house.
6. Camouflaging fences with hedge or vine is recommended.

The iron fence to the left of the house visually blends in with the surroundings because of the fine texture and dark color.

Henriette Park is a small neighborhood park that provides public open space for the community. The landscaping and walkways are consistent with the historic integrity of Ferger Place.

7. Landscape Features:
    - Because landscaping can have a dramatic effect on the view of a structure and on the streetscape, landscaping should be sympathetic to the character of the structure(s). Landscape features such as parks, gardens, street lights, walkways, streets, alleys, and brick paving that have traditionally been linked to building styles or that are historically accurate or important should be retained.
8. Walkways, street lights, and benches should be compatible with the character of the neighborhood in size, scale, material, and color.
9. Lighting:
    - Original light fixtures should be retained.
    - Visually intrusive remote light sources (spot lights) should be shielded to protect adjacent properties.
    - Light fixtures on porches or house walls should be in keeping with the character and period of the house.

Light fixtures on each side of the door are consistent with the character of the house.

6. New Additions to Existing Buildings

A. Significant historic materials and features should be preserved. Constructing an addition on a primary or other character defining

Original doors are character-defining elements that should be preserved and retained.

elevation should be avoided to ensure preservation of significant materials and features. The loss of historic material comprising external walls should be minimized.

B. The size, scale, massing, and proportions of the new addition should be comparable with the historic building to ensure that the historic form is not expanded or changed to an unacceptable degree.

C. The new addition should be placed on an inconspicuous side or rear elevation so that the new work does not result in a radical change to the form and character of the historic building.

D. The creation of an addition through enclosure of a front façade porch is inappropriate and should be avoided.

7. New Construction

A. General Principles

1. These guidelines shall apply only to the exteriors of buildings.

2. New construction should be architecture that well represents our own time, yet enhances the nature and character of the historic district.
3. Replicating or imitating the styles, motifs, or details of older periods on buildings in an attempt to create an "old, historic" atmosphere without evidence that the addition or alteration is historically accurate should be avoided. Such attempts are rarely successful and, even if done well, present a confusing picture of the true character of the historical era. Since construction in Ferger Place occurred from 1910 to the 1930's it is made up of early Twentieth Century styles such as Bungalows and Tudor Revivals. New buildings should be compatible with these buildings in terms of height, scale, setback, and orientation but should be products of our own time, not imitations of earlier styles.
4. Reconstruction may be appropriate when it reproduces facades of a building which no longer exists and which was located in the historical district if the building would have contributed to the historical and architectural character of the area; if it will be compatible in terms of style, height, scale, massing, and materials with the buildings immediately surrounding the lot on which the reproduction will be built; and if it is accurately based on pictorial documentation.
5. Because new buildings usually relate to an established pattern and rhythm of existing buildings and their openings, both on the same

and opposite sides of a street, the dominance of that pattern and rhythm must be respected and not disrupted.

6. Appurtenances related to new buildings, including driveways, sidewalks, lighting, fences, and walls, shall be visually compatible with the environment of the existing buildings and sites to which they relate.
7. New construction should be consistent with the existing buildings along a street in terms of height, scale, setback, and rhythm; relationship of materials, texture, details, and color; roof shape; orientation; and proportion and rhythm of openings.

B. Proportions and Rhythm of Openings: The relationship of width to height of windows and doors, and the rhythm of solids to voids in new buildings shall be visually compatible with the surrounding buildings.

C. Orientation: The site orientation of new buildings shall be consistent with that of adjacent buildings and shall be visually compatible. Directional expression shall be compatible with surrounding buildings whether that expression is vertical, horizontal, or non-directional.

D. Height: The dominant roof height in Ferger Place is one to two stories. New buildings should continue this trend in order to be compatible with the district.

E. Scale: The size of a new building, its mass in relation to open spaces, and its windows, doors, openings, and porches should be visually compatible with the surrounding buildings.

F. Setback and Rhythm of Spacing: The setback from front and side yard property lines established by adjacent buildings must be maintained. When a definite rhythm along a street is established by uniform lot and building width, new infill construction should maintain rhythm.

G. Relationship of Materials, Textures, Details, and Material Color: The relationship and use of materials, textures, details, and material colors of a new building's public facades shall be visually compatible with and similar to those adjacent buildings, or shall not contrast conspicuously.

H. Roof Shape: The roofs of new buildings shall be visually compatible, by not contrasting greatly with roof shape or orientation of surrounding buildings.

This outbuilding - a combination garage and upstairs living space - is designed with the same materials and textures as the existing house.

I. **Outbuildings:** Garages and storage buildings should reflect the character of the existing house and surrounding buildings and should be compatible in terms of height, scale, roof shape, materials, texture, and details.

Garages, if visible from the street, should be situated on the lot as historically traditional for the neighborhood. The location and design of outbuildings should not be visually disruptive to the character of surrounding buildings.

8. Demolition

Since the purpose of historic zoning is to protect historic properties, the demolition of a building which contributes historically or architecturally to the character and significance of the district is inappropriate and should be avoided.

Demolition is inappropriate:

- If a building contributes to the architectural and/or historical significance of the historic district.
- If a building is of such old, unusual, or uncommon design and materials that it could not be reproduced or replaced without great difficulty and expense.

This pillar entrance helps define the boundary of Ferger Place.

Demolition is appropriate:

- If a building has lost its architectural and historical integrity and importance and its removal will not result in a more negative, less appropriate visual effect on the district.
- If a building does not contribute to the historical or architectural character and importance of the district and its removal will result in a more positive appropriate visual effect on the district;
- If the denial of the demolition will result in an economic hardship on the applicant as determined by Section VIII of the Ordinance.
- If the owner has sought a buyer for a specified length of time; advertised that the building is for sale and that if no buyer is found, the building will be demolished; offer to give away the building if the beneficiary agrees to move it to a new location.

9. Relocation

A. Moving an existing building which retains architectural and historical integrity and which contributes to the architectural and historical character of the district should be avoided.

B. Moving a building which does not contribute to the historical and architectural integrity of the district or which has lost architectural integrity due to deterioration and neglect shall be appropriate if its

removal or the proposal for its replacement will result in a more positive, appropriate visual effect on the districts.

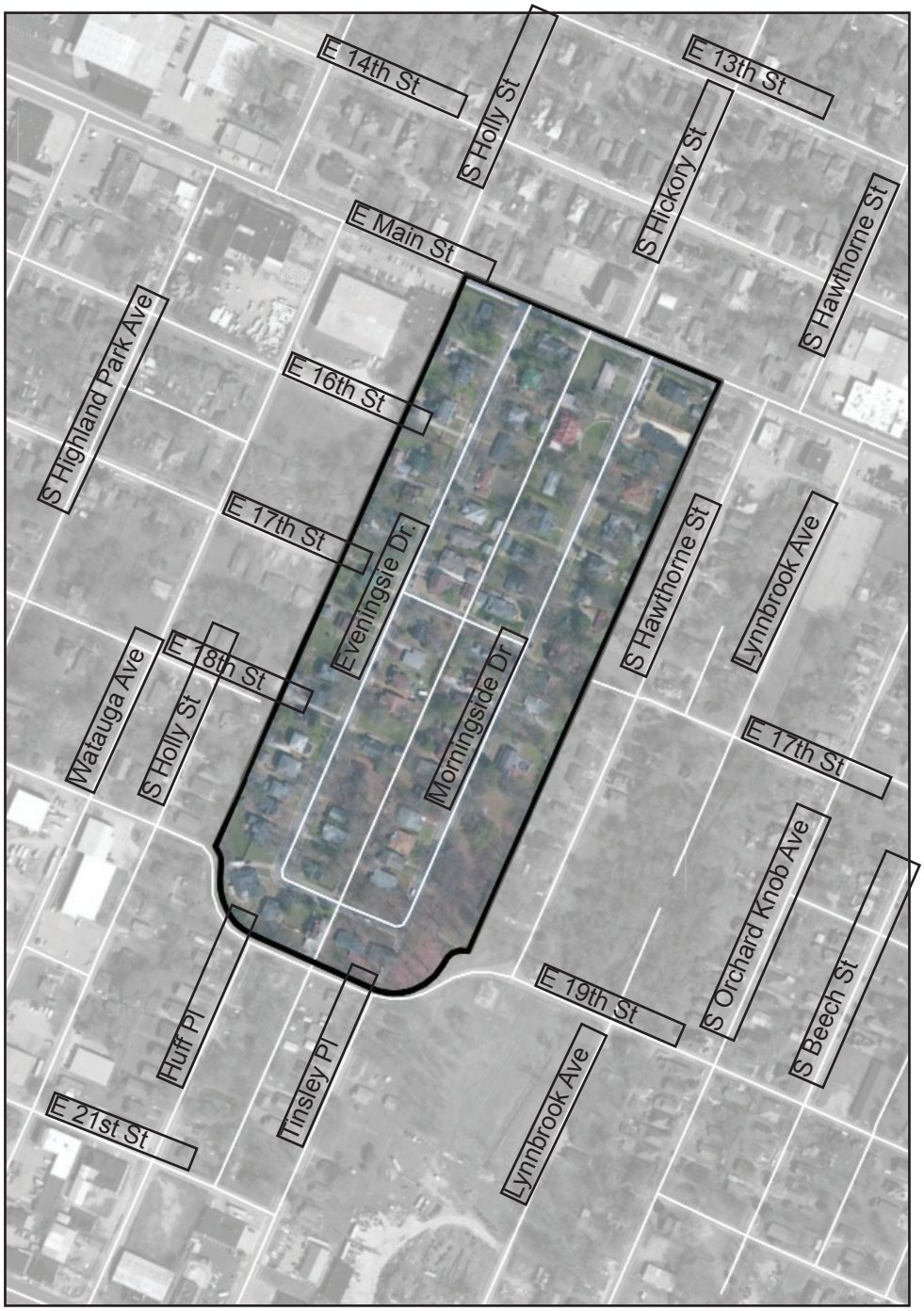
C. A building may be moved into the district if it maintains a sense of architectural unity in terms of style, height, scale, massing, materials, texture, and setback with existing buildings along the street.

D. Relocated buildings must be carefully rebuilt to retain and maintain original architectural details and materials.

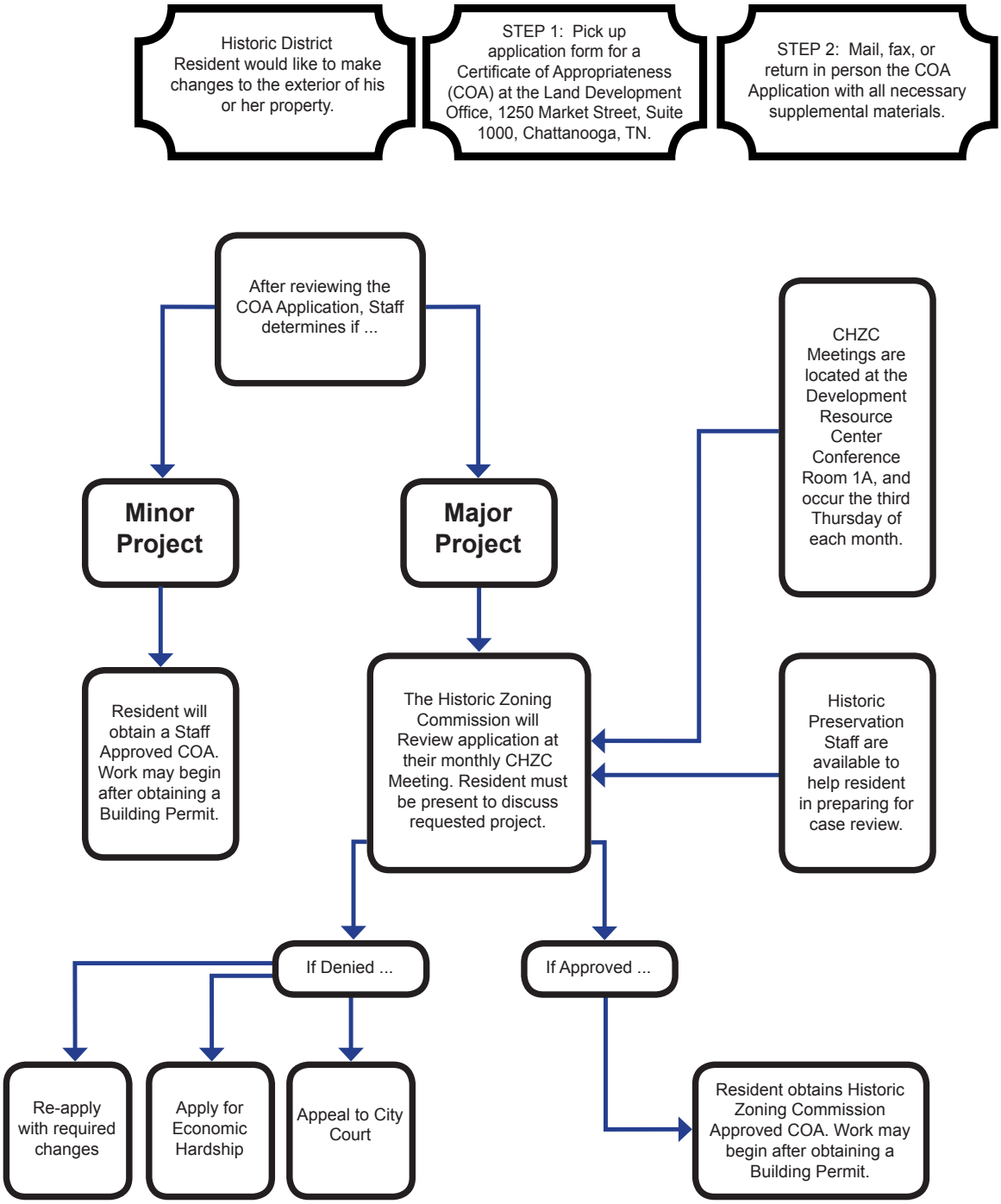
E. A building may be moved from one site to another in the district if:

- The integrity of location and setting of the building in its original location has been lost or is seriously threatened;
- The new location will be similar in setting and siting;
- The building will be compatible with the buildings adjacent to the new location in style, height, scale, materials, and setback;
- The relocation of the building will not result in a negative visual effect on the site and surrounding buildings from which it will be removed.

10. Map of Ferger Place



Appendix A. Process for COA



Appendix B. Combined Glossary

ADAPTIVE USE: Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.

ADDITION: A new construction such as a wing, ell, or porch added to an existing building or structure.

ADMINISTRATOR: The city employee who serves as staff to the architectural review board and/or administers regulations, such as zoning.

ALLIGATORING: (slang) A condition of paint that occurs when the layers crack in a pattern that resembles the skin of an alligator.

ALTERATION: Work which impacts any exterior architectural feature including construction, reconstruction, repair, or removal of any building element. A visible change to the exterior of a building or structure.

AMERICAN BOND: A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" and exposes, to structurally tie the wall together.

APRON: A decorative, horizontal trim piece on the lower portion of an architectural element.

ARCH: A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (See flat arch, jack arch, segmental arch and semi-circular arch)

ATTIC: The upper level of a building, not of full ceiling height, directly beneath the roof.

BALUSTER: One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

BALUSTRADE: A railing or parapet supported by a row of short pillars or balusters.

BARGEBOARD: The decorative board along the roof edge of a gable concealing the rafters.

BAY: The portion of a façade between columns or piers providing regular divisions and usually marked by windows.

BAY WINDOW: A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

BELT COURSE: A horizontal band usually marking the floor levels on the exterior façade of a building.

BOARD AND BATTEN: Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

BOLLARD: A freestanding post to obstruct or direct traffic.

BOND: A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond" or "Flemish bond."

BRACKET: A wooden or stone decorative support beneath a projecting floor, window, or cornice.

BROKEN PEDIMENT: A pediment where the sloping sides do not meet at the apex but instead return, creating an opening that sometimes contains an ornamental vase or similar form on a pedestal.

BUILDING: A structure used to house human activity such as a dwelling or garage.

BULKHEAD: The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. 19th century bulkheads are often of wood construction with rectangular raised panels. 20th century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kick plates.

BUNGALOW: Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

CAPITAL: The upper portion of a column or pilaster.

CASEMENT WINDOW: A window with one or two sashes which are hinged at the sides and usually open outward.

CERTIFIED LOCAL GOVERNMENT: Any city, county, parish, township, municipality, or borough or any other general purpose subdivision enacted by the National Preservation Act Amendments of 1980 to further delegate responsibilities and funding to the local level.

CHARACTER: The qualities and attributes of any structure, site, street or district.

CLAPBOARDS: Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.

CLASSICAL: Pertaining to the architecture of Greece and Rome, or to the styles inspired by this architecture.

CLASSICAL ORDER: Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

CLIPPED GABLE ROOF: A roof type in which the gable ends are cut back at the peaks and a small roof section is added to create an abbreviated hipped form. Also called a jerkinhead roof.

COBRA-HEAD LIGHT FIXTURE: A commonly used street light fixture in which the luminaire is suspended from a simple, curved metal arm.

COLONIAL REVIVAL: House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.

COLUMN: A vertical support, usually supporting a member above.

COMMISSION: The Chattanooga Historic Zoning Commission.

COMPATIBLE: In harmony with location and surroundings.

COMPLEX ROOF: A roof that is a combination of hipped and gable forms and may contain turrets or towers. The majority of these occur on Queen Anne style houses.

COMPOSITE WINDOWS: Grouping of windows that function independently but share the same framing.

CONFIGURATION: The arrangement of elements and details on a building or structure which help to define its character.

CONTEMPORARY: Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

CONTEXT: The setting in which a historic element, site, structure, street, or district exists.

CONVERSION: The adaptation of a building or structure to a new use that may or may not result in the preservation of significant architectural forms and features of the building or structure.

COPING: The top course of a wall which covers and protects the wall from the effects of weather.

CORBELING: Courses of masonry that project out in a series of steps from the wall or chimney.

CORINTHIAN ORDER: Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

CORNICE: The upper, projecting part of a classical entablature or a decorative treatment of the eaves of a roof.

CRESTING: A decorative ridge for a roof, usually constructed of ornamental metal.

CROSS-GABLE: A secondary gable roof which meets the primary roof at right angles.

CULLED BRICK: Knobby-surfaced dark red brick.

DEMOLITION: Any act which destroys in whole or in part a building or structure.

DEMOLITION BY NEGLECT: The destruction of a building or structure through abandonment or lack of maintenance.

DENTILS: One in a series of small blocks forming a molding in an entablature, often used on cornices.

DESIGN GUIDELINES: Criteria developed by preservation commissions to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.

DORIC ORDER: A classical order with simple, unadorned capitals, and with no base.

DORMER: A small window with its own roof projecting from a sloping roof.

DORMER WINDOW: A window that projects from a roof.

DOUBLE-HUNG SASH: A type of window with lights (or windowpanes) on both upper and lower sashes, which move up and down in vertical grooves one in front of the other.

DOWNSPOUT: A pipe for directing rain water from the roof to the ground.

EAVE: The edge of the roof that extends past the walls.

ELEMENT: A material part or detail of a site, structure, street, or district.

ELEVATION: Any one of the external faces or facades of a building.

ELL: The rear wing of a house, generally one room wide and running perpendicular to the principal building.

ENGAGED COLUMN: A round column attached to a wall.

ENTABLATURE: In classical architecture and subsequent revivals, the part of a building carried by columns. The three parts consist of the cornice (top), the frieze (panel area), and the architrave (bottom).

EXPOSED RAFTERS: The tails of roof rafters continued beyond the roofing material and revealed along the cornice.

FABRIC: The physical material of a building, structure, or community, connoting an interweaving of component parts.

FAÇADE: Any one of the external faces or elevations of a building.

FANLIGHT: A semicircular window with radiating muntins, located above a door.

FASCIA: A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

FENESTRATION: The arrangement of the openings of a building.

FINIAL: An ornament at the top of a gable or spire.

FISHSCALE SHINGLES: A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

FLASHING: Pieces of metal used for waterproofing roof joints.

FLAT ARCH: An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

FLEMISH BOND: A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end of decorative as well as structural effectiveness.

FLUTING: Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

FOUNDATION: The lowest exposed portion of the building wall, which supports the structure above.

FRIEZE: A horizontal band, sometimes decorated with sculpture relief, located immediately below the cornice.

GABLE: The triangular section of a wall to carry a pitched roof.

GABLE ROOF: A pitched roof in the shape of a triangle.

GAMBREL ROOF: A roof in which the angle of pitch changes part way between the ridge and eaves.

GHOSTS: Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's façade.

GLAZING: Another term for glass or other transparent material used in windows or doors.

GREEK REVIVAL STYLE: Mid-nineteenth century revival of forms and ornament of architecture of ancient Greece.

HALF-TIMBERING: A framework of heavy timbers in which the interstices are filled in with plaster or brick.

HARMONY: Pleasing or congruent arrangement.

HEIGHT: The distance from the bottom to the top of a building or structure.

HIPPED ROOF: A roof with slopes on all four sides. They are more common on older houses than on those built after 1940.

HISTORIC DISTRICT: A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through

enactment of a local historic district ordinance administered by a historic district board or commission.

HISTORIC IMITATION: New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).

HOOD MOLD: Drip or label molding over a door or window.

INFILL: New construction in historic districts on vacant lots or to replace existing buildings.

IONIC ORDER: One of the five classical orders used to describe decorative scroll capitals.

JACK ARCH: See Flat arch.

JERKINHEAD ROOF: See Clipped Gable.

KEYSTONE: The wedge-shaped top or center member of an arch.

KNEE BRACE: An oversize bracket supporting a cantilevered or projecting element.

LANDMARK: A building, structure, object or site which is identified as a historic resource of particular significance.

LANDSCAPE: The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures and their patterns.

LATH: Narrowly spaced strips of wood upon which plaster is spread. Lath in modern construction is metal mesh.

LATTICE: An openwork grill of interlacing wood strips used as screening.

LEADED GLASS: Glass set in pieces of lead.

LIGHT: A section of a window; the glass or pane.

LINTEL: A horizontal beam over an opening carrying the weight of the wall.

MAINTAIN: To keep in an existing state of preservation or repair.

MANSARD ROOF: A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

MASONRY: Exterior wall construction of brick, stone or adobe laid up in small units.

MASSING: The three-dimensional form of a building.

MATERIAL CHANGE: A change that will affect either the exterior architectural or environmental features of a historic property or any structure, site, or work of art within a historic district.

METAL STANDING SEAM ROOF: A roof composed of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roofs are named.

MODILLION: A block or bracket in the cornice of the classical entablature.

MOLDING: Horizontal bands having either rectangular or curved profiles, or both, used for transition or decorative relief.

MORTAR: A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

MULLION: A heavy vertical divider between windows or doors.

MULTI-LIGHT WINDOW: A window sash composed of more than one pane of glass.

MUNTIN: A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

NEO-CLASSICAL REVIVAL STYLE: Early twentieth century style which combines features of Renaissance and Colonial architecture; characterized by imposing buildings with large columned porches.

NEW CONSTRUCTION: Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures I historic areas and districts.

OBSCURED: Covered, concealed, or hidden from view.

ORIEL WINDOW: A bay window which emerges above the ground floor level.

OVERLAY ZONING DISTRICT: A set of legal regulations that are imposed on properties in a particular area or district that are additional requirements to the existing zoning regulations in effect for those properties.

PAIRED COLUMNS: Two columns supported by one pier, as on a porch.

PALLADIAN WINDOW: A window with three openings, the central one arched and wider than the flanking ones.

PANEL DOOR: A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

PARAPET: A low wall that rises a ove a roof line, terrace, or porch and may be decorated.

PARGING (or PARGET): Plaster or a similar mixture used to coat walls or chimneys.

PATINA: The appearance of a material's surface that has aged and weathered. It often refers to the green film that forms on copper and bronze.

PEDIMENT: The triangular gable at end of a roof, especially as seen in classical architecture such as Greek temples.

PIER: An upright structure of masonry serving as a principal support.

PILASTER: A pier attached to a wall with a shallow depth and sometimes treated as a classical column with a base, shaft, and capital.

PITCH: The degree of slope of a roof.

PORTE-COCHERE: An exterior shelter often used to shelter a driveway area in front or on the side of a building.

PORTICO: An entrance porch often supported by columns and sometimes topped by a pedimented roof; can be open or partially enclosed.

PORTLAND CEMENT: A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old building. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.

PRESERVATION: Saving the existing form, integrity, and material of old and historic buildings, sites, structures, and objects from destruction or deterioration and providing for their continued use by means of restoration, rehabilitation, or adaptive use.

PRESSED TIN: Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.

PROPORTION: Harmonious relation of parts to one another or to the whole.

PYRAMIDAL ROOF: A roof with four identical sides rising to a central peak.

QUEEN ANNE STYLE: Popular late nineteenth century revival style of early eighteenth-century English architecture, characterized by irregularity of plan and massing and a variety of texture.

QUOINS: The corner stones of a building that are either a different size, texture, or conspicuously jointed for emphasis.

RECOMMENDATION: An action or activity advised but not required by the Chattanooga Historic Zoning Commission.

RECONSTRUCTION: The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as is appeared at a specific period of time.

REHABILITATION: Returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features that are significant to its historical, architectural, and cultural values.

RESTORATION: The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

RETAIN: To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.

RE-USE: To use again. An element, detail, or structure might be reused in historic districts.

RHYTHM: The pattern or repetition of spacing and building elements. Within the building itself the door and window openings contrasted with wall area can set a pattern, as can the patterns in individual elements such as window panes.

REMODEL: To alter a structure in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.

RENOVATION: See **REHABILITATION**

RESTORATION: Accurately recovering the form and details of a property and its setting as it appeared at a particular period of time, by removing later work and/or replacing missing earlier work.

RETROFIT: To furnish a building with new parts or equipment not available at the time of original construction.

REPOINT: To remove old mortar from courses of masonry and replace it with new mortar.

REVEAL: The depth of wall thickness between its outer face and a window or door set in an opening.

RIDGE: The top horizontal member of a roof where the sloping surfaces meet.

RISING DAMP: A condition in which moisture from the ground rises into the walls of a building.

RUSTICATED: Roughening of stonework of concrete blocks to give greater articulation to each block.

SASH: The movable part of a window holding the glass.

SCALE: Proportional elements that demonstrate the size, materials, and style of buildings.

SEGMENTAL ARCH: An arch whose profile or radius is less than a semicircle.

SEMI-CIRCULAR ARCH: An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

SETBACK: The distance between a building and the front of the property line.

SETTING: The sum of attributes of a locality, neighborhood, or property that defines its character.

SHEATHING: An exterior covering of boards of other surface applied to the frame of the structure. (See Siding)

SHED ROOF: A gently-pitched, almost flat roof with only one slope.

SIDELIGHTS: Narrow windows flanking a door.

SIDING: The exterior wall covering or sheathing of a structure.

SILL: The bottom crosspiece of a window frame.

SIGN BAND: The area that is incorporated within or directly under the cornice of a storefront and that contains the sign of the business in the building.

SIGNIFICANT: Having particularly important associations within the contexts of architecture, history, and culture.

SILL: The horizontal water-shedding member at the bottom of a door or window.

SOFFIT: The finished underside of an overhead spanning member.

SPALLING: A condition in which pieces of masonry split off from the surface, usually caused by weather.

SPINDLES: Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

SPIRE: A tall tower that tapers to a point and is found frequently on churches.

STABILIZATION: The re-establishment of a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it currently exists.

STABILIZATION: The act or process of applying measures essential to the maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

STANDING SEAM METAL ROOFS: A roof where long narrow pieces of metal are joined with raised seams.

STILE: A vertical framing member of a paneled door.

STREETSCAPE: The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

STRING COURSE: A projecting horizontal band of masonry set in the exterior wall of a building.

STRETCHER BOND: A brickwork pattern where courses are laid flat with the long "stretcher" edge exposed.

STYLE: A type of architecture distinguished by special characteristics of structure and ornament often related in time; also a general quality of a distinctive character.

SURROUND: An encircling border or decorative frame, usually at windows or doors.

SWAG: Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

SYNTHETIC SIDING: Any siding made of vinyl, aluminum, or other metallic material to resemble a variety of authentic wood siding types.

TRANSOM: In commercial buildings, the area of windows in the storefront above the display windows and above the door.

TRIM: The decorative framing of openings and other features on a façade.

TURRET: A small tower, usually corbelled, at the corner of a building and extending above it.

VERANDA: A covered porch or balcony on a building's exterior.

VERGEBOARD: See BARGEBOARD.

VERNACULAR: Indigenous architecture that generally is not designed by an architect and may be characteristic of a particular area. Many simpler buildings that were constructed in the late-nineteenth century and early-twentieth century are considered vernacular because they do not exhibit enough characteristics to relate to a particular architectural style.

WALL DORMER: Dormer created by the upward extension of a wall and a breaking of the roofline.

WATER TABLE: A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

WEATHERBOARD: Wood siding consisting of overlapping boards usually thicker at one edge than the other.

Appendix C - Additional Information

Preservation Briefs

(Produced by the National Park Service, these useful pamphlets on specific topics can be ordered through the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402-9325, http://www.nps.gov/tps/how-to-preserve/briefs.htm)

1. The Cleaning and Waterproof Coating of Masonry Buildings
2. Repointing Mortar Joints in Historic Brick Buildings
3. Conserving Energy in Historic Buildings
4. Roofing for Historic Buildings
5. The Preservation of Historic Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra Cotta
8. Aluminum or Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation of Pigmented Structural Glass (Vitrolite and Carrara Glass)
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings
15. Preservation of Historic Concrete: Problems and General Approaches
16. The Use of Substitute Materials on Historic Building Exteriors
17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character
18. Rehabilitating Interiors in Historic Buildings
19. Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic 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. Preservation and Repair of Historic Stained and Leaded Glass
34. Applied decoration for Historic Interiors: Preserving Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Preserving Cultural Landscapes: Planning Treatments 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

Local History

Wilson, John. Chattanooga's Story. Chattanooga: Chattanooga Free-Press, 1980.

Local Organizations

Chattanooga Historic Zoning Commission
Economic and Community Development
Land Development Office
Historic Preservation Department
1250 Market Street, Suite 1000
Phone: (423) 643-5800
Email: chzc@chattanooga.gov
Website: http://www.chattanooga.gov/economic-community-development/land-development-office/historic-planning-and-design-review

Cornerstones, Inc.
736 Georgia Avenue
Suite 106
Chattanooga, TN 37402
Phone: (423) 265-2825

State Organizations

Tennessee Historical Commission
2491 Lebanon Pike
Nashville, TN 37243-0442
Phone: (615) 532-1550
Website: http://www.tn.gov/environment/history/

National Organizations

Tennessee Preservation Trust
P.O. Box 24373
Nashville, TN 37202
Phone: (615) 963-1255
Website: http://www.tennesseepreservationtrust.org/

National Trust for Historic Preservation
Drayton Hall
456 King Street
Charleston, South Carolina 29403
Phone: (843) 769-2600
Website: http://www.draytonhall.org

National Register of Historic Places
1849 C Street, NW (2280)
Washington , DC 20240
Phone: (202) 354-2211
Fax: (202) 371-6447
http://www.nps.gov/nr/

The National Alliance of Preservation Commissions
208 E. Plume Street
Suite 327
Norfolk, VA 23510
Phone: (757) 802-4141
Email: director@napcommissions.org
Website: http://napcommissions.org

The National Park Service
Preservation Assistance Division
Technical Preservation Services
P.O. Box 37127
Washington, D.C. 20013-7127
Phone: (202) 208-3818
Website: http://www.nps.gov/history/