Kingsport Design Review Guidelines

Historic Zoning Commission
City of Kingsport, Tennessee



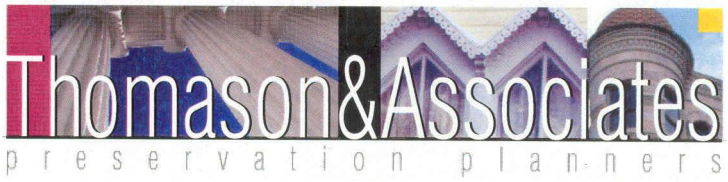
2019

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Prepared for the
City of Kingsport







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CHAPTER 1 - PRESERVATION & DESIGN REVIEW IN KINGSPORT

The Kingsport Design Review Guidelines manual provides oversight for the preservation, conservation, restoration, and rehabilitation of historically and architecturally significant properties within Kingsportôs numerous historic districts. Most of the historic districts are residential in character and zoning, though the city also has historic districts with commercial and religious properties that also are subject to design review. Though the nature of these individual districts differs, there is a uniform and consistent approach to historic preservation that applies to all the districts and their resources. This guidelines manual provides continuity in making appropriate determinations for maintaining and preserving historic resources no matter the type of historic district. The manual instructs and assists property owners, developers, and city officials as to the proper treatment of historic properties that help make Kingsport unique.

The Kingsport Design Review Guidelines reinforce the importance of history and architecture to the cityôs special character. Kingsportôs historic architectural properties should remain vital and vibrant places in which to live, conduct business, and socialize. The Kingsport Historic Zoning Commission (Commission) is charged with the responsibility of determining appropriate actions to ensure the historic districts retain their integrity. The guidelines manual assists the Commission in balancing the goals of preservation with property ownersô needs. Buildings are not static, they evolve over time, and guidelines present methods and principles that minimize the potential impact of adverse changes to a property. The Commission is responsible for ensuring that changes within Kingsportôs historic district reflect the intent of the Guidelines.

The Guidelines allow for change in a manner sensitive to the historic character of a property and its district as a whole. This manual defines recommendations for the maintenance of both residential and non-residential properties and exterior site elements such as landscaping, streetscape elements, and other outside features. The interiors of buildings are not subject to design review. The Guidelines apply to the exterior of historic buildings, including exterior wall treatments and finishes, windows, doors, and other improvements or modifications to the original building exterior.

Through the design guidelines process the rights of property owners are recognized and respected, and full use of private property is guaranteed within the parameters of historic preservation principles that are the basis for the guidelines. The Commission and staff refer to the guidelines when considering applications for the issuance of a Certificate of Appropriateness (COA). The COA is an official document that property owners are required to obtain prior to receiving a building permit or performing any exterior rehabilitation, new construction, or demolition in the locally designated historic districts of Kingsport.

The City of Kingsport created the Commission by ordinance to regulate the preservation and protection of the historically significant buildings, structures, sites, and streetscapes of locally designated historic districts. The Commission is a seven-member citizenôs board appointed by the Board of Mayor and Alderman to administer the Historic District Standards. The Commissionôs authority is set out in Tennessee Code 1981, app. A, art. VI, § 3; Code 1998, § 114-283. The Powers and Duties of the Commission include:

- Make recommendations to the Planning Commission, the Board of Mayor and Alderman or others in regard to all matters relating to the:
    - Preservation and enhancement of structures, premises and areas of substantial historical or architectural significance;
    - Establishment of historic districts and regulations to be enforced thereunder;

The Historic Zoning Commission meets the second Monday of each month at 1:30 pm in the Robert Clear Conference Room, first floor of the Development Services Building, 201 West Market Street. All items for the monthôs agenda must be submitted by close of business two Fridays or earlier prior to meeting. A $50 fee is paid at the time of application submission. Upon receiving application for certificate of appropriateness, historic commission has 30 days following the availability of sufficient data to issue to the office of the building official a letter stating its approval or disapproval.

A COA shall be required before a work permit is issued for the following:

(1) Demolition of a historic building;

(2) Moving a historic building;

(3) Material change in the exterior appearance of existing building classified as historic by additions, reconstruction, or alteration;

(4) Any new construction of a principal building or accessory building or structure subject to view from a public street;

(5) Change in existing walls and fences, or construction of new walls and fences,.

Certificate of Appropriateness Approval Process

Application procedure
An application for a Certificate of Appropriateness (COA) shall be referred directly by the building official to the Historic Zoning Commission (Commission). In applying to the building official for a COA, the applicant shall submit a dimensional scale plan indicating the shape, size and location of the lot to be built upon and the shape, size, height and location of all buildings to be erected, altered or moved and of any building already on the lot. The applicant shall also state the existing and intended use of all such buildings and shall provide preliminary exterior elevations indicating material, color, architectural features, signs and such other information as may be required by the building official or the historic zoning commission for determining whether this chapter is being observed.

Action required on application
Upon receiving the application, the Commission shall, within 30 days following the availability of sufficient data, issue to the office of the building official a letter stating its approval, with or without attached conditions, or disapproval with the grounds for disapproval stated in writing.

Review criteria
In its review of material submitted, the Commission shall give consideration to:
1. The historic and architectural value of the present structure;
2. The relationship of exterior architectural features of such structure to the rest of the structures of the surrounding area;
3. The general compatibility of exterior design, arrangement, texture and materials proposed to be used; and
4. Any other factor, including aesthetics, which is deemed pertinent.

Disapproval
If disapproval is being considered, the Commission shall describe to the applicant, if possible, the types of changes in the application that would be necessary for the Commission to consider approval.

Limitations on historic zoning commission
The Commission shall not consider or make any requirements pertaining exclusively to the interior of a structure, shall not grant variances from the terms of this chapter and shall not make any requirement except for the purpose of preventing developments obviously incongruous to the historic aspects of the district.

Minor improvements
The Commission chairman in conjunction with the building official, or designee, shall be responsible for reviewing an application that substantially conforms to the district guidelines and is minor in nature.

Minor improvements are those which will not alter the appearance or integrity of the structure. Minor improvements may include actions such as roof shingle replacement, paint color, or any cosmetic repairs provided the Commission chairman and building official, or designee, agree the minor improvement substantially conforms to the guidelines for that historic district. In those cases the chairman is authorized to approve the minor improvement. Upon such approval a copy will be included as an item on the agenda of the next available Commission meeting to serve as additional notice of the action taken.

Application requirements to request a Certificate of Appropriateness:

1. Completed Historic Zoning Application Form

2. $50 Application fee

3. Provide staff with a dimensional scale plan indicating the shape, size and location of the lot to be built upon and the shape, size, height and location of all buildings to be erected, altered or moved and of any building already on the lot.

4. Provide a description of the existing and intended use of all such buildings

5. Provide staff with preliminary exterior elevations indicating material, color, architectural features, signs and such other information as may be required by the building official or the historic zoning commission for determining whether this chapter is being observed.

****All requested material must accompany a completed application form before it will be accepted by staff and placed on the Historic Zoning Commission Agenda. All application packets along with a $50 processing fee must be turned into the Kingsport Planning Office by close of business two Fridays before the meeting. A copy of the application form appears in the Appendix of this manual.**

What Design Guidelines Do and Do Not Do

The Kingsport Design Guidelines manual assists property owners in applying specific criteria to determine the appropriate method or treatment for a property in any of the cityôs historic districts. These criteria typically consist of ñbest practicesò pertaining to design elements or general statements that focus on the compatibility of the proposed project with the historic appearance of the property and district.

Guidelines Do:

- Provide property owners direction in making changes or planning additions to their building or lot in a manner consistent with principles of historic preservation.
- Assist the Commission by providing continuity in determining appropriateness of proposed projects in the cityôs historic districts.
- Result in appropriate changes that support the distinctive character of the district.
- Identify and resolve common design issues in the historic districts.
- Assist the local building industry, including architects, contractors, and suppliers, as well as city officials such as building inspectors and public works officials, in understanding the nature of these historic areas and how to reinforce their special character.
- Improve the design quality of future developments and foster vitality within the district.
- Protect and enhance property values and public investment in the districts by discouraging poorly designed and inappropriate projects.
- Increase the overall public awareness of the unique character of the districts.

Guidelines Do Not:

- Mandate involuntary rehabilitation or restoration of existing buildings or structures in the districts.
- Limit the amount of growth and development within historic districts.
- Regulate changes the interior status or condition of any building within historic districts.

Terminology in the Guidelines

Throughout the Kingsport Design Review Guidelines a number of terms are frequently used to reflect the design principles that the Commission will consider when making decisions. These terms and their interpretation are as follows:

Appropriate
Where a feature, action or design choice relates to a new structure is stated to be ñappropriate,ò by choosing the design approach referred to as ñappropriate,ò the project will be in compliance with the guidelines.

Beyond Repair and Beyond Reasonable Repair
The terms ñbeyond repairò and ñbeyond reasonable repairò means deterioration has progressed to the point where repair is no longer an option for the building or feature. The burden of proof to demonstrate ñbeyond repairò will be the responsibility of the applicant.

Character
The term ñcharacterò means the attributes, qualities, and features that make up and distinguish a particular place or development and give such a place a sense of definition, and uniqueness.

Compatible and Compatibility
The terms ñcompatibleò and ñcompatibilityò mean ñappropriate.ò Compatibility also means the characteristics of different uses or activities that permit them to be located near each other in harmony and without conflict.

Inappropriate
In some cases, a stated feature, action, or design choice is stated to be ñinappropriate.ò In such cases, by choosing the design approach referred to as ñinappropriate,ò the project would not be in compliance with the guidelines.

In-Kind and Like-Kind
The terms ñin-kindò and ñlike-kindò when describing repairs or replacements mean that the new feature and element match the existing, original, or historic in material, size, detail, profile, finish, texture, and appearance as closely as possible, and when installed will not be easily distinguishable from the original upon close inspection.

Recommended
The term ñrecommendedò means suggested, but not mandatory actions outlined in the guidelines.

Shall or Should
Where the terms ñshallò or ñshouldò are used, compliance is specifically required.

Visible or Readily Visible
The terms ñvisibleò or ñreadily visibleò means easily visible from public streets and rights-of-way, including through parking lots and other open spaces.

CHAPTER 2 - THE SECRETARY of the INTERIOR'S STANDARDS FOR REHABILITATION AND TAX INCENTIVES

The Secretary of the Interiorôs Standards

The guidelines known as the ñ*Secretary of the Interior's Standards for Rehabilitation"* are the basis of most design review guidelines used by towns and cities across the country. The National Park Service established these basic principles in 1977. With updates in 1999 and 2017, the Secretaryôs Standards have remained the steadfast foundation of design guidelines. They pertain to historic buildings and their exterior materials and components. The *Standards* also address the propertyôs associated site features and environment as well as attached, adjacent, or related new construction. The ñStandardsò are also available on-line at www.cr.nps.gov/hps/tps. This web site also provides information on technical aspects of restoration and rehabilitation including ñPreservation Briefs,ò which are excellent summaries of various design guidelines and building rehabilitation issues provided free on-line.

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

Historic Building Tax Incentives

Federal Tax Credit

Since 1976, more than 42,000 buildings have been rehabilitated across the country, generating over $84 billion in private investment in historic buildings nation-wide. In Tennessee, over 130 historic properties have been rehabilitated under the tax credit program. Investment Tax Credits (ITC) are available to the owners or certain long-term renters of income-producing properties.

The 20% ITC reduces the cost of restoration and rehabilitation to the owner of an income producing historic property as an income tax credit. The credit is 20% of what an owner spends rehabilitating the building, not including acquisition costs or costs of site work or new construction.

To qualify for the 20% Credit:

1. The building must be listed on the National Register of Historic Places, or listed as a contributing structure within a National Register Historic District.
2. The rehabilitation project must meet the "substantial rehabilitation test," which means you must spend the adjusted value of the building or $5000, whichever is greater. The figure is derived by subtracting the value of the land from the cost of the building and land together.
3. After rehabilitation, the structure must be income producing for five years (commercial, rental, B&B).
4. The rehabilitation must meet *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings.*



Commercial properties on Shelby Street in the Church Circle Historic District are eligible for the federal tax credit.

CHAPTER 3 - HISTORIC OVERVIEW OF KINGSPORT

The area now called Kingsport originally belonged to the Cherokee Nation. The prominent land feature was a large island in the Holston River that was a significant stop along Native and animal migration paths. The area was first explored by European Americans under Col. William Byrdôs expedition. In 1761, Byrd established Fort Robinson, an outpost for settlers and westward pioneers, though the fort was later abandoned, and Native Americans remained in the region. Many early pioneers stopped at present-day Kingsport as they traveled the Wilderness Road through the Cumberland Gap on their way to Kentucky.

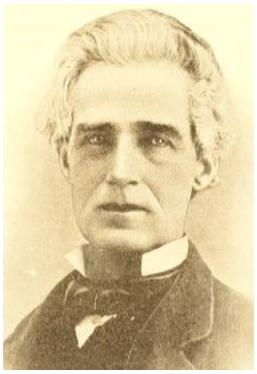
Pioneers referred to the area as Big Island, Great Island, and Long Island. Its shores were a convenient starting point for river travel, and the island became a logical location to build boats. Thus, the settlement came to be called Boatyard. The vessel type in use was the flatboat, which was 60-70 feet in length and sixteen to eighteen feet wide, with a small cabin for the five men required to maneuver the boat. A flatboat could carry an average of 1200 bushels of grain. Iron, salt, and meat, as well as passengers migrating westward, were also transported via flatboats.

When settler Gilbert Christian platted a town on his land here, the location took the name Christianville. The first two lots were sold to two men named William King, one in ironworks, the other in saltworks. The salt magnate built a stage stop, 1802-1808, overlooking the boatyard area. The quantity of products shipped by the two Kings by boat led to renaming the town Kingsport. The town lies predominantly in Sullivan County, established and named for Revolutionary War General John Sullivan in 1779. Part of Kingsport lies in Hawkins County, named for U.S. Senator Benjamin Hawkins. Kingsport was officially chartered in 1822.

Among the early pioneers to pass through present-day Kingsport was Colonel Donelson, who brought his family to the Boatyard in the fall of 1779. There, he built 30 flatboats for a multi-family voyage into Middle Tennessee. Richard Netherland moved his family from Virginia to the area in 1808. In 1818, he bought the stage stop from King and continued its operation as the Netherland Hotel. His son John became a lawyer and state senator for the area including Sullivan, Hawkins, and Carter Counties. David Ross, another early settler in the area, owned large tracts of land. His son Frederick built his first home on Netherland Road in 1818 and replaced it with the present Rotherwood Mansion by 1845.



Left: View of Long Island in the Holston River (from Oliver Taylorôs 1909 book *Historic Sullivan, a History of Sullivan County, Tennessee*.)



Portrait of John Netherland (left) and the Netherland Hotel (right) from Oliver Taylorôs *Historic Sullivan.*



In 1850, the building of the East Tennessee, Virginia & Georgia Railroad was planned, and Kingsport promoters vied with those in Jonesborough, in neighboring Washington County. Jonesborough ultimately won a place on the rail line. The railroad supplanted river and stage transportation through Sullivan County, and Kingsport waned in prominence.

Kingsport was a critical point in the Civil War. In the middle of December 1864, Col. Richard Morgan led 300 Confederate soldiers in holding a larger Union army at bay for nearly two days, until Col. Samuel Pattonôs cavalry moved behind Morganôs men and helped defeat the Confederates. The destruction from the Civil War caused a temporary loss of Kingsportôs charter, which was not reinstated until 1917. Like much of the post-war South, Kingsportôs economy and infrastructure took years to recover.

The Carolina, Clinchfield and Ohio Railway (CC&O) provided Kingsport the opportunity for a new direction. The opening of the railroad in 1906 coincided with the emergence of the New South philosophy in Appalachian towns during the period of Progressivism. George L. Carter of Hillsville, Virginia, developed the CC&O with the purpose of reinventing Kingsport as a ñmodel cityò centerpiece of an integrated industrial-railroad network. Carter hired a Philadelphia engineer to draft a street arrangement for the town. With financial backing from John B. Dennis and Blair and Company of New York in 1914, the idea of the planned town came into focus.





Two early 20th-century photos from Kingsport, Left: Engine on the Carolina, Clinchfield and Ohio Railway; Right: Rotherwood Mansion.

Dennis organized the Kingsport Improvement Corporation (KIC) and hired Carterôs brother-in-law, J. Fred Johnson, to promote the new town. Non-union labor, local natural resources, and rail transportation underpinned the success of the planned city. The KIC sold land for development of new homes to lure workers to its industrial holdings in coal, shipped by the railroad to outside markets.

Dennis and Johnson hired top experts starting with the Cambridge, Massachusetts, firm of John Nolen to plan the model townôs built landscape. Architect Clinton McKenzie designed private residences as whole neighborhoods, as well as public buildings, such as the railroad depot. Other architects involved in new building design included Thomas Hastings, Grosvenor Atterbury, and Evarts Tracy. Lola Anderson, who ended up marrying Dennis, was hired for landscape and garden design. Whole-town planning included the development of a school system, modeled on Columbia University and the state normal school at Johnson City. The KIC consulted F. S. Tainter of New York, the Tennessee Board of Health, and Dr. T. B. Yancey on sewerage, sanitation, and disease prevention.

Attorneys for the KIC drafted articles of incorporation for the new town, made official in 1917. Kingsport was the first municipality in Tennessee established under a city manager-board of mayor and alderman government. From its inception, the new Kingsport was zoned for residential, commercial, and industrial development.





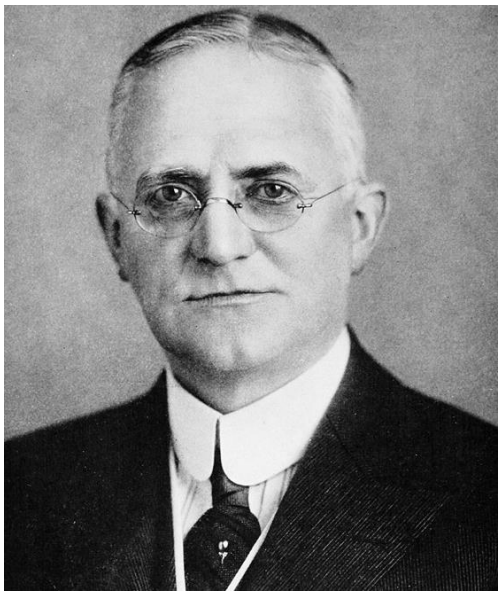
Tudor Revival-style houses in Park Hill, one of Kingsport's earliest neighborhoods.

Kingsportôs success in attracting new industry was not by chance. Its planners recruited specific industries aimed at technological advancement. To that end, Dennis convinced George Eastman to build a plant at Kingsport. Eastman had been frustrated during World War I by supply shortages of paper, glass, and chemicals used by his Kodak camera and film company. The Southôs vast forest resources had the potential to provide Kodak an independent supply of paper and organic chemicals. Tennessee Eastman was established at Kingsport in 1920. Dennis next persuaded Borden Mills of Massachusetts to locate a subsidiary mill at Kingsport in 1924.

Dennis himself was not an absentee town planner. He made Kingsport his primary residence, purchasing Rotherwood Mansion in 1928. There, he entertained potential investors in new

Kingsport. The employment opportunities continued to attract new residents to the re-chartered town. A decade after incorporation, Kingsport had ten manufacturing facilities employing 3,383 workers. Kingsportôs population spiked dramatically from 5,692 in 1920 to 11,914 in 1930. Even through the 1930s, Kingsport grew by 20 percent to a population of 14,404.





Left: Kingsport planners J. Fred Johnson (left) and John Bartlett Dennis. Right: George Eastman in 1917, three years before opening Tennessee Eastman at Kingsport.

During the Depression period, Eastman Company was the cityôs largest employer. In World War II, Eastman Company scientists developed a process for the continuous flow production of the explosive RDX, capable of penetrating hulls of World War II German submarines. Eastman was contracted to build and operate Holston Army Ammunition Plant at Kingsport, which was the largest explosive manufacturer in the world by warôs end. After the war, Tennessee Eastman and Eastman Kodak were contracted to operate the Y-12 plant at Oak Ridge, which produced the U-235 used in the atomic bomb dropped on Hiroshima, Japan.

By the late 1960's, scores of products manufactured at Tennessee Eastman were becoming fixtures of everyday life in the U.S., including polyester fibers for apparels and home furnishings, plastics for the automobile industry, and industrial chemicals. The company fulfilled the goal of Kingsportôs founders in technological development many times over. Drawing again on local natural resources, Eastman Company was the first U.S. manufacturer to develop technology that derives chemicals from coal, instead of petroleum. The first coal gasification facility began operation in 1983 at Kingsport. In 1995, the plant was designated a National Historic Chemical Landmark by the American Chemical Society.

Kingsportôs success continued through the 20th century, growing significantly in population each decade. Defying the national post-war trend of suburbanization, Kingsport grew from 19,571 residents in 1950 to 26,314 in 1960 to 31,938 in 1980. The cityôs estimated 2016 population was 52,806.

Kingsport's Historic Properties

It is important to differentiate between locally designated landmarks, National Register-listed properties, locally designated overlay historic districts and historic districts with National Register designation. Local overlay districts and landmarks are subject to design review while National Register districts or individual properties are not. It is possible for a property or district to have both designations (e.g., Church Circle Historic District), though the district may have slightly different boundaries between the two designations. In that case, the properties that are encompassed by the boundaries of the overlay local district are subject to design review. National Register listing imposes no stipulations, requirements, or limitations on a historic property. The designation is simply honorary and conveys no protection to the important historic resources so recognized.

In 2019, Kingsport has the following locally designated historic districts:

- Boatyard Historic District
- Church Circle Historic District
- Main Street Historic District
- White City Historic District
- Watauga Street Historic District
- Park Hill Historic District
- Rotherwood
- Exchange Place

Kingsport's current National Register-listed districts/properties:

- Boatyard Historic District
- Church Circle Historic District
- Old Kingsport Presbyterian Church and Cemetery, 2049 Greenway Street
- Clinchfield Railroad Station, 101 E. Main Street (located within the Main Street local historic district)
- J. Fred Johnson House, 1322 Watauga Street (located within the Watauga Street local historic district)
- Long Island of the Holston (located within the Boatyard Historic District)
- Moses Looney Fort House, 5436 Old Island Road
- Martin-Dobyns House, 1434 Watauga Street
- Mount Ida, 1010-1012 Sevier Terrace Drive
- Netherland Inn and Complex, 2144 Netherland Inn Road (located within the Boatyard Historic District)

Kingsport's Historic Properties

- Stone-Penn House, 1306 Watauga Street (located within the Watauga Street local historic district)
- George Washington School, 205 E. Sevier Avenue

In addition to the overlay districts, the Kingsport Historic Zoning Commission also has design review over a local landmark, the Old Kingsport Presbyterian Church. This church was built in 1851 in Rossville and moved to its present site in 1953. The Greek Revival-influenced church retains much of its original design and integrity and continues to be used by its Presbyterian congregation.



Old Kingsport Presbyterian Church built in 1851.



Maps depicting the location and boundary of the Boatyard Historic District.

The **Boatyard Historic District** is at the intersection of the Holston River and Island Road, the stagecoach road from Washington, D.C. The Boatyard Historic District encompasses lands on the north side of the South Fork and on both sides of the North Fork of the Holston River, which provided flatboat transportation down the Tennessee River.

The district, surrounded by residential properties and farm land, includes the lower end of the Long Island of the Holston (a National Historical Landmark), most of the land included in the 1802 town of Christianville, most of the land included in the 1818 town of Rossville, the Christianôs Fort area, and the Rotherwood area. The Boatyard Historic District was listed in the National Register of Historic Places in 1973 for significance in Commerce, Military, Politics, and Transportation. The importance of Long Island as a terminus and starting point led to the establishment of the boatyards, for which the district is named. The early settlements along the river were the forerunners of the present city of Kingsport.



Commercial properties at 2108 Netherland Drive in the Boatyard Historic District.



A small-scale flatboat model replicates the design of early river transportation that was significant to the region's growth.

The **Church Circle District** is located on the edge of downtown Kingsport. The district includes four churches - the First Baptist Church, the First Presbyterian Church, the First Methodist Episcopal Church, and the Broad Street United Methodist Church - arranged around a small park. The architecture of all of the churches is in the Colonial Revival style. The First Methodist Episcopal Church has been adaptively re-used for other purposes. Within the boundaries of the district are public buildings in the Colonial Revival style and row houses in the Tudor Revival style. The Church Circle Historic District was originally nominated to the National Register in the Areas of Significance of Architecture, Landscape Architecture, and Religion. Originally called Civic Circle for its prominent public buildings, the district remains the only downtown section of ñnew Kingsportò retaining a sense of the 1915 planned industrial community original plan for a unified architectural and landscape design for the business district.



Above: Broad Street Methodist Church;
Below: First Presbyterian Church.



Park Hill Historic District is a residential neighborhood of about two square blocks between West Sullivan Street, Hammond Avenue, and Wanola Avenue. These Tudor Revival-style dwellings were constructed in the late 1910s and 1920s. The buildings of the district are remarkably similar with exteriors of stucco and half-timbering, high-pitched roofs, and similar forms and plans. In addition to single-family homes, the district also contains several attached rowhouses in the Tudor Revival style. The district is located just northwest of the Church Circle Historic District.



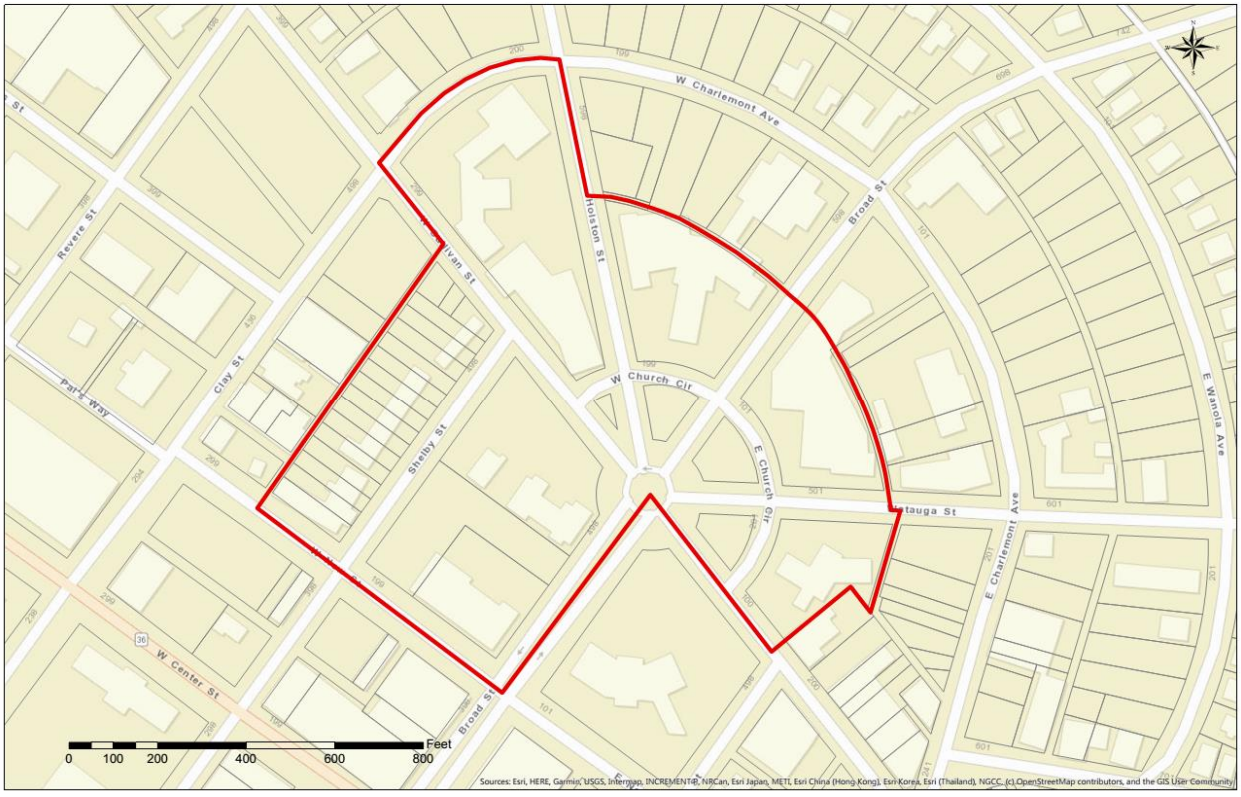
Tudor Revival-style dwelling at 213 Compton Terrace in the Park Hill Historic District.



Row of Tudor Revival-style dwellings in the 400 block of W. Sullivan Street.



Map of the Park Hill Historic District boundary.



Map depicting the location and boundaries of the Church Circle Historic District.

The **Main Street Historic District** is the oldest section of Kingsportôs commercial district. The district includes buildings on both side of Main Street from Cherokee Street on the southeast to Clay Street on the northwest. Buildings in the district are representative of early 20th-century Two-Part commercial block type, with street-level storefronts and upper facades with decorative brickwork. Also included in the district is the original Clinchfield Railroad passenger train station. The Richardson Romanesque-style building was designed by New York architect Clinton McKenzie in 1916. This building is listed individually in the National Register of Historic Places. The Main Street Historic District encompasses approximately 30 buildings.



Row of commercial buildings on Main Street.



Clinchfield Passenger Depot in the Main Street Historic District.



Map depicting the location and boundary of the Main Street Historic District.

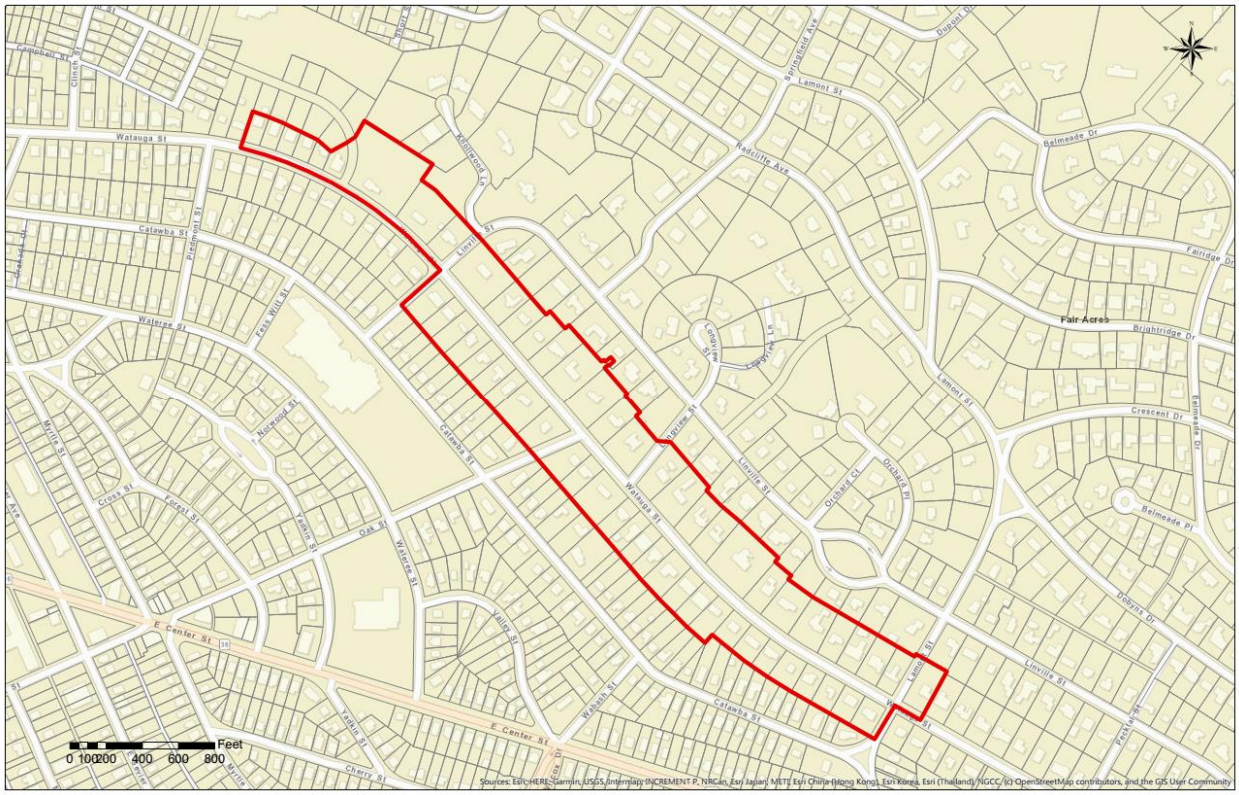
The **Watauga Street Historic District** is a residential neighborhood centered along the street of the same name. Located east of downtown, the district includes dwellings on the north and south sides of Watauga Street between Lamont Street on the east to Linville Street on the west and dwellings on the north side of Watauga from Linville Street almost to Piedmont Street on the west. The neighborhood includes many early 20th-century architectural styles. There are several one- and one-and-one-half-story Craftsman Bungalows, two-story Colonial Revival-style dwellings, and Dutch Colonial Revival-style houses with signature gambrel roofs. There are approximately 70 properties in the historic district. Also within the historic district are two individually listed National Register properties - the Stone-Penn House at 1306 Watauga Street and the J. Fred Johnson House at 1322 Watauga Street.



Colonial Revival style dwellings in the 1300 block of Watauga Street.



Colonial Revival style dwelling at 1237 Watauga Street.



The Watauga Street Historic District extends west to east along Watauga Street just east of

The **White City Historic District** derives its name from its collection of white Colonial Revival-style dwellings. The neighborhood includes approximately 25 homes on Norwood Street and Yadkin Street. The homes were designed by architect Clinton McKenzie, and their deeds stipulated the exteriors of the dwellings must be painted white. Construction commenced in 1919. The homes were not extravagant, as they were designed for working families. A 1920 newspaper story noted the homes sold with a nominal lot cost, and terms of payment were over 15 years, longer than a typical loan at the time.



718 Yadkin Street in the White City Historic District.



Tudor Revival-influenced dwelling at 817 Yadkin Street.



Map and boundary of the White City Historic District.

Exchange Place Historic District at 4812 Orebank Road is a collection of 19th-century log and frame buildings. Some of the structures are original to the site, the 1850s Gaines-Preston Farm, while others have been moved there to create a living history center. The name of the district derives from the site, originally a relay station on the Old Stage Road, where travelers could exchange horses, money, and goods. The group of buildings in the historic district include dwellings, a smokehouse, a school, a store, a blacksmith forge, a kitchen, a privy, and barns. The Exchange Place is open to the public during much of the year and hosts educations programs and festivals.



This two-story log dog-trot type dwelling was moved to its current site from Shipp Street in the 1990s. It was previously home to the Bachman, Steadman, and Shipp families.



Exchange Place includes several outbuildings that support the site's living history program.



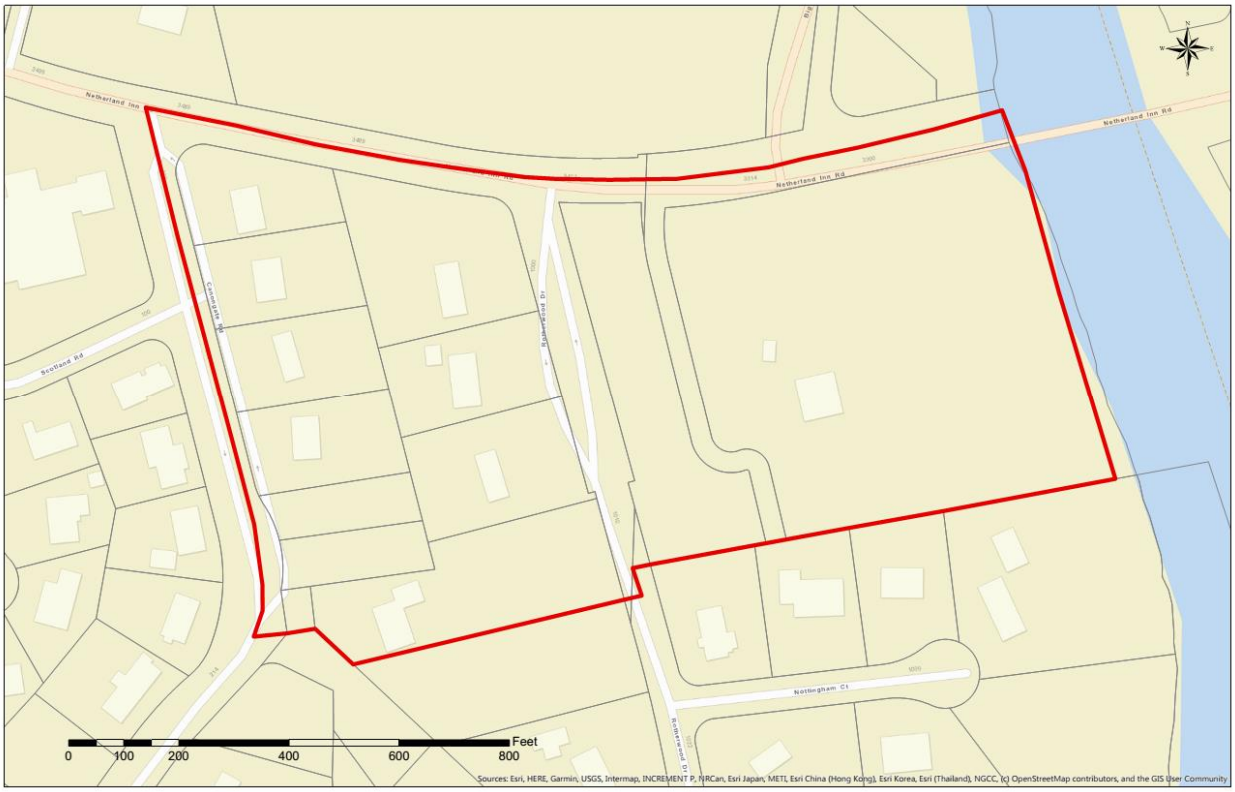
Map depicting the location and boundary of the Exchange Place Historic District.

Rotherwood Historic District is located on Netherland Inn Road on land originally settled by David Ross. After his death, his son, Frederick A. Ross, bought out his siblingsô shares in the estate and built his home, known as Rotherwood I, in 1818. At the same time, construction began on Rotherwood II, located across the road from the first dwelling. Rotherwood II was completed in three phases. The first section was the north one-third of the house. This was a two-story structure. A separate, parallel wing, the south one-third, was also a two-story structure, probably built around 1820. In the mid-19th century, the two separate houses were joined by a central, three-story structure, minus the current façade portico.

In 1847, F. A. Ross sold most of his property, including Rotherwood II, to his plantation overseer, Joshua Phipps. The Ross family remained for some time at Rotherwood I, before moving elsewhere to rent out the house. In 1865, Rotherwood I was burned down, likely a casualty of the Civil War. Rotherwood II was unharmed and in 1906 sold with surrounding land to Holston Farms, controlled by George L. Carter. Jim Dobyns moved into Rotherwood II, and the façade was then embellished with a full-height Classical portico. John B. Dennis bought the property next and renovated the mansion, installing a kitchen on the oldest portion of the house. During World War II, Dennis sold the house to the U. S. Army for use as officersô quarters. Dennis bought back the house after the war and then sold it to Herbert Stone, vice-president at Eastman Kodak. The property changed hands several more times, including by auction, until it was purchased in 1981 by Dr. Lenita Thibault. After extensive renovation work under Thibaultôs ownership, Rotherwood II celebrated its 200th anniversary in 2018.



Rotherwood, completed ca. 1845.



Map depicting the location and boundary of the Rotherwood Historic District.

CHAPTER 4 - THE HISTORIC ARCHITECTURE OF KINGSPORT

Architectural Overview

The oldest buildings in Kingsport are associated with the Boatyard Historic District along the Holston River. These properties include the National Register-listed Netherland Inn, built between 1802 and 1808. This stone, log, and frame building is one of the most significant buildings in East Tennessee and has been restored and preserved. In the same vicinity is a series of frame dwellings and commercial buildings constructed in the 19th and early 20th centuries. Kingsport remained a small community until the early 1900s when large tracts were developed for the construction of a modern industrial city. An innovative town plan was created, and numerous industries located to the city including the Eastman Chemical Company in 1920. The built landscape of Kingsport largely reflects this period of development from the 1910s to the 1930s. Popular architectural style of the period, such as Colonial Revival, Tudor Revival, and Craftsman Bungalows, are prevalent in the cityôs residential neighborhoods. The cityôs business district is representative of common commercial architectural designs from the early 20th century. The planning of the ñmodel cityò included setting aside an area for religious and public buildings. Church Circle is a distinct area of churches and public buildings separating the commercial and residential areas of the city. The largest concentration of historic residential buildings is along Watauga Street, with dwellings built from the 1910s to the 1960s.



The Netherland Inn at 2144 Netherland Inn Road is one of the oldest and most significant properties in Kingsport.

ARCHITECTURAL STYLES

Folk Vernacular, 1870-1910

The term Folk Vernacular is used to describe house types or building materials of local tradition. The term can apply to simple interpretations of more elaborate late 19th-century styles. Typically, these dwellings are of frame construction and one- or one-and-one-half-stories in height. They generally are modest in scale and decoration, which may include detailed woodwork such as milled wood posts, railing, and spindles. Examples of Folk Vernacular dwellings are often referred to by their plan or form, such as gabled ell, front gable, and pyramidal square.

Characteristics

- Frame construction
- One- or one-and-one-half stories in height
- The plan or form is self-defining (e.g., gabled ell, pyramid square, central hall)
- May have some decorative woodwork features
- Porches on the primary façade and often on side or rear elevations



Above: This two-story gabled ell dwelling at 121 Shirley Street in the Boatyard Historic District features modest woodwork details characteristic of the Folk Victorian style.



Below: This one-story, frame dwelling at 2104 Netherland Inn Road in the Boatyard Historic District is referred to as a central-hall plan, according to its spatial arrangement of symmetrical rooms flanking a central entrance and interior hallway.

ARCHITECTURAL STYLES, continued...

Tudor Revival, ca. 1915-1940

The Tudor Revival style is derived from English architecture with influences from the Arts and Crafts Movement. High-style Tudor Revival houses can include accent towers, thatch-type or wood-shingle roofs, and diamond-light, metal casement windows. More modest houses have common details such as steeply pitched multi-gable roofs, façade wall chimneys, casement windows, projecting entrance vestibules, Tudor and rounded arched entrances, and half-timbering and stucco in gable fields.

Characteristics

- Asymmetrical plan
- Façade wall chimney
- Mixed materials (stone, brick, shingles, stucco)
- Contrasting colors
- Arched doors and windows
- Single-bay entrance on the main facade



Left: This Tudor Revival style home at 1122 Watauga Street features a high-pitched roof and arched doorway.



Right: All of the dwellings in the Park City Historic District were built in the Tudor Revival style such as the dwelling at 254 Hammond Avenue.

ARCHITECTURAL STYLES, continued...

Colonial Revival, 1900-1955

At the turn of the 20th century, Americans embraced their Colonial roots, seeking traditional aesthetics that exemplified the simplicity and efficiency that defined the Progressive movement of the period. Inherently, this restrained sensibility required a shift architecturally away from flamboyant irregular designs of the Victorian period. Colonial Revival-style dwellings typically have rectangular plans and orderly, symmetrical facades. The roof may be gabled or hipped. Windows are often six-over-six, double-hung sash design. The style reflects an appreciation of modesty in ornamentation, which is typically confined to the main entrance with the use of sidelights, fanlights, pediments, and columns or pilasters. The details are classically inspired, and entry porticos are common.

Characteristics

- Symmetry, balance, order
- Classically-derived architectural features
- Rectangular plan
- Dormers on a gable, or hip, roof



The dwelling at 1310 Watauga Street is representative of the Colonial Revival style with its symmetrical façade, classical portico and sash windows with keystones.

ARCHITECTURAL STYLES, continued...

Neo-Classical, ca. 1895-1955

At the end of the 19th century, Americans moved towards a preference for Classically derived architecture. A major influence in the shift away from Victorian aesthetics was the ñWhite Cityò of 1893 Worldôs Fair in Chicago. The Fair marked the 400th anniversary of Columbusô discovery of America, and its collection of Neo-Classical buildings signified an embrace of Classical-style architecture as a symbol of democracy. Neo-Classical-style dwellings share common traits with the Greek Revival style, emphasizing order and balance through Classical designs such as Ionic or Corinthian columns and Palladian window groups. These dwellings are typically two-stories, allowing for full-height porticos on the main façade.

Characteristics

- Full-height façade portico with Classical columns
- Broken pediment over entry door
- Decorative door surrounds, columns, or sidelights
- Side or front portico or entry porch
- Dentilled cornice



Built in 1929, this Neo-classical style dwelling at 1204 Watauga Street features a full-height Doric portico, pedimented entrance and a porch roof balustrade.

ARCHITECTURAL STYLES, continued...

Minimal Traditional Bungalow/Craftsman, 1930-1960

With the coming of the Great Depression in 1929, house construction slowed considerably, and many homes became simpler and smaller. The Minimal Traditional style, which emerged during this decade, was based on the Tudor and Colonial Revival styles but in a more modest interpretation. Decorative details were restrained while following the overall form and massing of these earlier styles. Several examples of this style are within the Watauga Street Historic District.

Characteristics

- One- or one-and-one-half-story
- Double-hung wood sash windows
- Restrained decoration
- Influences of the Colonial and Tudor Revival styles
- Both symmetrical and asymmetrical plans



This Minimal Traditional dwelling at 1215 Watauga Street was designed with Colonial Revival influences and has a gabled ell plan.

ARCHITECTURAL STYLES, continued...

Ranch, 1945-1960

The Ranch style emerged in California as early as the 1930s and became extremely popular during rapid development of suburban tract housing after World War II. The Ranch-style house came to epitomize suburban residential design. These dwellings were constructed on large lots, which accommodated a parallel orientation to the street. The most basic of Ranch-style house is rectangular in plan and called a Linear Ranch. The roofs may be hipped or gabled, with a low pitch. Unlike traditional arrangement of a rear detached garage, Ranch-style houses incorporate a garage or carport under the main roof of the house. This arrangement lessened the need for an inviting façade porch, and Ranch-style houses generally have a simple façade entrance. Large picture windows and sliding glass doors provide views to the outdoors from within the open-plan Ranch-style house. A few of these designs were built along Watauga Street at the mid-20th century.

Characteristics

- One-story
- Low-pitched roof
- Horizontal emphasis
- Picture windows



The Ranch style house at 1309 Watauga Street was built in 1954 and has a low-pitched hipped roof, garage and large windows on the main façade.

CHAPTER 5 - REHABILITATION GUIDELINES FOR RESIDENTIAL HISTORIC PROPERTIES

1.0 ARCHITECTURAL DETAILS

Policy:

Architectural details are important features that help contribute to the historic character of a building and should be preserved and maintained. Do not remove or conceal architectural details. Repair them as needed. If an architectural detail is beyond repair, replace it in kind, matching the originalôs material, design, color, and texture as closely as possible.

DESIGN GUIDELINES FOR ARCHITECTURAL DETAILS

1.1 Preserve and maintain historic architectural details and features.
Historic architectural features help convey a historic buildingôs architectural style. Preservation and maintenance of architectural details ensures the integrity of a historic building. Architectural details should not be covered or removed. Proper care and maintenance prevents deterioration and loss of individual elements and overall integrity.

1.2 Cleaning architectural details may be appropriate.
Depending on the material type, some architectural details and features may occasionally need cleaning to promote their longevity. Generally, the use of water with mild detergent and brushes are appropriate cleaning applications. For more complicated situations, a historic architect or contractor with experience in historic buildings may provide consultation.

1.3 Deteriorated or damaged historic architectural features can regain their historic appearance when proper repair methods are practiced.
Wooden features with small areas of deterioration can be fixed with epoxy. Larger areas of decay should be cut out and re-fitted with pieces of new wood. For metal features with light corrosion and flaking paint, use a wire brush. For heavier corrosion, low-pressure grit- or sand-blasting, flame cleaning, or chemical application may be appropriate treatments. Cover adjacent materials for their protection. After cleaning metal features, re-paint them immediately. Consult with a historic architect, architectural conservator, or experienced contractor to determine the appropriate treatment.



Preserve original wood details such as brackets at 2305 Netherland Inn Road.

ARCHITECTURAL DETAILS, continued...

1.4 Do not add non-original architectural features to historic buildings where none previously existed.

The addition of non-historic architectural details creates an inauthentic appearance and detracts from the original character of the building. Such introductions compromise the buildingôs historic integrity.

1.5 Replace a missing or severely damaged historic architectural detail and feature in kind.

Take care to select replacement features that match the original feature in design, proportion, and detail. Historic photographs, drawings, graphics, or other physical evidence are useful aids to determine an appropriate example for a replacement feature. If no historic documentation is available, select a simple design in keeping with the buildingôs historic architectural style and period.

Ideally, the replacement feature should be made of the same material as the original, but when necessary, substitute materials may be considered if they successfully match the original detail appearance. The use of substitute materials may be especially appropriate where they are not readily visible from the street such as along upper facades and cornices.





Highly detailed architectural features like this Palladian window at 1150 Watauga Street (left) and the Classical portico at 1204 Watauga Street (right) should be maintained and preserved.

2.0 AWNINGS AND CANOPIES

Policy:

Prior to the availability of air conditioning, awnings and canopies were in common use to provide shade, helping to reduce heat inside a building. Awnings were originally of canvas or similar materials, and metal awnings were introduced by the 1930s. Preserve and maintain historic metal awnings or original canopies. The introduction of awnings to historic dwellings may be appropriate, taking design, placement, and materials into consideration.

DESIGN GUIDELINES FOR AWNINGS

2.1 Select awnings of traditional design.
Shed-type awnings are most appropriate for historic dwellings. Arched awnings should be installed only over an arched opening. Bubble, concave, or convex awnings are discouraged except where used originally. Awnings may be retractable or fixed in place. Awning colors should be unobtrusive.

2.2 An awning should not conceal or detract from architectural details and features.
When adding an awning, take precise dimensions of the opening it will cover. The awning should be fitted into the opening with no overlap and covering of the adjacent surface, such as within a window opening or between porch columns. An awning should not extend over multiple openings; rather, each opening should have its own awning.

2.3 Use awnings of traditional materials.
Canvas awnings are appropriate for late 19th- and early 20th-century dwellings. Metal awnings are appropriate on mid-century dwellings.



Example of a permanent frame canopy over the entrance at 213 Wanola Avenue.



Appropriate canvas awning at 1150 Watauga Street.



Canopies can be locations for decorative designs such as this sunburst wood panel at 711 Yadkin Street.

3.0 CHIMNEYS

Policy:

Retain and maintain original chimneys, even if it is no longer in use. Chimneys help define the historic character and style of the dwelling. An original chimney should be removed only if it is structurally unstable and therefore a safety hazard. Follow the guidelines for primary masonry materials to maintain and preserve historic chimneys.

DESIGN GUIDELINES FOR CHIMNEYS

3.1 Do not remove or alter original chimneys.
Even a non-functioning chimney should be preserved as an important architectural feature. Do not apply stucco or paint to chimney masonry unless there is significant deterioration. Concrete, slate, unglazed terra cotta, and stone may be used as chimney caps.

3.2 Follow the guidelines for brick/masonry to maintain the structural integrity of an original chimney.
Use gentle cleaning methods as needed. When repointing is necessary, apply soft historic mortar compounds that match the original.

3.3 Repair chimneys to match the original as closely as possible.
Chimneys may be rebuilt or otherwise supported if they become unstable or damaged. Physical structural support may include metal straps or brackets anchored to the roof framing. Match repairs to historic materials, shapes, mortar, material color, and brick patterns.



Follow guidelines for masonry to preserve and maintain stone and brick chimneys (left: 2301 Netherland Inn Road; center: 706 Yadkin Street; right: 1301 Watauga Street.

4.0 ENTRANCES & DOORS

Policy:

A dwellingôs entrance is a major focal point and helps define its style. An entrance is composed of several elements, including doors, transoms, sidelights, shutters, pediments, and surrounds. Together, these components define the buildingôs architectural style. Original entrance elements should be preserved and maintained.

DESIGN GUIDELINES FOR ENTRANCES & DOORS

4.1 Preserve and maintain original doors and entrances.
Retain historic entrance features including decorative and functional aspects such as original jambs, sills, and headers of openings. Retain original primary doors on the main façade, as they contribute to a buildingôs historic appearance. Never infill or cover historic door openings.

4.2 Repair deteriorated or damaged historic doors consistent with historic materials.
The repair of historic doors should be with methods to retain their historic fabric and appearance as much as possible. Use epoxy to strengthen deteriorated wood.

4.3 If historic doors are missing or beyond repair, install replacement doors that match the originals.
Select replacement doors carefully to match the original doors in materials and dimensions, ideally with the same number and series of panels and glass lights. The new doors should be in keeping with the style and period of the building. Use historic photographs to identify details about original doors if possible. Adjacent, similar buildings may provide guidance for selecting appropriate door designs.

4.4 Never create a new door opening where none existed on a readily visible facade.
Creating a new opening in a historically solid wall surface compromises the buildingôs architectural integrity and is not appropriate. A new opening may be permitted on a side elevation if it is not visible from public view. The new entrance should still be compatible in scale, size, proportion, placement, and style to historic openings. Locate new openings on side or rear elevations rather than the main façade.

4.5 Use storm or screen doors if desired.
Preserve historic screen doors, or select a screen or storm door design that allows full view of the original primary door it covers.

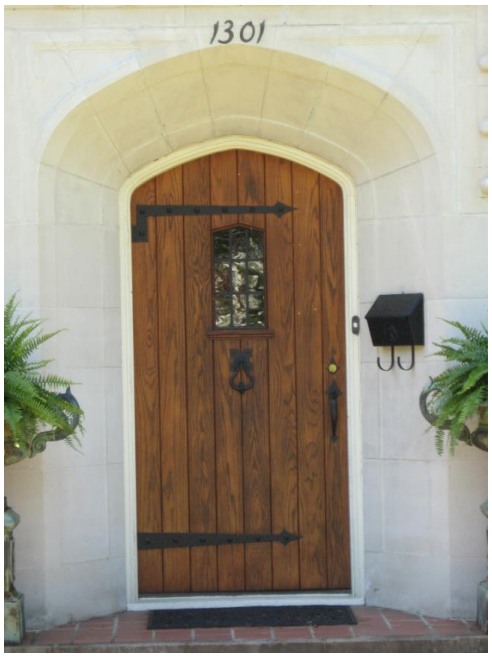
DESIGN GUIDELINES FOR ENTRANCES & DOORS, continued...





Preserve original doors such as the single-light wood-panel doors at 2301 Netherland Inn Road (left) and 700 Yadkin Street (right . and multi-light doors as at 810-812 Yadkin Street (right).





Door designs in the city's historic districts include the multi-light glass and wood door at 810-812 Yadkin Street (left) and the Tudor Revival-style door at 1301 Watauga Street (right).

DESIGN GUIDELINES FOR ENTRANCES & DOORS, continued...



The apartment building at 814-820 Yadkin Street retains its original double doors as well as appropriate screen doors.





Full-view storm doors are appropriate for the historic districts as long as they allow viewing of the historic door behind it as at 709 Yadkin Street, (left) and 210 Wanola Avenue (right).

5.0 FOUNDATIONS

Policy:

Most foundations in Kingsport are brick, stone, or poured concrete walls. Preserve and maintain these historic foundation materials following masonry guidelines. Do not cover or conceal historic foundations, including solid or pier foundations.

DESIGN GUIDELINES FOR FOUNDATIONS

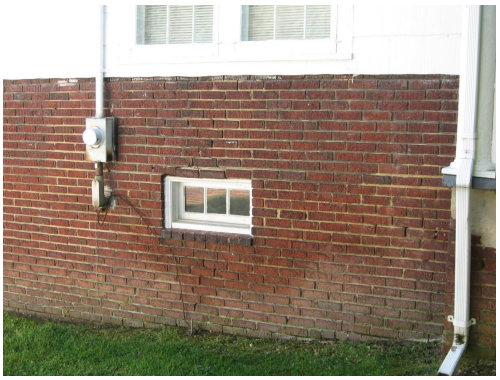
5.1 Preserve and maintain original foundations.
Maintain original foundation materials, design, and detailing. Do not cover original foundations with concrete block, plywood panels, corrugated metal, or wood shingles.

5.2 Follow masonry guidelines for cleaning, care, and repair of masonry foundations.

5.3 If replacement foundations are necessary, match the original as closely as possible.
Match replacement materials for foundations to the historic foundation and install using similar construction techniques.

5.4 Keep water away from dwelling foundations.
Irrigation nozzles should be directed away from the dwelling foundation. In landscape beds surrounding the foundation, drip irrigation is preferred to pop-up heads, to keep moisture at ground level. Roof gutters should connect to downspouts that direct water away from foundations in combination with splash blocks, site grading, in-ground pipe, etc. Trim shrubs and trees away from the dwellingôs perimeter to prevent damage and reduce moisture retention along the foundation.

5.5 Do not conceal historic pier foundation.
The spaces between foundation piers should not be infilled with solid brick or concrete block. Lattice panels may be fitted into these openings as not to cover the piers themselves. Historically, brick may have been added to infill between piers and should remain in place.

Foundations in the historic districts: stone, 23050 Netherland Inn Road (left) and brick, 706 Yadkin Street (right).

6.0 LIGHTING

Policy:

Preserve and maintain historic light fixtures. New light fixtures should be compatible with the architectural style and be of traditional materials and placement.

DESIGN GUIDELINES FOR LIGHTING

6.1 Maintain historic light fixtures.
Historic light fixtures enhance the historic character of a building; preserve them when possible.

6.2 Repair or replace missing or severely damaged historic light fixtures with replacements that match the originals.
Use historic photographs or other documentation to select light fixture designs matching original light fixtures. If no such evidence exists, select a design that blends with the style of other historic features of the historic building. The use of modern, low-wattage bulbs is recommended.

6.3 Select simple designs appropriate to the character of the building
If light fixtures of a modern design are desired, they should be unobtrusive and concealed with landscaping. Their light should be directed toward the building.

6.4 Do not allow light fixtures to damage or obscure architectural features or other building elements.
When installing new light fixtures, take care not to damage masonry, siding, or other historic materials. Lighting should enhance visibility without being obtrusive.



Original light fixtures at 410 W. Sullivan Street (left) and 1122 Watauga Street (right) help convey the style of the dwellings.

7.0 PAINT

Policy:

Exterior paint colors for historic buildings are generally not subject to Commission review. Exceptions are the traditional paint colors in the White City and Park Hill Historic Districts. In White City, white paint is required for the exterior. In Park Hill the required colors are Glidden ñDesert Floorò Semi-Gloss, or an identical color of another brand for the stucco and Glidden ñStewart House Brownò High Gloss, or an identical color for the trim and doors. Property owners in the other districts are encouraged to follow general recommendations based on historic precedent. Traditionally, bright, garish colors and jarring combinations are avoided. The use of paint colors appropriate to the style and date of the dwelling will highlight significant details and contribute to the overall character of a building and district.

DESIGN GUIDELINES FOR PAINT

7.1 Maintain a building's original historic painted or unpainted appearance.
Paint has aesthetic and functional purposes, helping to convey a buildingôs style and protect materials from the elements. Maintain the painted exterior of historically painted buildings and features. Do not apply paint to masonry buildings that have not been previously painted, unless the surface is so deteriorated that paint would help strengthen the masonry.

7.2 Remove paint using non-abrasive methods, while protecting historic materials.
Appropriate non-abrasive methods for removing paint may include chemical cleaning, hand-scraping, or hand-sanding. Abrasive or high-pressure methods that will damage surfaces are inappropriate methods. Low-heat stripping with a heat gun or heat plate, with a temperature of less than 450 degrees, may be used for paint removal. This method softens paint layers by applying heat which then allows scraping.

7.3 Remove as little paint as possible.
Remove deteriorated paint only to the next sound layer. If paint is blistered to the bare surface level, remove all paint completely. Sand the surface, then apply primer and paint layers.

7.4 Use Appropriate Paint.
Oil-based or latex paint is compatible and will adhere to the previously painted surface. Do not use elastomeric paints that lack permeability and can trap moisture.

7.5 Follow traditional paint color palettes.
Paint colors should complement the style and period of the house and the overall streetscape. Select a color scheme of no more than three hues. Use the same color for all trim including horizontal and vertical trim boards, porch columns, and window framing; a contrasting color for walls; and a darker color for doors, shutters, and window sashes.

DESIGN GUIDELINES FOR PAINT, continued...

These general color schemes are recommended:

Frame Vernacular of Folk Victorian: Contrasting wall and trim colors.

Colonial Revival/Neo-classical : Softer colors for walls with white or ivory trim.

Bungalow/Craftsman: Earth tones, sometimes different colors for different floors, for walls and complementary trim.

Ranch: Varied colors but often differing shades for wood siding especially to contrast with brick or stone veneer materials.



The bright paint color of the dwelling at 2305 Netherland Inn Road is appropriate for the Folk Victorian dwellings.



Houses in the White City development originally included the stipulation requiring their exteriors remain painted white, and this tradition should continue to be followed (718 Yadkin Street).

8.0 PORCHES

Policy:

Porches are highly visible and define a dwellingôs façade. They include several design and structure components that convey the historic character and architectural style of a dwelling. Preserve and maintain original porch materials. Keep porches in good repair.

DESIGN GUIDELINES FOR PORCHES

8.1 Retain, maintain, and repair wooden and masonry porches.
Follow the guidelines for wood and masonry as appropriate to maintain and preserve porches and their elements.

8.2 Replace when necessary.
Replacement of a porch element may be required if it is damaged or deteriorated beyond reasonable repair. Select materials and a design that matches the original aspects.

8.3 Enclosure of porches is discouraged.
If enclosing a porch is desired, the materials should be of screen panels with minimal structural elements. Insert screen sections of proper dimensions into the openings between the porchôs columns, posts, or other original divisions. Do not use solid materials or superfluous cross-members that will create inner divisions of the original openings. Porches on elevations not readily visible from the street may be enclosed with glass if desired.

8.4 Composite materials may be appropriate.
Wood and plastic composites may be appropriate substitutes for historic wood porch floors. These non-traditional materials may be appropriate under some circumstances. If a substitute material is used, choose a product that resembles wood and matches typical dimensions of wood floor boards. The porch floor should be painted or stained to blend with the house colors.



Porches are character-defining features and help convey the architectural style. Their original designs and features should be preserved and maintained (Right:1125 Wateree Street; left: 2305 Netherland Inn Road).



DESIGN GUIDELINES FOR PORCHES, continued...



This two-story porch at 2301 Netherland Inn Road is an important feature to this dwelling and should be preserved and maintained.



Dwellings in the Park City Historic District have distinctive porch designs which help define their Tudor Revival style.

DESIGN GUIDELINES FOR PORCHES, continued...



The screen porch at 714 Yadkin Street is appropriately fitted between the porch columns and behind the porch railing.



Enclosing side porches with screen panels is also appropriate as at 1301 Watauga Street.

9.0 PORCH STAIRS & RAILINGS

Policy:

Porch railings and steps are integral elements of a historic porch. They provide functional and visual qualities. Preserve and maintain all original porch materials.

DESIGN GUIDELINES FOR PORCHES & RAILINGS

9.1 Retain historic porch steps and railings

Retain historic porch steps and railings whenever possible. Replace individual sections of porch stairs and railings rather than a complete replacement. Use materials that match the porchôs materials.

9.2 Avoid pre-cast concrete steps.

If replacement of original steps is necessary, pre-cast concrete steps should not be used on entrances that are readily visible from the street.

9.3 Keep replacement railings simple and in-kind with the original.

Replacement railings should match the style and appearance of the original railing. Simple painted wood railings with balusters between the top and bottom rail are appropriate.

9.4 New porch railings must have appropriate height and dimensions.

Porches 30ò above grade are required to have a porch railing installed which is at least 36ò above grade. Dimensions of balusters should be at least three inches by three inches and generally spaced four inches on center.



The dwelling at 1125 Wateree Street has an appropriate rebuilt wood stair and the porch railing is also compatible with the original design.

10.0 ROOFS

Policy:

The form, materials, and pitch of a roof help to define a dwellingôs architectural style and building footprint. Do not alter a historic roof shape, and preserve and maintain original roof materials such as pressed metal or wood shingles. Locate modern features on the rear roofline.

DESIGN GUIDELINES FOR ROOFS

10.1 Retain historic roof shapes and features.
Preserve roofs in their original size, shape, and pitch, with original features (such as cresting, finials, etc.). Retain and preserve roof features such as parapets, cornices, and chimney flues.

10.2 Do not introduce new roof elements that are not in keeping with the building's historic character.
Modern installations such as skylights, solar panels, decks, balconies, and satellite dishes should not be visible from the street or obstruct or obscure original features. Installation of these features at rear roof lines may be appropriate.

10.3 Roof maintenance is essential to preservation of the dwelling.
Clean, maintain, and repair leaking roofs, gutters, and downspouts. Proper ventilation prevents condensation, which promotes decay. Anchor roofing materials solidly to prevent wind and water damage. Check seams of metal roofs and keep metal surfaces painted.

10.4 Replacement of an entire roof may be appropriate if demonstrated to be beyond repair.
If historic roof materials are demonstrated to not be repairable, select substitute materials in keeping with the historic character of the building and the district. Match original materials as closely as possible. New metal roofs should match the original in crimping design and seam spacing. Today metal roofs come in an array of colors. Choose a roof color that comes from the existing two- or-three-hue paint color palette of the building.

10.5 New roof materials may be metal, slate or asphalt.
When re-roofing dwellings in the historic districts, roof may be of metal (low-profile strong back, corrugated, V-crimp), slate, or asphalt composition shingles. Roof pitch shall be 8:12 minimum unless the original historic pitch of the house is evident.

10.5 Install and maintain gutters, downspouts, and splash blocks.
Retain existing boxed or built-in gutters and keep them cleared of debris and in good working order. Repair deteriorated or damaged gutters.

DESIGN GUIDELINES FOR ROOFS, continued



Roof shapes are often essential defining features of a dwelling's architectural style such as the steep, symmetrical roof form for the French Eclectic style house at 1301 Watauga Street.



Historic roof materials such as pressed metal shingles should be repaired and maintained as long as possible (121 Shirley Street).

DESIGN GUIDELINES FOR ROOFS, continued

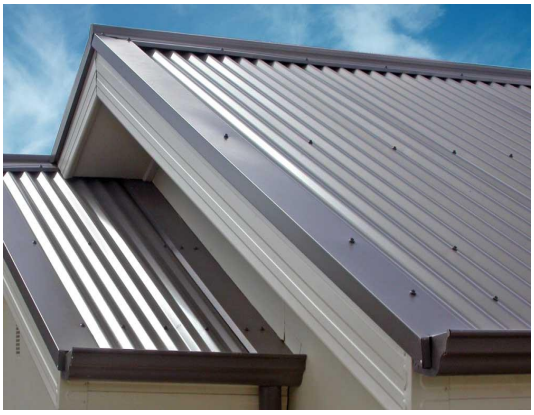


Preserve and maintain historic metal roofs such as at 2305 Netherland Inn Road.



New metal roofs should have appropriate spacing and crimping consistent with historic designs as shown at left.

New metal roofs which are corrugated or have exaggerated seams and spacing as in the example at right are not appropriate for historic dwellings.



DESIGN GUIDELINES FOR ROOFS, continued

10.6 If original gutters are beyond repair, install replacement gutters of an appropriate type.

The most appropriate design for hanging gutters is half-round. For buildings dating from or influenced by designs from the 1940s or later, ogee gutters are also appropriate.

10.7 Place downspouts away from architectural features and on the least public elevation of the building.

Proper placement of downspouts will protect the building and not detract from its historic character. Drain downspouts away from foundations, including those of neighboring buildings.



The use of half-round gutters and downspouts are most appropriate for historic dwellings and their installation is encouraged; 2301 Netherland Road (left) and 713 Yadkin Street (right).

11.0 PRIMARY MATERIALS

Policy:

Primary historic building materials including wood siding, brick, stone, stucco and metal should be preserved whenever possible. Limited replacement of damaged historic materials with matching materials may be considered. Proper maintenance of historic primary materials is important; avoid harsh or abrasive cleaning treatments.

DESIGN GUIDELINES FOR PRIMARY MATERIALS

Brickwork and Masonry

11.1 Preserve and maintain brick, stone, terra cotta, cast concrete, stucco, mortar, and other masonry original to a building.

Masonry helps convey the historic character of buildings. Masonry provides texture, finishes, and patterns that contribute to a buildingôs distinct appearance. Preserve masonry in place to retain the buildingôs historic character. Do not cover or conceal original masonry surfaces with non-historic materials such as metal, vinyl or Exterior Insulation Finishing Systems (EIFS).

11.2 When cleaning masonry, use the gentlest means possible.

Generally, masonry requires little cleaning - only when necessary to halt deterioration or to remove graffiti and stains. Use mild detergents to remove dirt or grime from masonry. Dilute the detergent with water, and use a natural bristle brush. Alternatively, a non-harmful chemical solution may be used. In either case, finish the process with a low-pressure water rinse. Before cleaning brick, test a small, inconspicuous area to ensure the cleaning agent and method will not damage the masonry. Do not clean or remove paint from masonry with high pressure water.



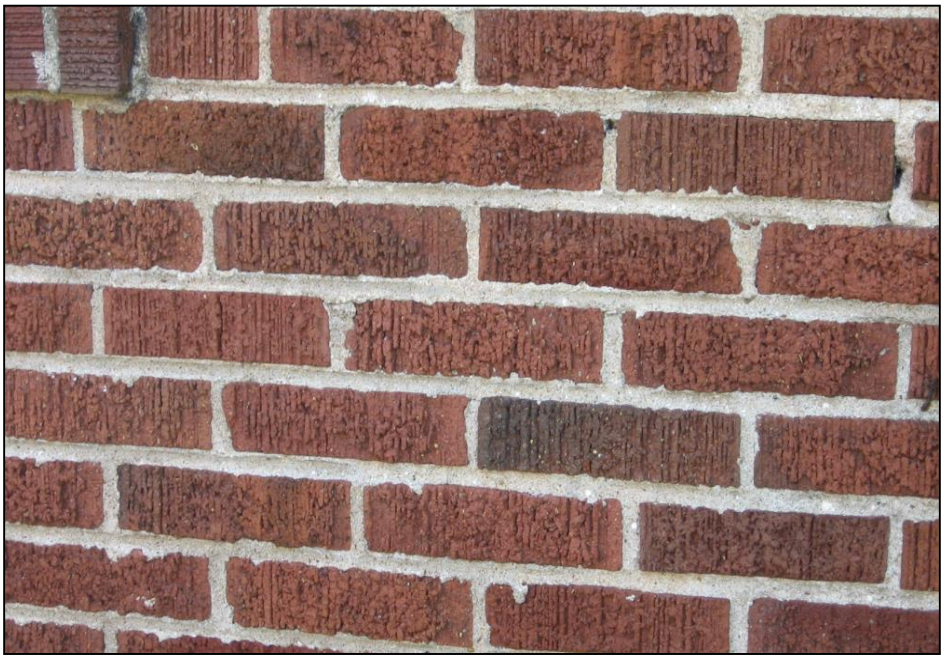
Some properties combine different primary materials to define the building's style such as the stone and brick on this Tudor Revival-influenced duplex at 810-812 Yadkin Street.

DESIGN GUIDELINES FOR PRIMARY MATERIALS, continued...

11.3 Keep historic masonry visible and unpainted.
Do not paint masonry that has never been painted. If water is penetrating historic masonry, water-repellent coatings can be used. The use of silicone-based sealants on masonry walls is not recommended. Silicone-based sealants do not allow the brick to ñbreatheò and can trap moisture within walls. There are very good non-paint related treatments that are highly effective in strengthening damaged sandblasted masonry and rendering it more water repellant and resistant to the elements.

11.4 Avoid the use of power tools on historic masonry.
Power tools are damaging and are not appropriate when removing mortar. Hand tools are preferred since they allow for precision work and minimal damage to adjacent brick and stone.

11.5 Preserve original mortar if possible, or repoint as necessary, using mortar mixes similar to the original.
Soft mortar with a high ratio of lime was traditionally used in masonry buildings constructed prior to the 1930s. Portland cement was used in small proportions, if at all. Match new mortar to the original mortar in width, depth, color, joint profile, and texture. When repointing historic mortar, it is important to use a mix that is softer and more permeable than the masonry units to ensure the preservation of the historic masonry. Mechanical stresses cause expansion, contraction, settlement, and water-driven deterioration mechanisms like freeze-thaw will also be relieved in the masonry rather than the mortar if the latter is harder than the former. Modern mortars may also contain harmful soluble salts that further accelerate brick and stone deterioration.



Kingsport's historic districts contain a wide variety of brick designs and features such as the textured brick at 814-820 Yadkin Street.

DESIGN GUIDELINES FOR PRIMARY MATERIALS, continued...

Stucco and Concrete

11.6 Preserve and maintain original stucco and concrete surfaces.
Stucco is a significant historic building material in Kingsport and it is widely used in the Park City and Church Circle Historic Districts. Original stucco and concrete surfaces should be repaired as needed and maintained. The original texture of the stucco and concrete should be replicated when repair or replacement is needed. The replacement of stucco with an Exterior Insulation Finishing System (EIFS) is not appropriate for historic dwellings since the material does not resemble stucco and is prone to water damage.

11.7 Repair concrete walls and features using compatible materials and a stucco mix which is similar in strength, composition, texture, and color.

11.8 Clean stucco and concrete using the gentlest means possible such as low-pressure water wash and a soft bristle brush.
Remove paint from stucco and concrete with appropriate chemical agents and professional contractors. A test patch should be conducted first to ensure that no etching or staining of the wall surfaces will occur.

11.9 Do not remove historic stucco surfaces from masonry walls unless more than 50 percent of the stucco has lost its bond with the masonry behind it.

11.10 Original rock-faced or textured concrete block should be repaired with materials to match as closely as possible in dimensions, design, and texture.

11.11 The replacement of stucco with a surface of Exterior Insulation Finishing System (EIFS) is not approvable in the historic districts.



Stucco is a significant primary material in the Park Hill Historic District and this surface should be preserved and maintained (217 Hammond Avenue).

DESIGN GUIDELINES FOR PRIMARY MATERIALS, continued...

Wood Siding, Shingles and Asbestos Shingles

11.12 Preserve and maintain original wood siding and wood shingles.
Original wood siding and wood shingles are a significant part of the fabric of a structure. They provide scale, texture, and shape, which help to define and characterize an architectural style. Substitute materials cannot replicate the finish of original wood siding or shingles. Loss of original materials results in a major compromise of a buildingôs integrity.

11.13 Repair original siding and shingles when necessary, and replace only if proven to be deteriorated beyond repair.
Regular maintenance of siding and shingles will ensure their longevity. Apply paint of an opaque stain to wood materials to provide a finished surface. If replacement is necessary due to deterioration, match new siding and shingles to the original in size, placement, and design.

11.14 Synthetic or substitute materials such as vinyl and aluminum are discouraged but is allowed.
Synthetic sidings do not adequately replicate siding of traditional materials and greatly detract from a buildingôs historic appearance. Replacement or concealment of traditional wood materials with vinyl, aluminum or other synthetic materials is discouraged but may be allowed in the cityôs historic districts. The application of these materials must be reviewed by the Commission and should be properly vented, not conceal window or door trim or result in the removal of architectural details.



Wood shingle siding is a distinctive feature of the Colonial Revival style dwelling at 1150 Watauga Street.

DESIGN GUIDELINES FOR PRIMARY MATERIALS, continued...

11.15 Clean siding with the gentlest means possible.
Destructive, dangerous, and/or abrasive cleaning techniques, such as propane torching and sand- or water-blasting should not occur. Wood siding should be maintained through regular painting, but when paint removal becomes necessary, it should be done by scraping, heat (heat guns and plates), or chemical methods, never through sandblasting or other abrasive methods. The use of circular grinders or sanders should not be used to remove paint.

11.16 Asbestos shingles which are original to a dwelling should be kept stained or painted. If individual shingles are missing or cracked, matching new shingles of cement-wood material or fiberglass are appropriate for replacement or repair.

11.17 Asbestos shingles which conceal the original wood siding exterior may be removed and the original wood siding restored.
Removal will require qualified professionals with disposal meeting hazardous material requirements.



The beaded wood siding at 2301 Netherland Inn Road is an important feature of this dwelling and should not be removed or concealed.



Asbestos shingles are considered a historic exterior material and should be preserved and maintained if original to the dwelling (905 Norwood Street).

12.0 WINDOWS

Policy:

Preserve, maintain, or repair historic windows. Do not cover or enclose original window openings. Historic windows deteriorated beyond repair may be replaced in-kind, fitting the replacements into the original window opening. Replacement windows should also match the originals in number and configuration of panes, or lights and material, such as wood or metal. Adding new window openings on a primary façade is not appropriate.

Why Preserving Original Windows is Recommended and Makes Economic and Environmental Sense

Nationally-accepted recommendations for preservation of historic wood and metal windows call for retaining these important features except in cases of extreme deterioration. The reasons for preserving original windows include:

- Studies show that windows typically account for only 10% to 15% of a homeôs energy loss, and the payback for installing new windows can take decades.

- All windows are subject to expansion and contraction with temperature changes. Vinyl, however, experiences more than twice as much expansion as wood and seven times more than glass. This extreme expansion causes seals to fail between the frame and glass, as well as a significant performance reduction. More than one-third of vinyl windows being replaced today are less than ten years old.

- Vinyl windows do not match the appearance of historic wood windows; their texture and thinness are inappropriate for Kingsportôs historic districts. A more acceptable alternative, if the original windows are beyond reasonable repair, aluminum clad wood windows or composite windows which have the appearance of a historic wood window.



Original casement windows at 809 Yadkin Street.



Original four-over-four, wood sash windows at 205 Compton Terrace.



Rotherwood features this variation of a Classical Palladian window.

WINDOWS, continued...

- Historic wood and metal windows are sustainable. These features represent embodied energy, already extracted from raw materials natural to the environment.

- Vinyl windows cannot be recycled and are detrimental to the environment when they are discarded.

- The old-growth lumber used in historic window frames can last indefinitely, unlike new-growth wood or vinyl.

Treatment of historic wood windows

12.1 Preserve and maintain original windows.
Window openings, windows, window details, and the size and shape of these elements help establish rhythm, scale, and proportion of buildings and reflect architectural style and character

12.2 Repair deteriorating wood windows as needed. When possible, replace missing panes or deteriorated sashes rather than entire windows.
Retaining as much of the historic window material and detail as possible will help protect the buildingôs historic character and appearance. Replace only those elements necessary. Use epoxy to strengthen deteriorated wood.



Original nine-over-six wood-sash window at the Netherland Inn.



This original six-over-six, wood-sash window with ornamental hood is an important component of Rotherwood.



The original twelve over-twelve, wood sash window at 1261 Watauga Street reflects the dwelling's Colonial Revival style.

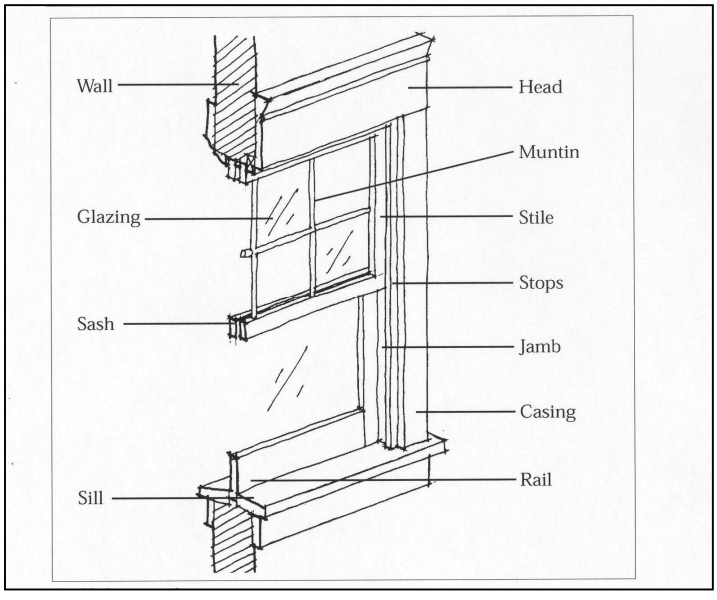
DESIGN GUIDELINES FOR WINDOWS

Treatment of Historic Metal Windows

12.3 Preserve, maintain, and repair original metal windows.
Metal windows such as steel, aluminum, and bronze were widely used into the mid-20th century. Preserving these materials as well as their original designs and details helps convey a sense of time and architectural style. Aluminum windows of the 1950s and 1960s were often installed with single glazing on large curtain walls, and the resulting in poor energy efficiency was cause for their removal. The energy performance of metal windows can be improved with the installation of weather stripping and security fittings. Spring-metal, vinyl strips, compressible foam tapes, and sealant beads are other weather stripping options. Original single-glazed glass may be replaced with thermal glass panes (3/8ò to 5/8ò thick) provided that the rolled metal sections are at least 1ò wide and the design of the historic window is retained.

Replacement Windows

12.4 Replace windows only if they are beyond repair, and match replacements to the originals in size, materials, and number and arrangement of lights.
Wood is the preferred replacement material for original wood, but aluminum-clad wood or composite products may be appropriate. Most major window manufacturers have appropriately sized wood windows for historic dwellings. Replace historic metal windows with like materials. The primary concern for replacement windows is achieving the historic appearance of historic wood or metal window through appropriate dimensions, depth of frame, and the appearance of true divided lights. True divided lights for windows are preferred or windows with lights that are bonded to the glass with spacers and appropriate grid profiles. Whenever original windows are removed and replaced, retain and reuse their serviceable hardware and locks.





Above: Original multi-light window at 701 Yadkin Street.

Left: Profile of a sash window noting its different elements.

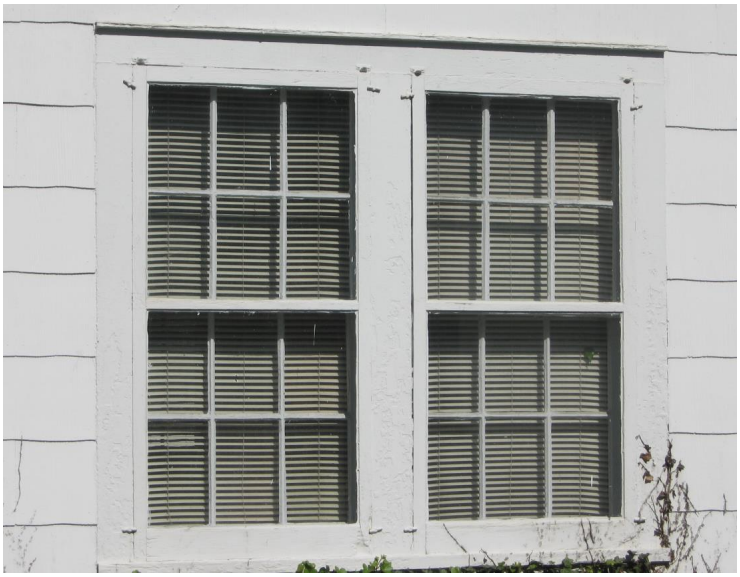
DESIGN GUIDELINES FOR WINDOWS, continued...

Storm Windows, Screens and Shutters

12.7 Storm windows and screens should be full-view or have a similar meeting rail to allow the visibility of the historic window behind it.
Select storm windows or screens of wood, baked-on enamel, or anodized aluminum. Install models that fit within, not overlap the window frames. Use full-view designs or those with the central meeting rail at the same location as that of the historic window.

12.8 Retain historic shutters.
Many homes in Kingsport retain their original or early 20th-century louvered shutters. These should be preserved and maintained.

12.9 Added shutters or screens should be consistent with original designs in the city's historic districts.
Newly-added shutters or screens should be constructed of wood and sized and installed like authentic operable examples.



Example of an appropriate wood storm window over original six-over-six wood-sash windows (706 Yadkin Street)



Original window shutters are used to protect windows and should be preserved and maintained (701 Yadkin Street).

13.0 SITE FEATURES

Policy:

Preserve and retain historic site features of residential buildings, including metal and wood fences, walls and landscaping. Install new fences, walls, and site and landscape features that blend with the historic setting of the building and area.

DESIGN GUIDELINES FOR SITE FEATURES

13.1 Retain and maintain historic fences and walls.

Preserve original metal fences, and do not cover, remove, or obscure them. Clean metals with the gentlest means possible to remove paint buildup and corrosion. If hand-scraping and wire brushing have proven ineffective, low-pressure, dry-grit blasting (less than 100 pounds per square inch) may be appropriate as long as it does not damage the surface. Wood fences can be maintained with regular painting. Repair, or if necessary, replace individual pickets rather than replacing the entire fence. Repair masonry retaining walls using proper mortar mixes and compatible materials. Follow the guidelines for masonry.

13.2 New fences and walls should blend with the historic character of their surroundings.

New fences and walls should be constructed of traditional or similar materials that visually match authentic examples. New wood fences located in a front yard should not exceed 48ò in height and be supported by wood posts (4ò by 4ò recommended) with no more than 2ò of spacing between the pickets. Fences may have flat, spear, gothic, or pointed tops.



Preserve and maintain historic fences and walls such as the brick retaining walls in the 1100 block of Watauga Street(left) and the stone retaining wall at 814-820 Yadkin Street (right).

DESIGN GUIDELINES FOR SITE FEATURES, continued...

13.3 Traditional fence materials are recommended.

For front yards wood fences are recommended, but these may also be of wrought iron, metal garden (scallop or square grid) or metal picket. Vinyl and chain link fences are discouraged for front and side yards but may be added along rear lot lines.

13.4 Privacy fences and hedges may be appropriate.

For privacy in back yards, wood fences may be installed up to 7ô in height or 6ô with 2ô with a framed lattice top. Wood supports measuring 4ò by 4ò or metal pipe are recommended. Privacy fences should be set back from the main façade by at least one-third of the total depth of the house. Maintain the fence with regular painting. Living fences, such as hedges or other landscaping, are attractive alternatives to chain-link or privacy fences.



Appropriate height and design picket fence at 709 Yadkin Street.



This appropriate privacy fence at 1154 Watauga Street surrounds the rear yard and is set back from the front of the house.

DESIGN GUIDELINES FOR SITE FEATURES, continued...

Ground Surfaces & Landscaping

13.5 Maintain historic placement, materials, and design for ground surface elements like walkways and drives.
Site features such as concrete and brick walkways and driveways convey historic patterns of residential site and setting. Preserve these features, repairing them in accordance with guidelines for masonry. Private walkways and drives should blend into public sidewalks.

13.6 Respect and preserve original grade and landscaping.
Maintain and protect the original terrain of a historic property. Existing plants and trees provide passive energy functions like shading and wind breaks. Keep trees properly trimmed. Consider the mature size of plant stock when adding new landscaping.

Outbuildings

13.7 Preserve and maintain outbuildings.
Preserve and maintain original outbuildings such as garages and sheds when possible following rehabilitation guidelines used for dwellings. Garages too small for modern vehicles can be converted for storage or other uses.

13.8 Design and locate new outbuildings carefully.
New outbuildings should blend with the architectural style of the primary dwelling. Site them at appropriate locations, such as to the rear of a house or recessed back from the side elevations.



Original concrete ribbon driveway at 1301 Watauga Street.



Concrete walk with inlaid brick at 810-812 Yadkin Street.

DESIGN GUIDELINES FOR SITE FEATURES, continued...



A number of the garages in the Park City Historic District are of frame and stucco similar to the dwellings (438 W. Sullivan Street.



The outbuilding at Rotherwood features the same brick and fenestration as the main house.





Preserve original garages and sheds such as at 2305 Netherland Inn Road (left) and 121 Shirley Street (right).

DESIGN GUIDELINES FOR SITE FEATURES, continued...

Utilities and Ancillary Systems

13.9 Place satellite dishes and HVAC units out of public view.
Locate modern utilities inconspicuously, and screen solar panels, HVAC units, and utility meters with landscaping, lattice panels or fencing. Locate window air conditioning units on side or rear elevations.

13.10 Locate solar panels where they have the least visual impact on the overall appearance of the historic property.
Rooftops, back yards, or rear accessory buildings that are out of public view are appropriate locations for solar panels or shingles. Rear elevations or rear roof slopes are the best location for solar panels. Solar panels should not be mounted on the primary facade of a building.

13.11 Ensure that solar panels that are attached to a building are not readily visible from the street.
Mount solar panels on rooftops flush with the roofline. If not attached to the building, locate solar panels in side or rear yards. Do not use hardware, frames, and piping with a non-reflective finish.



If solar panels are desired, they should be installed at rear roof lines.



Appropriate screening of HVAC unit at 721 Yadkin Street.

DESIGN GUIDELINES FOR SITE FEATURES, continued...

13.12 Install ADA features with minimal effect to dwelling.

To provide access for residences and commercial uses there may be requirements to meet Americans with Disabilities Act (ADA) compliance. Follow all health and safety codes in such a manner that a historic propertyôs character-defining features are least effected.

13.13 Install ADA ramps on side or rear elevations to minimize their visual impact.

13.14 Chair lifts may be appropriate.

Chair lifts may also be appropriate if they are sited at side or rear elevations not readily visible. Chair lifts should be screened and installed in such a way to be reversible and with the least impact to the historic building as possible.





Above and below are examples of appropriately designed ADA compliant ramps on side elevations.





CHAPTER 6 - NEW RESIDENTIAL CONSTRUCTION

Policy:

New additions to historic dwellings should be constructed and designed in a manner that maintains the overall character of the original dwellings. The addition should blend with the original design and not obscure or conceal the historic dwelling or its primary features.

1.0 ADDITIONS TO PRIMARY DWELLINGS

DESIGN GUIDELINES FOR NEW ADDITIONS

1.1 Consider the location, size, and scale of the addition.

A new addition should never overwhelm the historic dwelling. The window spacing and materials of the new addition should follow those of the original building. Locate new additions on rear or side elevations where not visible from the street.

1.2 Retain historic character.

Design the addition in a manner compatible with the historic character of the original building, as well as of surrounding buildings in the district. Though the addition should be a discernible wing from the historic building, it should blend well without duplicating the original form, material, style, wall plane, or roofline.

1.3 Porch enclosures may be appropriate.

If an owner chooses to enclose a porch (or a portion thereof), the floor fascia board and columns shall not be covered, and every effort shall be made to express the original intent of the porch with screen panels.

1.4 The addition of decks on rear elevations may be appropriate.

Place decks on rear elevations or in other locations that are out of view from the street. Paint and design decks to blend closely with the dwelling. Keep deck designs simple in appearance. If visible from the street, ensure that decks have square balusters set no more than three inches apart and no more than two inches in width and depth.

ADDITIONS TO PRIMARY DWELLINGS, continued...

Example of a contemporary but compatible rear carport addition.





Adding a second story to a one-story dwelling is not appropriate as shown in example A. The rear addition in example B is a more appropriate solution for adding living space.

ADDITIONS TO PRIMARY DWELLINGS, continued...



Examples of appropriately sized and designed rear decks.



2.0 NEW CONSTRUCTION OF PRIMARY DWELLINGS

Policy:

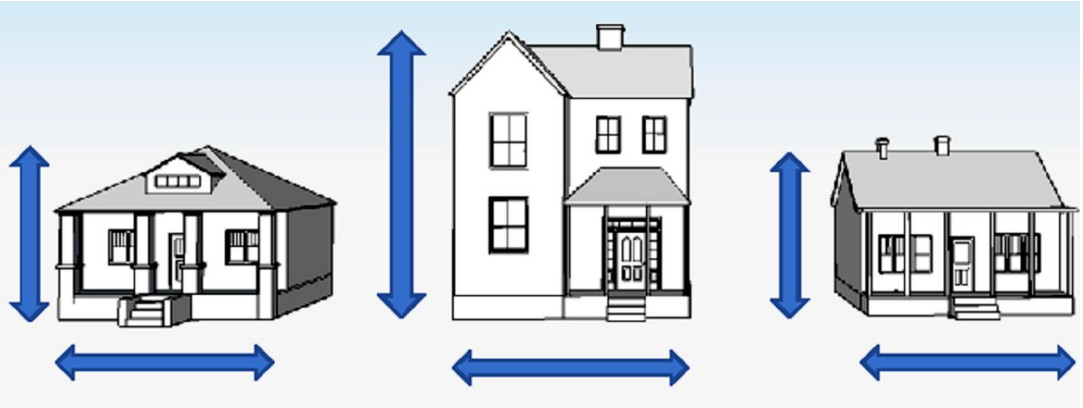
New construction of primary dwellings should maintain the existing historic pattern of a neighborhood in terms of characteristics such as setback, distance between homes, scale, materials, window size and placement, and colors. New dwellings buildings should also follow the residential guidelines for fencing and site features.

DESIGN GUIDELINES FOR NEW CONSTRUCTION

2.1 Maintain existing historic patterns.
Historic patterns of setback, materials, height, width, scale, and proportions of dwellings in the historic district should inform these characteristics of infill projects. The roof shape of new dwellings should also match.

2.2 Orientation towards the street.
New dwellings must be oriented towards the major street fronting the parcel or lot.

2.3 Maintain existing patterns of building height
New dwellings should be compatible with adjacent dwellings in terms of height. New dwellings constructed in the historic district should not exceed two stories, not including the space within the roof.



New construction should be compatible with dwellings along the block in height and width.

2.0 NEW CONSTRUCTION OF PRIMARY DWELLINGS, continued...

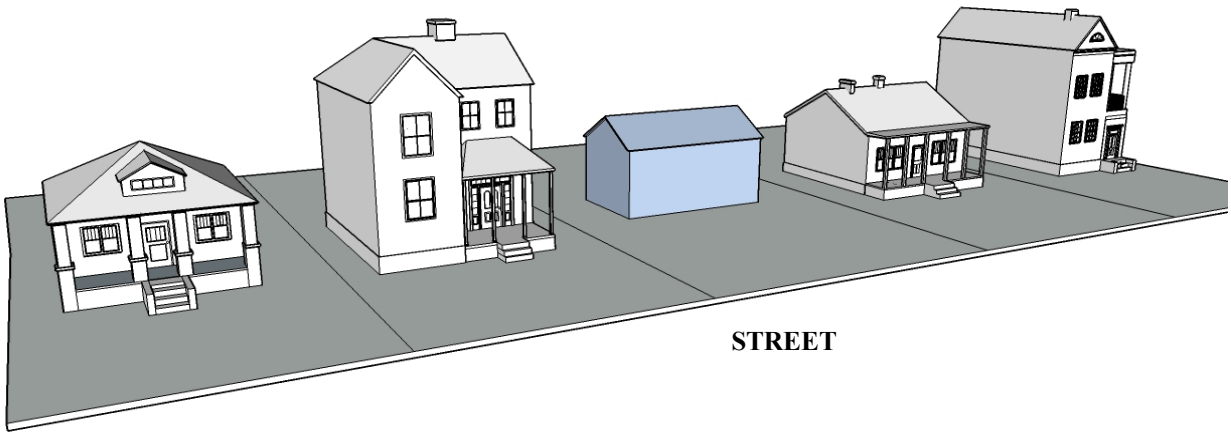
2.4 Maintain existing scale along the street.
New dwellings should be compatible with adjacent dwellings in terms of scale and proportions.

2.5 Maintain existing patterns of roof form.
New dwellings should be compatible with adjacent dwellings in terms of roof form.

2.6 Match materials of surrounding dwellings.
New dwellings should be compatible with other dwellings in the district in terms of materials. Appropriate materials for the historic district include the following:

Brick, stucco, and concrete: Within the historic districts brick, stucco, or concrete are appropriate materials for the foundation, foundation piers, chimneys, and column piers.

Siding: Siding materials should be of wood or simulate the appearance of wood. Vinyl siding is discouraged but allowed with appropriate trim and fascia details (to simulate wood) in the historic districts. Siding shall not protrude beyond the face of door and window frames and frieze boards.



New construction should be compatible with dwellings along the block in setbacks from the street.

2.0 NEW CONSTRUCTION OF PRIMARY DWELLINGS, continued...

Windows and Doors: Materials for windows and doors should be wood or simulate the appearance of wood. Window types should be hung windows (double, single, etc.) with a 2:1 height to width ratio minimum.

Porches: New dwellings (except garages and accessory buildings) should have front porches. Porches should be at least two-thirds the total width of the primary façade. The front porch should be at least 6ô0ò in depth. Any side/back porches may have a minimum depth of 4ô0ò.

Porch Columns: Porch columns shall be wood or simulate the appearance of wood. Column types may include turned or rounded, rectangular, or square and may have chamfered (beveled) corners and be fluted, and should be in the character of the main structure.

Chimneys: Building materials should be masonry (brick, stucco, etc.) or the same material as the dwelling exterior. Chimneys that are not masonry should be finished with the same material as the house exterior, up to, but not beyond the point of roof penetration.

Roofs: Appropriate materials shall be metal (low-profile strong back, corrugated, V-crimp), slate, or asphalt composition shingles. Roof pitch shall be 8:12 minimum. Roof types should be Gable, or Hip with a dormer at the front façade if desired.



New construction should maintain roof forms predominant in the historic districts such as hipped and gable.

3.0 NEW ACCESSORY BUILDINGS

3.1 Design new garages and other accessory buildings to be compatible with the historic districts.

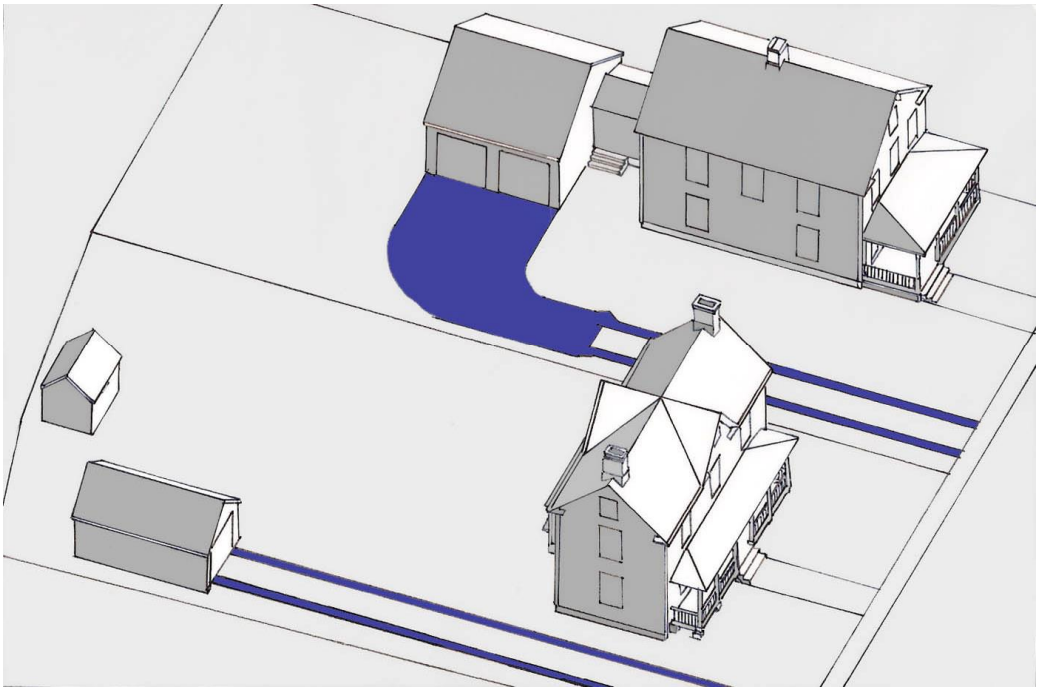
Design new accessory buildings to be compatible with the architectural style and scale of the associated dwelling.

3.3 New accessory buildings should have compatible materials.

The exterior finish of attached garages and accessory buildings may be wood, brick or stucco depending on the design and materials of the primary dwelling. An 8:12 pitch is should be a minimum for roofs. Screened landscaping of accessory buildings is also recommended.

3.3 New accessory buildings shall be sited appropriately on the lot.

Locate new outbuildings appropriately, such as to the rear of a dwelling or set back from the side elevation of the primary dwelling. The setback distance of at least one-third of the total depth of the dwelling is recommended.



New garages may be freestanding at the rear or attached via a hypen or breezeway at the rear of dwellings.

3.0 NEW ACCESSORY BUILDINGS, continued...





Examples of appropriate doors for new garages in the historic districts.



The garage at 702 Yadkin Street is an appropriate example of new construction.

CHAPTER 7 - REHABILITATION GUIDELINES FOR COMMERCIAL HISTORIC PROPERTIES

Policy:

Kingsport was founded in the 18th century, but its early 20th-century re-development as a planned community of industry defines its downtown. The commercial buildings of downtown Kingsport date from this period. Kingsport has one locally designated commercial district, the Main Street Historic District. Its existing historic commercial buildings should be preserved and maintained. The Boatyard Historic District also contains a small cluster of historic commercial buildings which offer rehabilitation opportunities.



Streetscape in the Main Street Historic District.



Commercial buildings at 2108 Netherland Inn Road in the Boatyard Historic District.

1.0 COMMERCIAL BUILDING MATERIALS

Policy:

The majority of the commercial buildings in Kingsport are of brick construction. The buildings in the Main Street Historic District are consistent in their height, brick exteriors and flat roofs. Most of the original doors and windows in the buildings have been removed and replaced with modern materials. The retention and preservation of any original design element is encouraged throughout the district.

DESIGN GUIDELINES FOR COMMERCIAL BUILDING MATERIALS

1.1 All elements of historic windows (sills, lintels, frames, sashes, glass of windows, and transoms) should be preserved.
If any of these components are damaged beyond repair, replace them with in-kind design and materials.

1.2 Preserve and maintain original masonry exteriors.
Preserve brick and masonry materials. Do not cover historic masonry surfaces. Use mild detergent and low-pressure water to clean any grime or graffiti. Sandblasting is extremely destructive to historic masonry and is not an acceptable treatment.

1.3 Brick should be repaired or replaced with brick to match the original. Missing bricks should be replaced with bricks that match the existing in color, size, texture, and coursing technique.

1.4 Keep historic masonry visible and unpainted.
Do not paint masonry that has never been painted unless the exterior has mismatched brick or paint is required to seal a sandblasted building.

1.5 Preserve original mortar if possible, but if re-pointing is necessary use mortar mixes similar to the original.
Mortar mixes of the past had a higher lime content than todayôs Portland cement. When re-pointing historic mortar, match the original mortar in width, depth, color, joint profile, and texture.

1.6 Retain original roof forms.
Most commercial buildings have flat roofs, where their actual surface is not visible from street level. Where roof shapes have been altered, restoration to the original shape is encouraged. Roof surfaces for commercial buildings may be of appropriate metal designs, asphalt shingles, or rolled asphalt.

DESIGN GUIDELINES FOR COMMERCIAL BUILDING MATERIALS, continued...



The buildings in the Main Street Historic District have consistent brick exteriors and different types of cornices at the rooflines and storefronts. This corbelled brick cornice is at 104 E. Main Street.



Above the storefront at 108 E. Main Street is a cornice of sheet metal.

DESIGN GUIDELINES FOR COMMERCIAL BUILDING MATERIALS, continued...



Decorative details such as the clay tile roof at 124 W. Main Street should be preserved and maintained.



These original garage bay doors were preserved and incorporated into the design of the business at 240 E. Main Street. These doors should be preserved and maintained.

2.0 STOREFRONTS

Policy:

Commercial storefronts were designed with the consumer in mind. Pedestrians on the sidewalk viewed merchandise through the large display windows resting on low bulkheads. The storefront entrance consisted of single or double doors that often included a large single-light pane for transparency. Maintain and preserve original storefronts and all their elements. Business owners should retain their storefrontsô original components. Storefronts should not be altered or covered with non-historic materials. A common practice during the mid-20th century was for property owners to add new materials in an attempt to modernize their commercial buildings to compete with new suburban shopping centers. None of these storefronts in the historic district possess architectural significance and restoration of storefronts that have been altered is encouraged.

DESIGN GUIDELINES FOR STOREFRONTS

2.1 Retain and maintain historic storefronts and their components

Retain and maintain storefront components, including display windows, bulkheads, transoms, doors, cornices, and pilasters. Do not cover or conceal any aspect of an original storefront with modern materials. Removal of added features or materials not original to the storefront is encouraged.

2.2 Repair damaged or deteriorated storefront components. Replace missing storefront features.

Replace missing storefront components with in-kind materials to match the original appearance. Replacement components should be the same size, material, texture, and detail as the original feature. Use historic photographs to determine the design and style of missing components. Alternatively, existing adjacent historic buildings are good models for appropriate replacement storefront components.



This storefront at 242 E, Main Street retains its original frame bulkheads, display windows and transom.

DESIGN GUIDELINES FOR STOREFRONTS, continued...



Preserve original storefront bulkheads such as at 114 E. Main Street.



Decorative elements such as this storefront transom at 242 E. Main Street should not be removed or concealed.

DESIGN GUIDELINES FOR STOREFRONTS, continued...

2.3 Preserve and maintain original door elements.
A storefrontôs entrance may include surrounds, transoms, and sidelights, in addition to doors. Retain and preserve original components of a commercial buildingôs entrance. Any components deteriorated beyond repair, should be replaced in kind. Original framing components such as jambs, sills, and headers of openings define the entrance and should also be maintained. Historic doors are especially important to a buildingôs historic appearance. Do not fill or partially block historic door openings.

2.4 Repairs to deteriorated or damaged historic doors should be consistent with historic materials.
When repairing original wood doors, use methods to retain their historic fabric and appearance as much as possible. Epoxy may be used for strengthening and replacing deteriorated wood.

2.5 If original doors are beyond repair or missing, replace them with new doors that match the original.
Replacement doors should match traditional door designs in materials and size. Use historic photos when available to match the original doors as closely as possible in the number and series of panels, number, glazing, and configuration of glass lights, materials, and dimensions.

2.6 Do not create new door openings where none existed.
Installing new door openings on the primary façade is not appropriate on the façade of a commercial building.



The single-light glass and wood replacement doors at 102 W. Main Street resemble traditional designs and this type of door is appropriate for new doors on Main Street.

DESIGN GUIDELINES FOR STOREFRONTS, continued...

2.7 New awnings should be consistent with historic designs.

Installing new awnings to downtown buildings is an appropriate treatment on commercial properties. New awnings should match traditional designs and placement. Follow these guidelines:

- **Scale:** The awning should be in scale with the building, with exact dimensions to fit precisely the storefront opening. The awning should not extend beyond the storefront opening to cover adjacent pilasters or wall surface,

- **Placement:** A new awning should not obscure design elements of the upper stories. At a maximum, the awning may extend one foot above the top of the storefront. The hanging level of the awning over the sidewalk should be at least seven and one-half feet.

- **Types:** Awnings placed over storefronts may be supported by metal or wood framing, or a gallery of wood or brick columns.

- **Materials:** Canvas or other natural materials (nylon, acrylic) are appropriate. Back-lit awnings are not appropriate in the historic district.

- **Overhangs:** Flat solid material overhangs held by a metal chain or bar support shall be permitted. These overhangs shall be wood or simulate appearance of wood.



This shed roof canvas awning is an appropriate design at 104 E. Main Street.

3.0 ACCESSIBILITY FOR COMMERCIAL BUILDINGS

Policy:

The Americans with Disabilities Act (ADA) was passed in 1990. Buildings open to the public, including commercial businesses must be ADA compliant. Most of the entrances in the Main Street Historic District have sufficient width to accommodate wheelchairs, however doors can be modified to make access easier through push plates and door openers. These types of additions should be compatible with the buildingôs historic character, or alternative entrances should be made available, clearly marked and maintained following the guidelines for storefronts.

DESIGN GUIDELINES FOR COMMERCIAL BUILDING ACCESSIBILITY

3.1 Designs should provide the highest level of access while imposing the least visual impact on the historic building's appearance.

Consider preservation of the historic character of the building when weighing accessibility options. Ensure that significant features and materials are not damaged, lost, or concealed. Accessibility design and location should not compromise the buildingôs historic character.

3.2 If historic doors do not allow for easy access, retrofit replacement doors to meet guidelines.

The use of automatic door openers with push plates is also an alternative to meet ADA door requirements.

3.3 If access ramps are needed they should be simple in design.

Accessibility ramps are modern additions that are best kept simple in design and distinguishable from historic features. Use wood, metal, brick, and stone to face the ramps. Paint wood ramps to fit with the existing color scheme of the building.



Push plates for ADA access are appropriate solutions for access into commercial buildings.



Doors can also be modified with pressurized door openers to allow for ease of access.

4.0 MECHANICAL EQUIPMENT

Policy:

Modern mechanical equipment and service utility devices should be located as not to be visible from public view. Landscaping or fencing can be installed to conceal this type of equipment. Alternatively, such device can be installed on rooftops, recessed from the façade. If affixed to a building, equipment hardware or wiring should not cause damage to thee property. Conduits should be painted to blend with the color of the building.

DESIGN GUIDELINES FOR MECHANICAL EQUIPMENT

4.1 Locate ground-mounted mechanical systems behind or on top of buildings.
Even when located at the rear or on the roof of buildings, mechanical equipment should be out of public view. Use fencing, lattice panels, or landscaping to conceal equipment. Set roof-top equipment back from the façade roofline. The addition of screening will also help to minimize the noise from mechanical devices.

4.2 Locate window-mounted mechanical systems on the side or rear elevations.
Do not install a window air-conditioning unit on the main façade.

4.3 Locate meters, conduits, and other equipment on rear elevations.

4.4 Place garbage containers behind buildings and screen them from view.
Conceal dumpsters and other garbage containers with fencing or landscaping.



Example of a roof mechanical system set back from the street and not readily visible.

MECHANICAL EQUIPMENT, continued...

Satellite Dishes

4.5 Satellite dishes should be installed in inconspicuous areas and should not cause damage to historic materials.
Locate them on the rear elevation or on roof tops. Do not mount them the façade of the building.

4.6 Select small versus large satellite dishes to minimize their visual impact.

Solar Panels and Shingles

4.7 Solar panels and shingles should be installed where they are least obtrusive.
Rooftops, rear lots, or rear accessory buildings that are not readily visible from public right-of-ways are the preferred locations for solar devices.

4.8 Ensure that solar panels that are attached to a building are not readily visible from the street.
Mount solar panels on rooftops flush with the roofline or hidden behind cornices or parapet walls. Do not use hardware, frames, and piping with a non-reflective finish.



Example of appropriately mounted rooftop solar panels on a commercial building.

CHAPTER 8 - NEW COMMERCIAL CONSTRUCTION GUIDELINES

1.0 ADDITIONS

Policy:

New additions to a historic building should be designed and placed as to minimize their impact on the historic appearance and character of the building and district. Additions should be compatible in size, scale, and design with the historic building. On commercial buildings, appropriate locations for additions are on the rear elevation and the rooftop, recessed from the façade roofline.

DESIGN GUIDELINES FOR ADDITIONS

1.1 Consider the scale, proportion, rhythm, and materials of the original building when building new additions.

The addition should complement, not detract from, the historic character of the building. Design aspects such as roof pitch, materials, window design, window placement and rhythm, ratio of solids to voids, and general form of the addition should be compatible with those of the original building. It is important that the addition does not negatively affect existing drainage patterns that keep water away from historic materials.

1.2 Additions should always be smaller and simpler in design than the historic building.

An addition should never match or overwhelm the historic building in size. Its size and design should complement the original building. Additions should not be readily visible from the street. The addition needs to be visually compatible but also distinguishable from the historic building. Subtle differences in materials or styles can help clarify new from original portions of the structure.

1.3 Ensure that additions do not obscure or damage significant architectural features.

Protect cornices, architectural details, and other important features from loss of damage. Ensure additions cause minimal damage and do not cause removal of historic walls or roofs. Locate addition where existing openings can connect it to the original building.

1.4 Roof and rear decks may be appropriate.

The addition of roof and rear decks may be appropriate if they are not readily visible from the street.

CHAPTER 8 - NEW COMMERCIAL CONSTRUCTION GUIDELINES

DESIGN GUIDELINES FOR ADDITIONS, continued...



This rooftop addition at 126 W. Main Street is recessed from the main façade and has limited visibility from the street level.



Appropriately sized and screened rear deck at 126 W. Main Street.

2.0 NEW COMMERCIAL CONSTRUCTION GUIDELINES

Policy:

New buildings constructed in Kingsportôs commercial Main Street Historic District should be compatible with adjacent buildings primarily in scale, mass, and height, and secondarily in materials, orientation, shape, placement, and rhythm and proportion of openings. Historic photographs of the commercial area of Kingsport are excellent resources for design of new buildings, and reconstruction of former buildings is encouraged. New primary commercial buildings must follow setbacks and lot sizes outlined in the Cityôs Zoning Code.

DESIGN GUIDELINES FOR PRIMARY BUILDINGS

2.1 New primary buildings should respect the traditional building forms of the commercial area.

Follow traditional commercial building forms for the downtown area in height and width. New storefront and façade designs should complement the lines and character of the adjacent buildings. A proposed storefront or façade can be contemporary while respecting the scale of surrounding buildings and storefronts. Exterior wall materials should be of brick or similar masonry. Materials such as vinyl and Exterior Insulation Finishing Systems (EIFS) are not appropriate for the Main Street Historic District.



This new commercial building design is appropriate for this downtown commercial district and has a traditional storefront and masonry upper façade.

2.0 NEW COMMERCIAL CONSTRUCTION GUIDELINES, continued...





These new commercial buildings in downtown historic districts are compatible in their storefront designs, window openings, and cornice lines at the roof.

NEW COMMERCIAL CONSTRUCTION GUIDELINES, continued...

2.2 Follow traditional designs for new storefronts.

Commercial storefronts may be flush with the building wall or have a recessed entrance, typically in the center. The central entrance is flanked by two obliquely arranged display windows. Large display windows appear at either side of the entry area, and are positioned parallel to the street.

On buildings located a street corners, the entry door is positioned at an oblique angle to the 90-degree angle of the intersection.

2.3 Use traditional materials for storefronts.

Traditional materials such as clear glass, brick, and wood should be utilized for new commercial storefronts.

2.4 Orient new construction toward the major street.

Traditionally primary entrances are oriented to the street, which encourages pedestrian traffic. Orient new buildings toward the street to be consistent with the character of the streetscape.

2.5 New construction should have parking at the rear or side.

New commercial buildings should be constructed with the main façade close to the street or sidewalk in keeping with traditional streetscapes. Parking should be placed at side or rear elevations.



This new storefront was designed based on a traditional storefront plan of the early 20th century, and new storefronts in the Main Street Historic District should follow this pattern.

NEW COMMERCIAL CONSTRUCTION GUIDELINES, continued...

2.6 Follow tradition designs, materials, and locations for awnings and overhangs on new commercial buildings.

Awnings on new commercial buildings in the downtown area should reflect traditional designs and placement. This includes the following:

- **Scale:** The awning shall be in scale with the building. When placed over the storefront, the awning shall not exceed the width of the building façade.
- **Placement:** So as not to obscure design elements of the upper stories, the awning shall not extend over one foot above the top of the storefront and should hang no lower than seven and one half feet over the sidewalk.
- **Types:** Awnings placed over storefronts may be supported by metal or wood framing, or a gallery of wood or brick columns.
- **Materials:** Natural materials such as canvas type (nylon, acrylic) shall be encouraged.
- **Overhangs:** Flat solid material overhangs held by a metal chain or bar support are approvable. These overhangs shall be wood or simulate appearance of wood.



Appropriate awning designs and locations for new commercial buildings.

NEW COMMERCIAL CONSTRUCTION GUIDELINES, continued...

2.7 Mechanical system and utilities should be placed at rear, or non-readily visible side elevations.

All functional appurtenances, such as air conditioner and heating units, solar collectors, gutters, down spouts, plumbing and power lines, and garbage containers should be located on the rear (or other non-public side) of the building, or on roof surfaces not visible from adjacent public spaces. Central heating and air conditioning units, other energy devices not attached to the building, and garbage containers shall be located in areas not visible from public spaces.

2.8 Landscaping should complement the streetscape and screen parking areas.

The addition of low shrubs and other landscaping features is recommended to screen parking lots and provide separation of the parking area and sidewalk.

2.9 Lighting should be compatible and appropriate for the surrounding area.

Install light designs that complements the building while not detracting from the historic setting.

2.10 Install datestones or cornerstones to identify new construction.

In order to help distinguish new construction from historic buildings, the addition of datestones or cornerstones displaying the building's date of construction is encouraged .



Parking lots for new commercial buildings should be screened with landscaping.

CHAPTER 9 - GUIDELINES FOR SIGNAGE

Policy:

Where historic signs exist, they should be retained and maintained. New signs should be installed in a manner that causes no damage to historic materials. Individual signs should be of traditional design, materials, and locations. Creative expression is encouraged, and signs within the historic district should complement each other and the design of the building to which they are attached. Within historic districts no sign shall be erected, altered, restored, or moved within the district until a certificate of appropriateness as to the exterior architectural features has been approved by the historic zoning commission.

1.1 Size of Primary Signs

Historic District signs should be pedestrian-oriented, but should still be visible to street traffic.

1.2 Placement of Primary Signs

The primary sign for a building should complement the lines of the building upon which it is placed. Signs flush with the façade are preferred. The major sign may also appear on a canvas awning. Large signs that project over the roof line, or are hung from poles not attached to the building, are not permitted.

1.3 Projection of Primary Signs

Any primary sign projecting from the building shall protrude no more than 36 inches and have a minimum clearance of none feet. Hardware should be inconspicuous.

1.4 Window Signs

Signs placed in windows or glass walls shall not cover more than 25 percent of the glass area.



Examples of appropriate projecting or "blade" signs at 128 W. Main Street (left and 124 W. Main Street (right).

DESIGN GUIDELINES FOR SIGNS, continued...

1.4 Sign Materials
Wood is the preferred material for primary signs, painted appropriate colors. Graphics or logos for the business are encouraged. Metal may also be used for signs, but internally illuminated plastic-faced fluorescent signs are not appropriate for the historic district.

1.5 Signs Painted Directly on Building Walls
The sign should be located so as to respect any architectural detail of the wall surface. Mural and wall murals are also permitted, subject to Commission approval.

1.6 Signs on Awnings
Signs may be added directly on an awning.

1.7 Addresses
Street addresses are encouraged on homes and business and should be in a lettering type appropriate to the style and design of the structure.

1.8 Banners
Temporary banners on buildings and/or eaves shall be allowed for special advertisement or special events. Banners shall be kept in good repair.



Example of an appropriate wall sign at 151 W. Main Street



Awning signs with the business name or address are also appropriate on commercial buildings.

DESIGN GUIDELINES FOR SIGNS, continued...

1.9 Monument or "Freestanding" Signs

Monument or freestanding signs shall have a maximum height of five feet, subject to other sign requirements. Monument signs should be compatible with the main structure in materials and design. Monument signs must be approved individually by the Commission.



Example of an appropriate monument sign at 410 Shelby Street.



Monument signs should be simple in design and no more than five feet in height (418 Shelby Street).

CHAPTER 10 - GUIDELINES FOR RELOCATION AND DEMOLITION

Policy:

Relocation of a historic building is a last-resort alternative to demolition or a means of placing the building in a more compatible environment. Relocation is time-consuming, expensive, and difficult to accomplish. If relocation is approved, every effort should be made to move the building as a single, intact unit.

When reviewing requests for demolition, the Commission will consider the proposed demolitionôs effect on adjacent historic properties and the overall character of the district. The Commission will also consider: the buildingôs contribution to the historic character of the district, whether the property could be adapted to meet the ownerôs needs; whether the property could be sold to someone whose needs it would meet; whether the building could be relocated; and what use is being proposed for the site that will compensate for the loss of the structure. The property owner must submit a proposed site plan at the same time demolition is requested.

1.0 Relocate a building within a historic district only if the building is determined to be architecturally compatible with adjacent buildings based on design guidelines for new construction and if the relocation will not diminish the overall character of the historic district.

2.0 A proposed site plan for the new site must be submitted to the Commission showing all site changes, including landscaping, driveways, parking areas and site lighting.

3.0 Prior to the relocation, document the historic structure on its original site through photographs and site plan drawings.



Relocation of historic buildings should only be undertaken as an alternative to demolition or if moving the building is part of a broader development plan. This dwelling was moved to make way for new development and relocated to an appropriate historic district.

GUIDELINES FOR RELOCATION AND DEMOLITION, continued...

In most cases the Commission will allow demolition only under the following circumstances:

4.0. If a building has lost its architectural and historical integrity and its removal will not adversely affect a district's historic character.

5.0. If the denial of the demolition will result in an unreasonable economic hardship on the applicant as determined by the Commission.

6.0. If the public safety and welfare requires the removal of a structure or building.

7.0 If the structural stability or deterioration of a property is demonstrated through a report by a structural engineer or architect.
Such a report must clearly detail the propertyôs physical condition, reasons why rehabilitation is not feasible, and cost estimates for future rehabilitation versus demolition. In addition to this report there should be a separate report which details future action on the site.

8.0 Property owners are encouraged to work with the Commission and other interested parties to salvage usable architectural features and materials.

APPENDIX A - GLOSSARY

A. Procedural Definitions

***Certificate of Appropriateness*:** A certificate issued by the Historic Zoning Commission (Commission) to indicate approval of an application to alter the exterior appearance of a property located within a locally-designated historic district.

Process: The established procedures by which the various actions that may be take by the Commission are carried out.

Public notice: Notice provided to interested parties before the Commission takes action.

B. Technical Definitions

Adaptive Use: The reuse of a building or structure, usually for purposes different from the original use such as residence converted into offices.

***Addition*:** New construction added to an existing building or structure.

Alteration: Work that effects the exterior appearance of a property including construction, reconstruction, repair, or removal of any building element.

Building: A structure with a roof, intended for shelter or enclosure such as a dwelling or garage.

Character: The qualities and attributes of a building, structure, site, street or district.

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

Compatible: In harmony with surroundings generally in mass, scale, and height, and secondarily in materials, orientation, placement, and rhythm and proportion of openings.

Cultural Landscape: A geographic area that conveys a diverse representation of how human activity has changed and shaped the natural environment. Dominant features are topography, plant cover, buildings, or other structures and their patterns.

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

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.

Design Guidelines: Design review criteria and methodology identified for the purposes of achieving alterations or development that is sensitive to and compatible with the building and/or context.

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

Elevation: A drawing of any one of the external vertical planes as in a facade of a building.

***Fabric*:** The physical material of a building, structure, site or community, conveying an interweaving of component parts.

Facade: Any exterior side of a building or structure, especially the front or principal face that is typically given special architectural treatment.

***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).

Historic Zoning Commission: The Cityôs governmental entity responsible for administering the criteria set forth in this document and the Kingsport Zoning Ordinance as applies to locally-designated and historic districts.

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

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

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

Preservation: Generally, saving from destruction or deterioration old and historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive use.

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

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: The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which 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: Movement or fluctuation marked by the regular occurrence or natural flow of related elements.

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

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

Significant: Having particularly important associations in the context of architecture, history, or relative culture.

Stabilization: The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

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.

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

C. GLOSSARY OF TERMS

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

Arch: A construction 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: An entire rail system with top rail and balusters.

Bargeboard: A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

Bay: The portion of a facade 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 facade of a building.

Board and batten: Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

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 projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

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 kickplates.

Carrara Glass: Tinted glass widely used for storefront remodeling during the 1930s and 1940s. Carrara glass usually came in black, tan, or dark red colors.

Capital: The head of a column or pilaster.

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

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

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: A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

Column: A cylindrical or square vertical structural or ornamental member.

Common 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" end exposes, to structurally tie the wall together.

Corbel: In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

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

Cornice: The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.

Cresting: A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.

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

Dentils: A row of small tooth-like blocks in a classical cornice.

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

Dormer window: A window that projects from a roof.

Double-hung window: A window with two sashes, one sliding vertically over the other.

Eave: The edge of a roof that projects beyond the face of a wall.

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

Engaged column: A pillar that is in direct contact with a wall; at least half of the pillar extends beyond the plane of the wall to which it is attached.

Entablature: A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.

Fanlight: A semi-circular window usually over a door with radiating muntins suggesting a fan.

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 windows and other exterior openings on a building.

Finial: A projecting decorative element at the top of a roof turret or gable.

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

Flashing: Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

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 for 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*:** The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

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

Gable roof: A pitched roof with one downward slope on either side of a central, horizontal ridge.

***Gambrel roof*:** A ridged roof with two slopes on either side.

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 or side elevation.

***Guardrail*:** A building component or a system of building components located at or near the open sides of elevated walking surfaces that minimizes the possibilities of a fall from the walking surface to a lower level.

***Handrail*:** A horizontal or sloping rail intended for grasping by the hand for guidance or support.

***Hipped roof*:** A roof with uniform slopes on all sides.

Hood molding: A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.

Ionic order: One of the five classical orders used to describe decorative scroll capitals.

***Jack arch*:** (see Flat arch)

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

Knee brace: An oversize bracket supporting a cantilevered or projecting element.

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

Lintel: The horizontal top member of a window, door, or other opening.

***Luxfer glass*:** A glass panel made up of small leaded glass lights either clear or tinted purple. These panels were widely used for storefront transoms during the early 20th century.

***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: Work using brick, stone, concrete block, tile, adobe or similar materials.

***Massing*:** The three-dimensional form of a building.

Metal standing seam roof: A roof composes 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 roof are named.

Modillion: A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.

***Mortar*:** A mixture of sand, lime, (and in more modern structures, 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.

***Oriel window*:** A bay window which emerges above the ground floor level.

***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.

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

***Parapet*:** A low horizontal wall at the edge of a roof.

***Pediment*:** A crowning element, generally triangular, forming the gable of a roof; any similar element used over windows, doors, etc.

***Pier*:** A vertical structural element, square or rectangular in cross-section.

Pilaster: A rectangular pillar attached, but projecting from a wall, resembling a classical column.

***Pitch*:** The degree of the slope of a roof.

***Portico*:** A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

***Portland cement*:** A strong, inflexible hydraulic cement used to bind mortar.

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

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

Quoins: A series of stone, bricks, or wood panels ornamenting the outside of a wall.

Restoration: Returning a building to the exact form and detail as it appeared at a certain point in history.

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

***Rusticated*:** Roughening of stonework or concrete blocks to give greater articulation to each block.

***Sash*:** The moveable framework containing the glass in a window.

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.

***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.

***Sidelight*:** a vertical area of fixed glass on either side of a door or window.

***Siding*:** the exterior wall covering or sheathing of a structure.

Sill: The bottom crosspiece of a window frame.

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

***Stretcher bond*:** A brickwork pattern where courses are laid flat with the long "stretcher" edge exposed.

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.

Terra cotta: Decorative building material of baked clay. Terra cotta was often glazed in various colors and textures. Terra cotta was widely used for cornices, inset panels, and other decorative façade elements from ca. 1880 to 1930.

Transom: A horizontal opening (or bar) over a door or window.

***Trim*:** The decorative framing of openings and other features on a facade.

Turret: A small slender tower.

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

***Vergeboard*:** The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

Vernacular: A regional form or adaptation of an 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 B - Resources for Rehabilitation

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