

Fourth & Gill

Historic
Neighborhood
Design
Guidelines



KNOXVILLE HISTORIC ZONING COMMISSION

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History

The Fourth and Gill Historic District is an excellent example of the neighborhoods that flourished in Knoxville during the last quarter of the 19th Century. This was the period of the city's greatest economic boom, which was fueled by manufacturing and the railroads. The railroads also helped Knoxville become one of the leading wholesale centers in the South. These economic successes were based primarily on the notions of unrestrained capitalism and urban growth. Known as New South Urbanization, this ideology encouraged such things as urban transit, better public facilities, and the concept of suburbia.

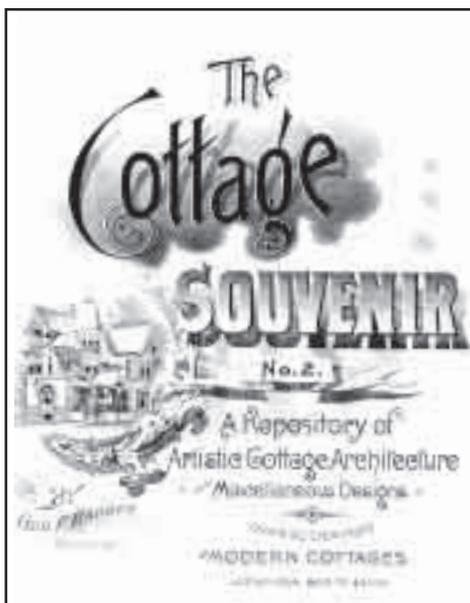
The City of North Knoxville, which historically contained the Fourth and Gill Historic Overlay District, thrived under these new urban ideals. The Fourth and Gill area evolved into a tree lined streetcar suburb, made up of a series of separate subdivisions. These subdivisions were designed in a grid pattern with either narrow lots for greater density, or larger tracts more befitting the desires of the city's middle and upper classes. As the subdivision streets met each other, sometimes at odd angles, they formed an almost medieval street pattern. Although the size of the houses was fairly consistent within each area, the lot shapes often were not.

Its unique architecture and distinctive urban design are significant in understanding Knoxville's historical and architectural evolution. The architectural styles present in the Fourth and Gill Historic Overlay District are a good representation of the residential architecture popular in America between the 1880's and the 1940's. The southern portion of the district was primarily developed in the late 19th Century and the north section in the 20th Century.

The district is irregularly shaped, covering approximately 72 acres. The area included in the Fourth and Gill Historic Overlay District includes buildings centered on the 700 block of Morgan Street, Deery Street, Luttrell Street to three parcels south of the old Brownlow Elementary School, Eleanor Street (beginning at East Fourth Avenue), and the cross streets of Third Avenue, Lovenia Avenue, Gill Avenue, Caswell Avenue, Haynes Place, Wells Avenue and Camp Avenue. There is also a cluster of seven buildings north of Gill Avenue on North Fourth Avenue.

The Fourth and Gill Historic Overlay District features over 280 residential structures, including single family houses, duplexes, and apartment buildings. The district also contains one school and three churches. The houses are primarily of frame construction, with large porches and complex rooflines. Most of the masonry veneer and load bearing construction occurred in the 20th Century. Although a number of different styles exist in the Fourth and Gill Historic Overlay District, the majority are Queen Anne and Craftsmen styles.

Many of the houses were designed by some of Knoxville's most notable architects, including George F. Barber and Joseph Bauman. Bauman designed several houses for his extended family, and Lovenia Street is named for one of his sisters. Several Queen Anne houses in the Fourth and Gill Historic Overlay District are attributed to Barber, who gained national fame through his mail-order designs. Other houses reflect the influence of the area's Appalachian culture, as well as new design ideas from the post World War I era. Overall, the size, styles, and lot placement of the houses within the district reflect the diversity of the



Cover of architect George Barber's mail order catalog of house designs

neighborhood. Historically the area was made up of a varied group of people. Professionals and laborers, families and transients, blacks and whites all lived in close proximity to one another. The neighborhood was home to merchants, mayors and a governor, Robert L. Taylor.

Knoxville annexed the City of North Knoxville in 1897, around the time the automobile was invented. With the decline of the American economy, and Knoxville's economy, in the late 1920's and 1930's, many of the larger single family residences were converted to duplexes to supplement the income of the property's owners. The real decline of the neighborhood began in force after World War II, when returning soldiers and their families sought new life-styles in the brand new auto-oriented suburbs. More single family residences were converted into multiple units or small apartments, in part to meet the demands of the growing student body of the University of Tennessee. However, the real blow to the neighborhood came with the construction of the interstate system in the early 1960's. Interstate 40-East was placed on the southern edge of Fourth and Gill, doing damage to houses in its path and creating noise and air pollution. Its presence continues to cause problems for the neighborhood.



Design No. 36 from George Barber's
Cottage Souvenir No. 2 catalog published in 1891.

Within the last two decades the neighborhood has begun to reclaim much of its former glory. The district's name reflects this effort, being derived from the location of a converted house that serves as the neighborhood center. Owners who could foresee the positive social value of cooperative inner city living have attractively restored many distressed properties to comfortable, modern standards. It is the intention of these guidelines, with the support of the community, to continue and strengthen these revitalization efforts. Adherence to these guidelines can help Fourth and Gill residents maintain and enhance the neighborhood's historic character by encouraging new construction and renovation to be sensitive to the unique architectural resources that exist there. The history of our neighborhood will continue to grow. By guiding the evolution of the neighborhood's architectural style and detail toward harmonious visual balance the quality of life of all Fourth and Gill residents will benefit. The Fourth and Gill Historic Overlay District has a proud past. With good planning and thoughtful design, the neighborhood has the potential for an equally illustrious future.



Architectural Styles

Fourth and Gill contains distinctive architectural styles that date from the late nineteenth and early twentieth centuries. As is true with most of the historic architecture in Knoxville, there are very few "pure" styles. Instead, the styles found in the Fourth and Gill Historic District draw characteristics from several styles to form an eclectic mix. The styles that are most representative of the neighborhood are discussed in the following text.

Late Nineteenth Century Styles

The last half of the 19th century saw a shift from the restrained, classical designs of Georgian, Federal and Greek Revival to the textured, varied designs of the Victorian era. By the time houses were being designed and built in Fourth and Gill, in the late 1800's, these Victorian designs were well established.

Gothic Revival

The Gothic Revival style began in England in 1749. Alexander Jackson Davis designed the first documented American example in 1832. Davis' friend Andrew Jackson Downing brought the style into mainstream America through his popular pattern books. Most Gothic Revival houses were constructed between 1840 and 1870, although a few later examples do exist. Features of the style include steeply pitched roofs, usually with side gables and cross gables which are centered or paired, decorated barge boards at eaves, and one story porches with arched trim.

Italianate

Italianate houses are typically two to three story houses with a rectangular floor plan and a formal balance in design. A low-pitched hip roof with a cupola or tower is among the style's most defining features. These roofs commonly have overhanging eaves with large decorative brackets. Central one-bay porches or long

porches commonly feature elaborate detailing such as, Corinthian columns, chamfered posts, and paired brackets. Other common details of this style include stringcourses, quoins, tall segmental or fully rounded arched windows, eyebrow lintels, crowns and window hoods. Doors, often in the same shape as the windows, are commonly paired. Andrew Jackson Downing also popularized the Italianate style in his pattern books of the 1840's and 1850's.

East Tennessee Vernacular

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

Queen Anne

The Queen Anne style was popularized by a 19th century architect, Richard Norman Shaw, but has nothing to do with the dates of Queen Anne's reign, which was from 1702 to 1714. The first American example of Queen Anne style is thought to be the Watts Sherman house in Newport, Rhode Island, built in 1874. By 1880, architectural pattern books were spreading the style through the country. The expanding railroads helped to popularize it by making pre-cut architectural details widely available.

The Queen Anne style contains varied, exuberant architectural elements. Details from many other styles are reinterpreted and captured in Queen Anne design. Queen Anne houses have irregular floor plans, large porches, and elaborate decoration on exterior



surfaces. Roofs are steeply pitched, some with coverings of colored slate, patterned oversize asphalt shingles, or terra cotta tiles. Ornamental wood shingles, with a diamond, square or fishscale pattern, are often used on gables. Turned wood porch columns usually have trim of elaborately sawn wood, lacy spandrels, spindle work, beaded balusters, and ornamented attic vents or windows. Windows may be leaded and

stained glass, and transoms and sidelights are often found. A Queen Anne window, of small square stained glass panes surrounding a large central pane, is common. The Queen Anne window may occupy one or both sashes of a double hung window.

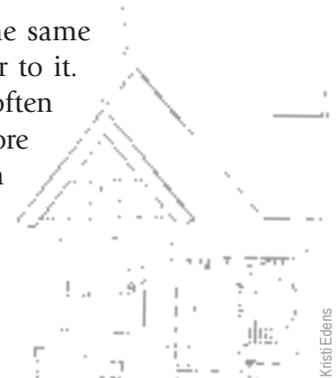
Queen Anne Cottage

The Queen Anne Cottage grew out of the Queen Anne style. One or one and one-half stories in height, it usually has a hip and gable roof, corbelled interior chimneys, and sawn wood ornamentation. The Queen Anne Cottage has a large front porch. The porch roof usually has wooden columns that may be turned, chamfered or rounded. Post brackets, sawn wood or louvered attic vents, and spindle work balustrades are often found. Windows are double hung sash, with either two over two or one over one panes. There may be transoms and sidelights, with leaded or stained glass. Wall coverings are usually weatherboard. There may be patterned wood shingles in gables, with wood louvered or sawn wood attic vents and sawn wood bargeboards. A Cottage window, an early form of the picture window, is often found in Queen Anne

Cottages. It consists of a large fixed pane with fixed or movable transoms and narrow side windows. The transoms and side windows are made of smaller panes, sometimes using stained glass.

Eastlake

The Eastlake style was also used at the same time as the Queen Anne and is similar to it. Developed by Charles Eastlake, it is often associated with interior design. It is more vertical than Queen Anne style, with more massive wood trim, usually formed by a chisel or gouge. Rolls of spindles and beaded trim are common. Roof shapes, materials, windows and massing are typical of the Queen Anne style, with design details differentiating the two.



Shotgun

The term "shotgun" refers to a floor plan arrangement in which the rooms of the house open in succession from front to rear without a hallway. The term "shotgun" comes from the description that a shotgun could be fired in the front door and all of the shot would exit through the rear doorway without hitting any intervening walls. Front gable roofs are common on the shotgun house, which has a full or three-quarter front porch. The houses were usually worker housing. Trim is not elaborate, and may be either from the Victorian era or from the later Craftsman period. Windowpane configuration reflects the style of trim applied to the house.

Folk Victorian

This is another "non-pure" style present in the Fourth and Gill Historic District. Folk Victorian houses usually feature a front gable and trim derived from Queen Anne styles. Full-length porches with chamfered or turned posts are common, as are double-hung windows.

Early Twentieth Century Styles

After 1900, the styling of buildings began to change from the elaborate Victorian-era designs to simpler designs. Some of these were revival styles, based on earlier historic precedents. Particularly popular were Colonial and Neoclassical Revivals, but an interest in history also encouraged styles drawn from the Spanish Colonial, Dutch Colonial, Tudor and Italian Renaissance periods. Another stylistic emphasis involved the Prairie, Bungalow, and Craftsman designs. These latter designs evolved as some of the first purely American architectural styles.

Craftsman/Bungalow

Buildings of this style have low-pitched gable roofs with wide eave overhangs. Roof rafters are visible. Decorative beams and knee braces are widely used on Craftsman houses. Porches usually stretch across all or most of the front facade, with a roof supported by tapered or square columns, or by posts resting on piers or a balustrade. Dormers are used extensively. Weatherboard is a common wall surface material. Windows are usually double hung. The upper sash has three, four, or more panes, while the lower sash has one.



Tudor Revival

Tudor Revival was a common revival style in the Knoxville area. Walls are primarily clad in stone, stucco, or brick. Stone patterns are often square cut ashlar or roughly squared and dressed, and are often laid in either a random or broken range course. The stucco may be trowelled into a smooth, or a more distinctive pattern. Other exterior wall surface materials include weatherboard, wood shingles and applied half timbering. Half timbering uses horizontal, vertical, or curvilinear wood members with either brick or stucco infill, to emulate the construction techniques of 16th Century England. Tudor Revival houses commonly feature steeply pitched roofs, often with side gables or multiple gables. Roofs and gable ends may feature a bell cast curve. Chimney brickwork is

often patterned. Stone quoin-like projections and voussoirs are common around door and window openings. Windows are usually casement or double hung, with diamond shape quarrels often used as a design element. Other features may include dormers, castellated parapets, board-and-batten doors, and small entry porticos.



American Four Square

This house style was used from the 1900's until the 1930's, and is recognized by its square appearance and often hipped, pyramidal roof. Front dormers are often used. It is almost always two or two and one-half stories in height, and interior spaces are often arranged into four main, square or nearly square, spaces. A full front porch is most common in these buildings. Detailing on the house may be from any of the styles common in the early twentieth century. Sidelights and transoms are often used on an American Four Square, and these may be of leaded, stained or beveled glass. Double hung windows are used, and they may have a patterned upper sash or may be in a one over one configuration.

Colonial Revival

This revival style reflects a number of architectural features that first gained popularity in America in the 17th and 18th Centuries. Colonial Revival houses typically have symmetrical facades and floor plans. Porticos are used to emphasize the front entrance, and usually feature pilasters or supporting columns. Entries often have

distinctive sidelights and fanlights, and decorative door crowns and pediments. Double hung windows with multiple panes are standard, with their placement typically reflecting a balanced design.

Common exterior materials include brick, stucco, and weatherboard. Side gabled and hipped roofs are typical on Colonial Revival residences, and often include a series of dormers or one continuous shed dormer. Historic roofing materials were usually slate or wood shingles. Other elements that may appear as part of Colonial Revival houses include full-width front porches, side porches, recessed entry doors, cast concrete sills, end chimneys, string courses, decorative cornices, and one-story wings.

Dutch Colonial Revival

Dutch Colonial Revival shares most of the characteristics of Colonial Revival, with the exception of one major feature. Gambrel roofs, with either a full or partial second story, are a defining architectural feature. The roof configuration is typically front, side, or cross-gabled. A mix of exterior materials is more common than in Colonial Revival, such as combining stone and wood shingles or stucco and weatherboard.

Neoclassical

Facades of Neoclassical houses may feature columns the full height of the two-story building; however, one-story cottages are also common. Houses usually have a full or partial-width porch with columns. Symmetrical front facades and multiple-pane glazing in double sash windows are used, especially on the front facade.

Mediterranean Revival

Perhaps the most common feature on Mediterranean Revival style buildings is a low-pitched, ceramic tile hipped roof. The roofs often have boxed eaves with bracketing. Some apartment and institutional buildings have flat roofs. Exteriors are masonry and are either light or dark brick, smooth cut stone, or stucco. Arches above porches, doors and first story windows are very common. Upper story windows are usually less elaborate. Typically facades are symmetrical, and feature recessed porches and balconies, with entrances having small columns or pilasters.

Stylistic features are derived from buildings of the Italian Renaissance and also from the buildings of southern France and Spain. Most of the buildings of this style in the Fourth and Gill Historic District, are from the Early 20th Century and are considered part of the Second Renaissance Revival.



The Review Process

Any neighborhood with historic overlay zoning has a set of design guidelines that residents and the Knoxville Historic Zoning Commission use to guide rehabilitation and new construction. If a property owner is planning a construction project that affects the outside of a building, that owner must follow the guidelines to get a building permit.

In a local historic district, the Historic Zoning Commission or its staff must review exterior renovations to property to be sure that it does not harm the structure or its historic appearance. The owner should meet with the Historic Zoning Commission or its staff to discuss the work to be done and to determine if a Certificate of Appropriateness is needed in order for the property owner to obtain the necessary building permit.

The historic district regulations apply only to exterior changes that require a building permit. Interior changes that do not show from the street, landscaping, paint colors, or other things not requiring a building permit will not require approval from the Historic Zoning Commission.

Certificate of Appropriateness

The process of applying for a Certificate of Appropriateness involves the following steps:

1. Meet with Knoxville Historic Zoning Commission staff to review project to determine if exterior changes will require a Certificate of Appropriateness
2. If a Certificate of Appropriateness is required, and the project meets the adopted Design Guidelines and does not include

demolition, new additions or infill buildings, the historic zoning commission staff will issue a Certificate which will allow the applicant to obtain a building permit.

3. If staff determines that historic zoning commission review is required before a Certificate of Appropriateness can be issued, applicant must submit required review documents so that the item can be placed on the Knoxville Historic Zoning Commission agenda.
4. Upon obtaining a Certificate of Appropriateness, applicant can obtain necessary building permits.

The historic overlay district is most concerned about protecting the historic appearance of contributing properties visible from public streets. If additions or changes to the exterior of designated buildings are contemplated, they should only occur on rear or sides of buildings not visible from public streets.

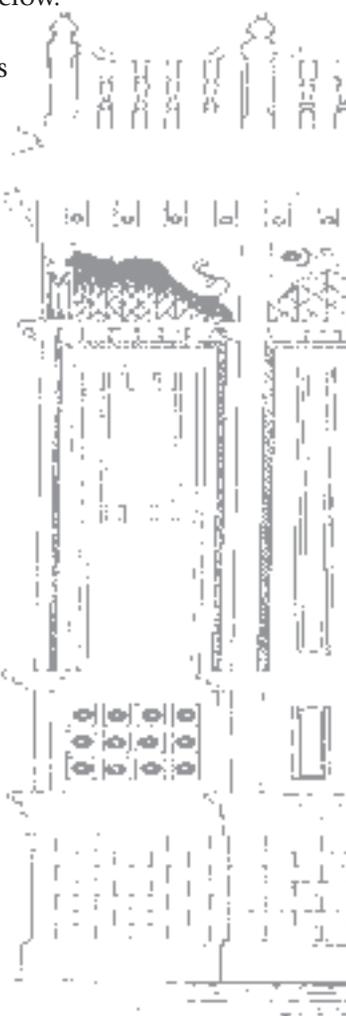
The Knoxville Historic Zoning Commission can take into consideration economic hardship arguments of the applicant. In its determination, the commission would consider that by reason of the exceptional deterioration of the structure or the particular economics of the proposed project, the strict application of the Design Guidelines would result in peculiar and practical difficulties or undue economic hardship upon the owner to develop the property. The Knoxville Historic Zoning Commission would also consider whether the relief of the particular hardship would not establish substantial detriment to the public good or substantially impair the intent and purpose of the historic zoning ordinances. The peculiar hardship will apply to the particular land or building regardless of the owner, and the peculiar hardship is not created as a result of an act upon the part of the applicant.

The property owners and residents within the Fourth and Gill Historic District will be asked to appoint at least one representative to meet with the Knoxville-Knox County Historic Zoning Commission at least annually. The responsibility of neighborhood's representative will be twofold: 1) to provide information about the neighborhood to the Historic Zoning Commission; and 2) to offer neighborhood opinions about applications for Certificates of Appropriateness.

The Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior's Standards for Rehabilitation (1990) are used to construct the design guidelines, and are consulted in reviewing applications for Certificates of Appropriateness. A summary of the Standards appears below.

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 buildings 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 historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new 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 archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures should be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



Design Guidelines

The special appearance of the Fourth and Gill Historic District is made up of each building's individual architectural details. Porch columns and railings, roof materials, massing, height, chimneys, windows, wall coverings, and wood trim all determine building style. Features in the landscape, such as retaining walls, contribute to the character of the neighborhood.

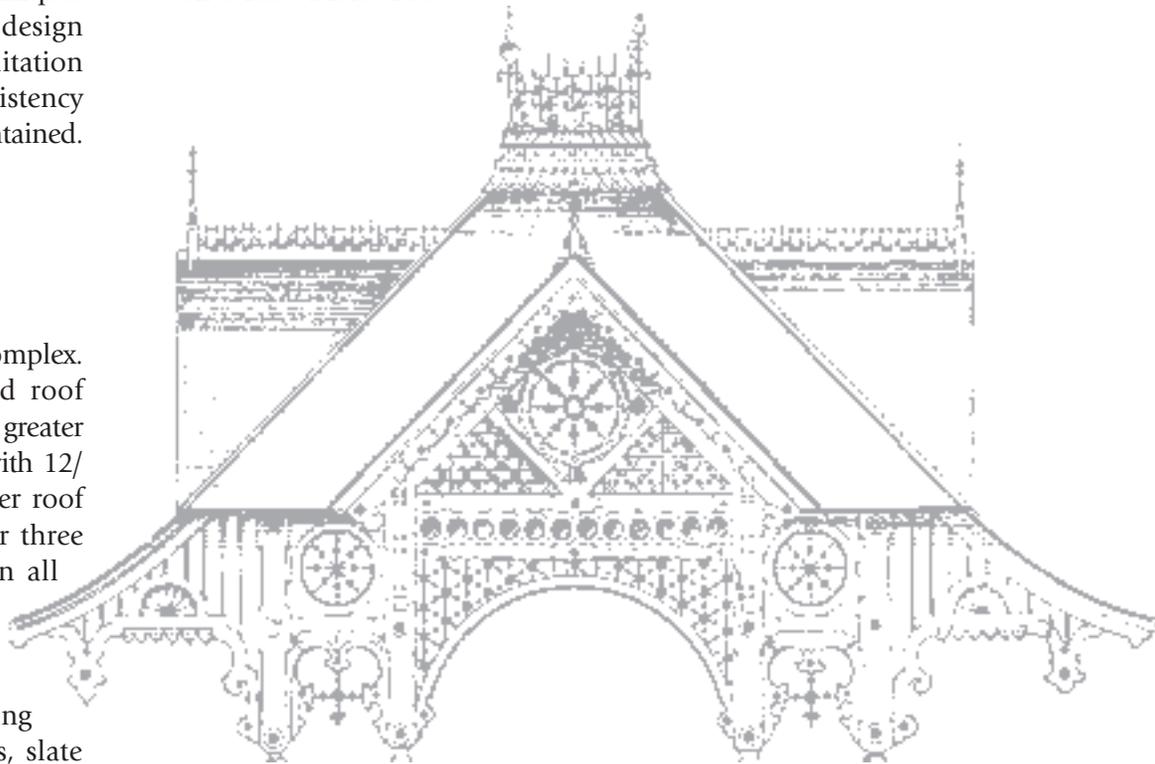
Fourth and Gill residents should remember that they own a piece of history. Most of the buildings in the Fourth and Gill neighborhood are older than the people who now own them; with care, they will survive for many more generations. Changes to buildings will either enhance the history of the building or destroy it. These guidelines inform today's owners about techniques for restoration, rehabilitation and maintenance. The design guidelines will introduce a consistent standard for rehabilitation and restoration projects and new construction. That consistency will allow the fabric of the whole neighborhood to be maintained.

Roofs

→ Historic Characteristics

Roofs in the Fourth and Gill Historic District are usually complex. They often have multiple gables, or gabled and hipped roof combinations, often with dormers. Roof pitches are usually greater than 7/12 (the roof rises 7 feet in height for every 12 feet) with 12/12 pitches common. Porches almost always have shallower roof pitches approximating 5/12. Most porch roofs are two or three sided hip roofs that have eave overhangs and gutters on all exterior sides. Turrets may appear on the main or porch roofs. Overhanging eaves are common in Fourth and Gill. The roof coverings in Fourth and Gill are now nearly all modern asphalt shingles. There were many original roofing materials, such as standing seam metal or metal shingles, slate

shingles, large patterned asphalt or asbestos shingles, or shaped roof tiles of terra cotta or concrete. The colors would have been darker shades of brown, gray, red, green or black. If the roofs were metal, unless they were copper, they were probably painted a dark color to harmonize with the exterior siding and trim colors. Copper roofs were allowed to anodize. The best roof materials to use when roofing are replicas of the original. Asphalt or fiberglass shingles can be used, but their colors should be carefully selected to reflect the likely original roofing colors. In some cases, such as with slate or tile roofs, replacement materials may not be available or may be prohibitively expensive. Intact tiles or slate should be used on visible elevations, with replacement materials used at the rear or on a less visible side.



Details associated with the roofs of the houses, such as dentil or other patterned molding, roof cresting or finials, attic vent windows and other features should be saved, repaired or replaced in kind. All of these features add richness to the architecture of the neighborhood.

Recommendations:

Rehabilitation and New Construction

1. The shape and pitch of roofs on new construction should imitate the shape and pitch of roofs on neighboring existing houses or other houses of the same architectural style. Replacement roofs should copy the shape and pitch of original roofs, and the soffit, fascia and trim detail between roof and wall should mimic the original.
2. The eaves on additions or new buildings should have an overhang that mimics the original eave, or where this is not feasible, mimics the existing buildings near the property. A minimum eave overhang of at least eight inches should be used on new construction. Fascia boards should be included on the gables.
3. Repair or replace roof details (chimneys, roof cresting, finials, attic vent windows, molding, and other unique roof features). Use some of these details in designing new buildings.
4. Materials used in roofing existing buildings or new construction should duplicate the original roofing materials if possible. Asphalt or fiberglass shingles can be appropriate, as are slate, standing seam metal or metal shingle roof coverings. The color of roofing materials should be a dark green, charcoal gray, black or dark reddish brown to simulate the original roof colors.
5. Do not use solar collectors, modern skylights, or inappropriate structures on roof planes that are visible from the street. Do not install them where they interfere with decorative roof elements. If they are installed, they should not comprise more than 3% of the total roof surface.

Maintenance

- Practice careful roof maintenance, checking regularly for leaks, repairing problems as they occur. Keep gutters and downspouts free of litter and debris that can block the flow of water.
- Provide adequate ventilation for the roof by installing forms of ventilation that are not readily visible, such as soffit vents. These will add life to the roof and keep the airspace in the attic and under the rafters dry.
- When installing a new roof, it is advisable to remove the previous roof layers to avoid creating a built-up roof, which can later mask leaks and other problem areas. There should be no more than three layers of asphalt roofing shingles to prevent structural damage.
- Install gutters and downspouts to remove water efficiently from roof surfaces and carry it away from the foundations or basements of the buildings.
- Repair built-in or concealed gutters rather than roofing over them or hanging an additional gutter system at the edge of the roof.

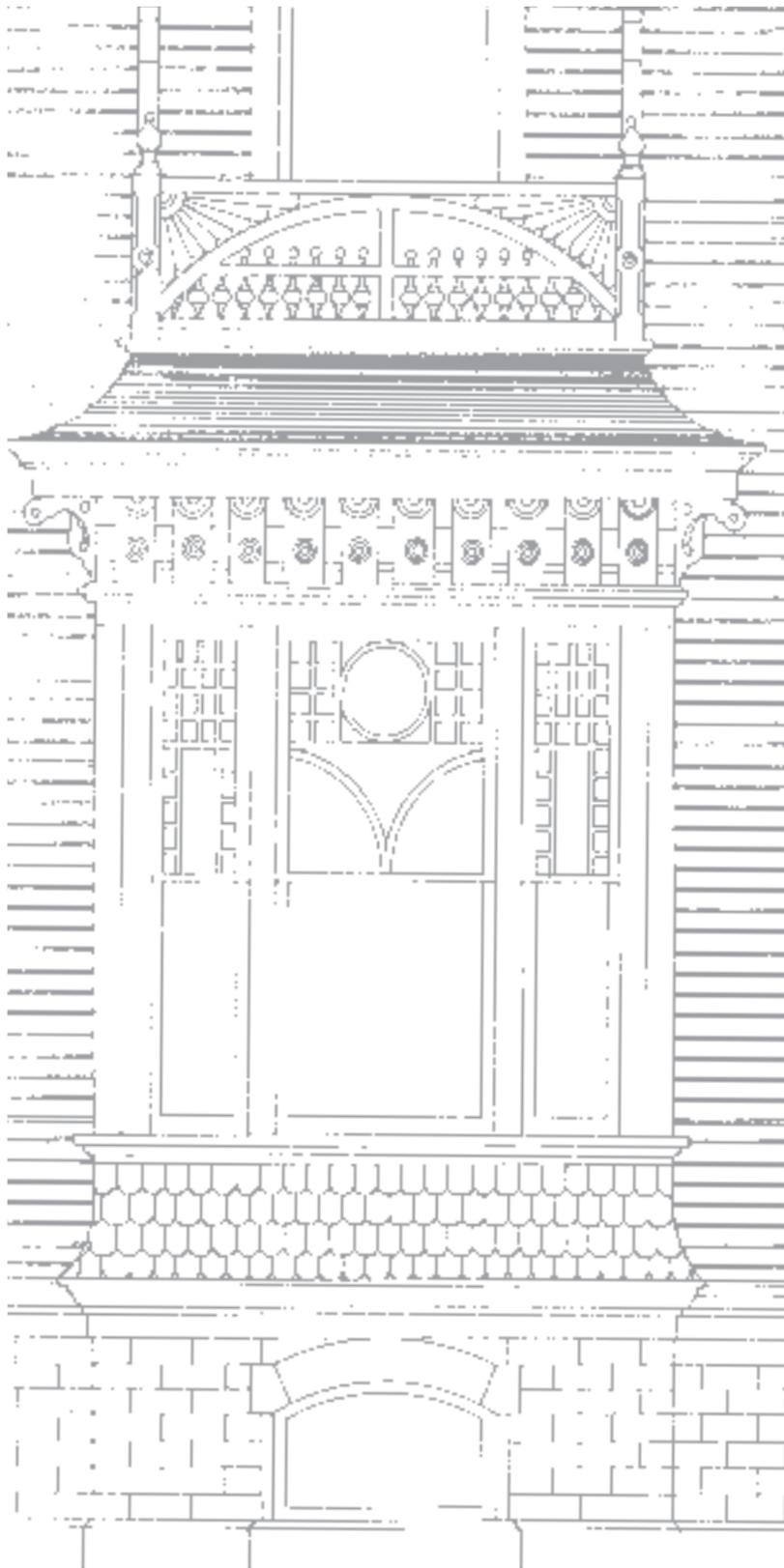


Windows

→ Historic Characteristics

Windows are a very important architectural element of Fourth and Gill's buildings, helping to define each building's character. They are usually wooden and are hung so that both the bottom and the top sash can open (double-hung). Two over two or one over one sashes are common, but there are also windows with more panes, and there are attic windows and some upper sashes with stained glass and irregular shapes. The use of patterned glass is typical in Fourth and Gill. Transoms and sidelights, sometimes of patterned or stained glass, are often found at the entries. They were a way of admitting extra light into the entry halls.

Windows are often a prime target of rehabilitation projects. In order to judge the necessity of replacing windows, a careful survey should be made of the windows and their condition. This survey should include a consideration of their value in the overall architectural design of the building



Recommendations:

Rehabilitation and New Construction

1. Vinyl and aluminum replacement windows should not be used.
2. Original windows should be reused. It will be much less expensive and much better historically to retain the original windows.
3. Storm windows are often considered when a homeowner wants to increase the heating and cooling efficiency of a building. Interior storm windows that cannot be seen from the street might be a better alternative. If exterior storm windows are used, the windows can be wood, or color clad metal to match the building's trim. Exterior storm windows and security windows should not be used if they damage or obscure the original windows and frames.
4. If replacement windows are necessary, they should be the same overall size as the originals, with the same pane division, and the same muntin style and exterior depth, width and profile. False muntins or grids should not be used.
5. Windows should not be replaced with fixed thermal glazing or permitted to be inoperable. In many cases fixed or inoperable glazing violates code requirements for egress.
6. Tinted or reflective glass should not be used on primary or other important elevations. LO-E glass, which selectively removes ultraviolet light, is allowed.
7. It can be appropriate to design and install additional windows on the rear or another secondary elevation. The designs should be compatible with the overall design of the building.
8. Historic windows should not be blocked in. If ceilings have been dropped, provide a setback of the ceiling to allow for the full height of the original window openings. Do not cut across an existing window with a new floor or ceiling, so that the outside appearance of the window is changed.
9. Reuse existing, serviceable window hardware.
10. Security bars should only be used on windows that are not visible from public streets, and should be designed to be appropriate with the architecture and design period of the building where they are to be installed.

Maintenance

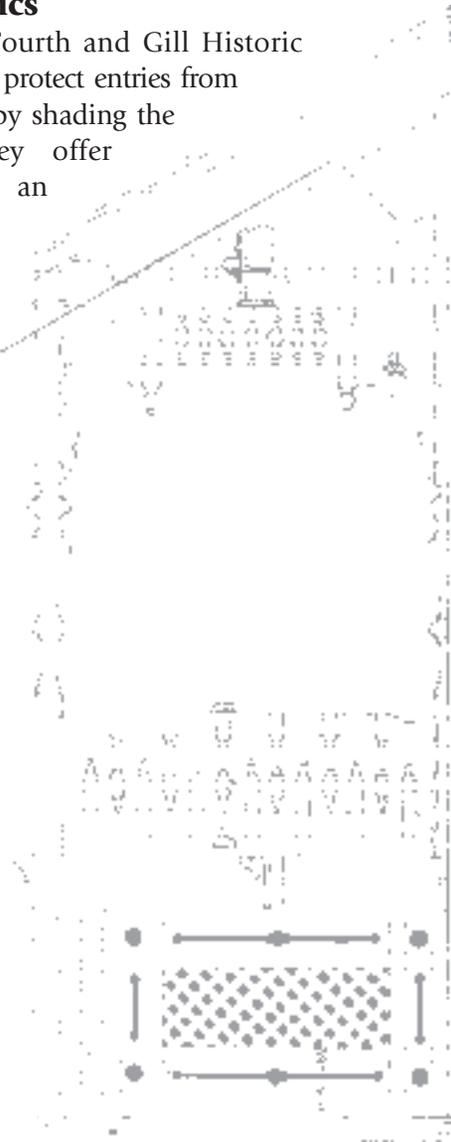
- Make windows weather tight by caulking, replacing broken panes, and installing weather-stripping. This increases the window's thermal efficiency.
- Protect and maintain the wood or architectural metal which makes up the window frame, sash, muntins and surrounds. Use appropriate surface treatments like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

Porches

➔ Historic Characteristics

Most of the houses in the Fourth and Gill Historic District have a porch. Porches protect entries from weather and cool the house by shading the windows and doors. They offer entertainment and an opportunity for neighborhood social life not dependent on television. They are graceful, welcoming and introduce the house to passersby. They may stretch across the full width of the house, or wrap around corners. They may even be two story porches, with upper story balconies. Enclosing or removing a porch harms the appearance of the house, detracting from the original character and design.

The individual design elements of the neighborhood porches - turned wood columns, elaborate railings and balusters, heavy wood posts or columns, wood ceilings and floors, gingerbread trim - reinforce the style of the



houses. These individual details should be repaired and preserved, or replicated if good documentation of the original porch exists. Properly proportioned porches are important to new buildings constructed in Fourth and Gill, helping new construction blend better with the neighborhood.

Recommendations:

Rehabilitation and New Construction

1. Repair porches on historic houses using wood floors, balustrades, posts and columns, or replace duplicating the original size and design. Reconstruction of the documented original porch is also appropriate.
2. Porches visible from a street may not be completely enclosed.
3. New front porches in Fourth and Gill must be large enough to provide seating, i.e., six to eight feet in depth.
4. In new construction, the proportion of the porches to the front facades should be consistent with the historic porches in the neighborhood. Details such as columns, posts, piers, balustrades and porch flooring must use materials that present a visually and physically appropriate appearance historically.
5. Do not replace a wooden porch floor with a poured concrete or masonry floor. The concrete floor will change the historic appearance of the building, and can retain moisture that eventually damages the building.
6. Screening porches may be acceptable if screening is translucent and the open appearance of the porch is maintained.
7. Porches on the fronts of dwellings may be partially enclosed with lattice panels for privacy. This screening should not exceed more than one-third of the porch area in order to maintain the traditional open appearance, and lattice panels should be added behind, not in front of, porch columns and railings. Owners considering adding lattice screening should think carefully about the seclusion it can create, which can make it easier for burglars to enter the house without adequate surveillance from nearby neighbors.

Maintenance

- Perform careful seasonal maintenance to preserve porches and entrances. This should include installing an adequate gutter and downspout system on the porches, to assure that they are not unduly damaged by water.

Entrances

➔ Historic Characteristics

The doors originally used on Fourth and Gill houses were wooden, often with beveled glass or stained glass inserts. Screen doors were commonly used. Security or wrought iron storm doors were not used. If storm doors are installed, they should be full-view, with a color-clad frame. Before installing storm doors, weigh carefully the expected energy savings. A wooden or insulated door that is weather-stripped is very energy efficient. Little cost savings will result from adding a storm door to a properly weather-stripped entry.



Recommendations:

Rehabilitation and New Construction

1. Entry features that should be preserved include sidelights and transoms of plain, patterned, beveled or stained glass, fan light windows, entablatures, and the original doors. All add character to the structures within the Fourth and Gill Historic District.
2. It may be appropriate to design or construct a new entrance if the historic one is missing. Any restoration should be based on historical, pictorial and physical documentation and should be compatible with the historic character of the building and with adjacent buildings. It should not create a false historic appearance. Entrances should not be removed when rehabilitating a building, either in adapting to a new use or continuing a historic one.

3. Service (rear or side) entrances should not be altered to make them appear to be formal entrances by adding paneled doors, fanlights or sidelights.
4. Secondary entrances should be compatible with the originals in size, scale or materials but should not give the appearance of a primary entrance.
5. Determine if a storm door will be instrumental to saving energy. If a storm door is used, it should have a color-clad frame and a full view glass, or be designed to respect the original entry door. Security doors should follow the same guidelines.
6. Retain, repair or replace screened doors.
7. Missing doors should be replaced with new doors appropriate for the style and period of the building. In replacing missing original doors, replacement doors should mimic doors typical for that architectural style, including materials, glazing, and pane configuration. Solid six panel or flush wood or steel design doors should only be used for entrances not visible from the public street. "Decorator" designed doors available from wholesale hardware stores are usually not appropriate for the architectural styles of the Fourth & Gill Historic District.

Wall Coverings

WOOD

➔ Historic Characteristics

The exterior walls of the houses in the Fourth and Gill Historic District were covered with weatherboard, wood siding, wood shingles, brick or stone veneer, or stucco. (Brick, stone, and stucco are discussed in the masonry section of these guidelines.) Corner boards, cornices, sawn wood trim and other details are common and should be retained on existing houses and installed on new ones. Wood shingles, usually used on second stories or in gables, are no wider than four inches and may have been shaped in fishscale, squared, or diamond patterns.

Vinyl, aluminum or other synthetic sidings are not appropriate for new or old houses in the Fourth and Gill Historic District. They can be particularly dangerous for existing houses, because they can mask drainage problems or insect infestation, and can

prevent good ventilation. In addition, these applications almost always violate the building's important architectural features such as window, gable, fascia and corner details. The color of synthetic siding cannot be changed easily. Synthetic siding is usually more expensive than repairing or installing and maintaining wood siding properly.

Recommendations:

Rehabilitation and New Construction

1. Do not use destructive paint removal methods such as propane or butane torch, sandblasting or water blasting. These methods can damage historic woodwork.
2. Replacement siding should duplicate the original. Trim and patterned shingles should also duplicate the original.
3. New construction should use wood materials rather than aluminum or vinyl siding. New buildings should also use corner and trim boards and appropriate door and window trim. Concrete composition planks may be appropriate for new construction.
4. Repair wooden features by patching, piecing-in, or otherwise reinforcing the wood. Repair may also include limited replacement with matching or with other compatible substitute materials, when elements remain and can be copied.
5. Wood features that are important in defining the overall historic character of the building should not be removed.
6. Replace only the deteriorated wood. Reconstructing in order to achieve a uniform or "improved" appearance is inappropriate because good historic materials can be lost.
7. An entire wooden feature that is too deteriorated to repair or is completely missing should be replaced in kind. If features are replaced, the materials they are made from should be compatible with the original in size, scale, and material. Replacement parts should be based on historical, pictorial, and physical documentation.
8. Paint should not be removed from unprotected wood surfaces in order to apply stain or clear finish to permanently reveal bare wood. This exposes historically painted surfaces to greatly increased weathering.
9. Remove damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., hand sanding or hand scraping). Older paint layers help protect the wood from moisture and sunlight. Paint removal should be considered only where there is paint surface deterioration or failure, and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.
10. When paint must be removed, hand scraping is the best method to use. Electric hot-air guns can be used on decorative wood features and electric heat plates on flat wood surfaces. Use chemical strippers to supplement other methods such as hand scraping, hand sanding and electric heating devices. If detachable wood elements such as shutters, doors and columns are chemically stripped, do not allow them to soak in a caustic solution, which raises the grain and roughens the wood. If using electric heating devices, be sure to keep a fire extinguisher handy, since fires can easily be started and wood can be scorched.
11. The removal of synthetic sidings such as aluminum, asbestos and vinyl and the restoration of the original siding is highly encouraged.
12. Siding or pressboard or particle board, and vertical siding (including T-111) is not appropriate for primary structures in the Fourth & Gill Historic District and should not be used.

Maintenance

- Repaint with colors that are historically appropriate to the building and district. The final color decision is left up to the property owner. The surface should be gently cleaned. Appropriate primers, caulking and a good outdoor paint should be used.
- Protect and maintain wood features by providing proper drainage. Water should not stand on flat, horizontal surfaces or accumulate in decorative features.
- Identify, evaluate and treat the causes of wood deterioration, including faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joint and seams, plant material growing too close to wood surfaces, or insect or fungus infestation.

- Apply chemical preservatives to wood features such as ends of beams or rafters that are exposed to decay hazards if they are traditionally unpainted.

MASONRY

➔ Historic Characteristics

There are some brick, stone and stucco homes in the Fourth and Gill Historic District. Foundations and chimneys are often built of these materials. Concrete block, if it is used, is usually ashlar faced.

The mortar used in old masonry has a very low percentage of Portland cement, and is made up primarily of sand and lime. This soft mortar expands and contracts at the same rate as the old brick. If repointing is necessary, any new mortar should match the old both in color and in composition. If old deteriorating mortar must be removed from mortar joints, use hand tools.

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

Recommendations:

Rehabilitation and New Construction

1. Never sandblast brick or stone surfaces using dry or wet grit or other abrasives including walnut casings, seashells or glass pellets. These methods of cleaning permanently destroy the surface of the material, may harm the mortar, and speed up deterioration.
2. Identify and preserve masonry features that define the historic character of the building, including walls, railings, columns and piers, cornices and door and window pediments.
3. Replace an entire masonry feature that is too deteriorated to repair. Use the remaining physical evidence to guide the new work, and match new to old. Examples can include large sections of a wall, a cornice, balustrade, column or stairway.
4. If historical, pictorial or physical documentation cannot be found about a masonry feature, a modern design sympathetic to the building is more appropriate than a hypothetical historical one. New masonry features should be compatible in size, scale, material and color.
5. Match new mortar with the original mortar in color, composition, profile and depth. If necessary, analyze the original mortar to determine the proportions of lime, sand and cement. Do not use a "scrub" technique to repoint. Change the width or joint only if the change will return the joint to its original appearance. Do not remove sound mortar.
6. Never repoint with mortar of high Portland cement content unless that is the content of the original mortar. Using a high percentage of Portland can create a bond that is stronger than the historic masonry material and can cause severe damage during the freeze and thaw cycle.
7. Historic masonry should not be coated with paint, stucco, vapor permeable water-repellent coatings or other non-historic coatings. (NOTE: Coatings are frequently unnecessary, expensive, and may change the appearance of the historic masonry as well as accelerate its deterioration.)
8. If paint is removed from historically painted masonry, the masonry should be repainted to retain its historic integrity.

9. Chimneys should not be removed or altered if they are original and should match the original design if they must be replaced or have been removed.

Maintenance

- Evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, uneven settlement of buildings, capillary action or extreme weather exposure. Protecting and maintaining masonry includes providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.
- Do not remove patinas, while develop over time and are parts of the building's historic character.
- Clean masonry only when it is necessary to stop deterioration or to remove paint and/or heavy soiling due to pollution. Cleaning can introduce unnecessary moisture and chemicals into the building.
- Never use a cleaning method that involves water or liquid chemical solutions if there is any possibility of freezing temperatures.
- Prior to major surface cleaning, do small test patches. Tests should then be observed after a sufficient period of time so that both the immediate effects and the long-range effects are known. This helps in determining the gentlest cleaning method.
- Clean masonry surfaces with the gentlest means possible, such as low-pressure water and detergents, using natural bristle brushes.
- Follow manufacturers' product and application instructions when cleaning and repainting masonry.
- Repair masonry walls and features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in joints, loose bricks, damp walls or damaged plasterwork or stucco.
- Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. Electric tools may damage

historic mortar and brick and should not be used. Only repoint the areas that actually have failing mortar.

- Repair stucco by removing the damaged material and patching with new stucco that duplicates the old stucco in strength, color, composition and texture.
- Repair masonry by patching or piecing-in. Repair may also include the limited replacement with matching material or with a compatible substitute material that gives the same appearance as the original in size, scale, composition and color. This replacement should only be done where the masonry elements are extensively deteriorated or missing and when there are surviving examples or good photographic evidence of original materials.

Infill Buildings

There are vacant lots on many of the streets in the Fourth and Gill Historic District. They cause a gap in the streetscape, and should be redeveloped with new buildings that are sympathetic to the historic design of buildings in the neighborhood.

New buildings should be contemporary in spirit. They should not be imitations of buildings of the past; rather they should respond to the present time, the environment, and the use for which they are intended. New buildings constructed in historic areas should, however, be compatible with older structures and sensitive to the patterns already in their environment.

The materials that cover its exterior surface largely determine the appearance of a building. Similar materials develop a certain continuity and character. A building should not be visually incompatible or destroy historic relationships within the neighborhood. At the same time, new construction should not imitate historic style or period of architecture. This is also true for freestanding garages, sheds, and other outbuildings.

➔ Width of Houses and Lots

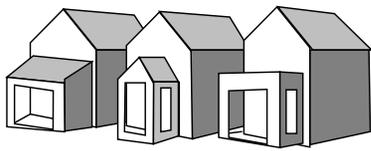
Fourth and Gill developed along streetcar tracks, which followed a straight line. This formed the pattern of streets in the neighborhood, and set the pattern for lot sizes. As a result, the lots of Fourth and Gill are usually rectangular, with their narrowest side parallel to the street. The houses are also rectangular, or irregular, with narrow sides facing the street. This development pattern should be respected if new structures are built in the neighborhood. The consistent setbacks of the neighborhood create a visual order, help define public and private space, provide a margin of privacy for residents, and permit landscaping in front of a building.

👉 Recommendations:

1. Maintain the historic facade lines of streetscapes by locating the front walls of new buildings in the same plane as the facades of adjacent buildings. A new building should continue and reinforce the alignment established by its neighbors. Never violate the existing setback pattern by placing new buildings in front of or behind the historic facade line.
2. Avoid placing buildings at odd angles to the street.

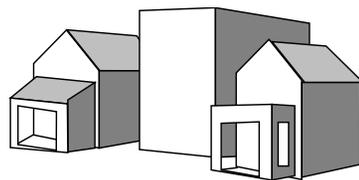
➔ Scale and Massing

The houses in the Fourth and Gill Historic District have a shape, or bulk, consistent with their time of construction. They appear larger than new buildings, with set back or projecting bays not found on many new buildings. The appearance this lends to the neighborhood is an important design attribute.



CONSIDER . . .
Maintaining the historic facade line of streetscapes by locating front walls of new buildings in the same plane as the facades of adjacent buildings. If exceptions are made, building should set back into the lot rather than closer to the street. If existing setbacks vary, new buildings should conform to historic siting patterns

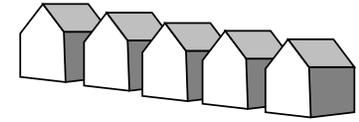
AVOID . . .
Violating the existing setback pattern by placing new buildings in front of or behind the historic facade line. Avoid placing buildings at odd angles to the street, unless in an area where diverse siting already exists, even if proper setback is maintained.



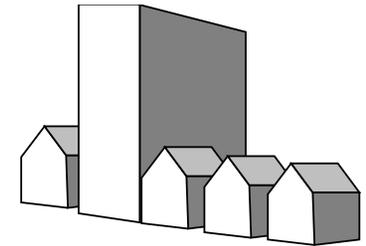
👉 Recommendations:

1. Relate the size and proportions of new structures to the scale of adjacent buildings.

CONSIDER . . .
Relating the overall height of new construction to that of adjacent structures. As a general rule, construct new buildings to a height roughly equal to the average height of existing buildings from the historic period on and across the street.



AVOID . . .
New construction that greatly varies in height (too high or too low) from older buildings in the vicinity.



2. Break up uninteresting boxlike forms into smaller, varied masses like those of most buildings from the historic period. Variety of form and massing are essential to the character of the streetscape.
3. New buildings should be designed with a mix of wall areas with door and window elements in the facade like those found on the neighborhood's historic houses. Also consider the width-to-height ratio of bays in the facade. The placement of openings with respect to the facade's overall composition, symmetry, or balanced asymmetry should be carefully imitated.
4. Relate the vertical, horizontal, or nondirectional facade character of new buildings to the predominant directional alignment of nearby buildings. A new building should continue and reinforce the alignment established by its neighbors. NOTE: Alignment is basically the arrangement of objects in a straight line. The horizontal alignment of building elements such as porches, roofs, windows, etc., is one of the most effective ways of creating and maintaining a sense of relationship, a sense of connection and unity among the elements of a street.
5. Relate the roof forms of the new buildings to those found in the area. Duplication of the existing or traditional roof shapes, pitches, and materials on new construction is one way of making new structures more visually compatible.

➔ Height of Foundations and Stories

Historic houses in the Fourth and Gill Historic District are not built on slab foundations. They are built on raised foundations, usually of masonry. The color and texture of these brick, stone or stuccoed foundations adds richness to the neighborhood. The height of each story is enough to allow for interior ceilings that are more than eight feet tall. If infill housing is constructed, it should suggest the overall height, as well as the foundation and story height, of adjacent historical houses. Inserting horizontal banding that mimics beltcourses of neighboring houses can do this, or other design devices can give the appearance of height for each story.

Recommendations:

1. As a general rule, construct new buildings to equal the average height of existing buildings on the street.
2. Raised foundations, or the appearance of raised foundations, must be designed for any new housing constructed in Fourth and Gill. The height of the foundation should replicate those of adjoining buildings.
3. If building new structures, the eave lines should conform to those of adjacent properties. Divisions between stories should either be omitted, or should mimic neighborhood buildings.

➔ Materials

The materials with which the buildings are constructed contribute one of the most important visual factors in the neighborhood. The historic buildings use materials that were common when they were built. Those materials do not include concrete block, aluminum or vinyl siding or other synthetic wall coverings (unless they are added later).

Recommendations:

1. The materials used for new buildings should be consistent with existing historic building materials along the street.

➔ Features

Historic houses have significant features that contribute to their appearance as well as the overall appearance of the district. It is important that those features be interpreted and included in any new housing designed for the neighborhood.

Recommendations:

1. Always design front facades with a strong sense of entry. Strongly emphasized side entries, or entries not defined by a porch or similar transitional element, result in an incompatible flat first-floor facade.
2. Avoid replicating or imitating the styles, motifs, or details of older periods. Such attempts can present a confusing picture of the true character of the historical area.

New Additions

New additions may be necessary for some of the houses in the Fourth and Gill Historic District. They should duplicate the lot coverage and placement of adjacent historic buildings. The details that should be considered are discussed below.

Recommendations:

1. Locate attached exterior additions at the rear or on an inconspicuous side of a historic building, limiting the size and scale in relationship to the historic building. Proportion is very important.
2. Design new additions in a manner that makes clear what is historic and what is new.
3. Consider the attached exterior addition both in terms of the new use and the appearance of other buildings in the Historic district. Design for the new work may be contemporary or may reference design motifs from the historic buildings. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, size, texture, scale, relationship of solids to voids, and color.

4. Place new additions, such as balconies or solar greenhouses, on non-character-defining elevations, and limit the size and scale in relationship to the historic building.
5. Rather than expanding the size of the historic building by constructing a new addition, try to alter interior spaces that do not define the character of the building to accommodate the new space needs.
6. It is best not to add additional stories. If required for the new use, make sure they are set back from the wall plane and are as inconspicuous as possible when viewed from the street.
7. New work should not appear to be as old as the historic building. Do not duplicate the exact form, material, style, and detailing of the historic building in the new addition.
8. New additions should not cause a lessening or loss of historic character, including the historic building's design, materials, workmanship, location, or setting.

Outbuildings

Auxiliary or outbuildings were often used in the Fourth and Gill neighborhood, although many of them have deteriorated or been destroyed over the years. Typical outbuildings would have included carriage houses or servants' quarters, often taller than one story and built with steeply pitched gable roofs, or combined gable and shed roofs, with weatherboard or board and batten wall covering. Smaller work sheds were also common in Fourth and Gill. Newer houses in the district might have had garages, with the same roof shapes and wall coverings,

or with wall coverings that matched the primary building on the lot. It is acceptable to construct new outbuildings to the rear of lots on Fourth and Gill, with designs that respect the original designs.



Recommendations:

1. Buildings resembling servants' quarters or carriage houses, work buildings, or simple one story garages are appropriate to be constructed in the Fourth and Gill Historic District. Their size and construction should use materials that correspond to the original primary buildings on the lot.

Demolition

Demolition creates a permanent change in the historic district, removing part of the neighborhood's historic and architectural significance. Demolition should only be considered when all other opportunities have been discounted.

Recommendations:

1. Demolition of any original feature or part of a historic building should be avoided.
2. Demolition of any building which contributes to the historic or architectural significance of the Fourth & Gill neighborhood should not occur unless public health and safety require the removal of the building or structure.
3. Demolition may be considered if the building does not contribute to the historical or architectural character of the district.

Moving Buildings

Some of the vacant lots in the Fourth & Gill Historic District may be appropriate locations for the relocation of historic buildings. Moving buildings should be considered only if other means of preservation have failed. A building moved into the district should respect the front and side yard setbacks, orientation and foundations heights of neighboring properties.

Recommendations:

1. Moving buildings in the historic district may be appropriate if the relocated building is compatible with the adjacent and other neighborhood buildings in style, period, height, scale, materials, setting and placement on the lot.

2. Moving buildings that contribute to the historic and architectural character of any other historic district should be avoided unless demolition is the only alternative to moving them.

Mechanical Systems

Mechanical systems can include air conditioning and heating condensers, window units, or other exterior units, as well as exterior staircases to access second or third story apartments, satellite dishes, and other equipment not traditional in a historic district.

Recommendations:

1. Heating and cooling units should be located where they are not visible from public rights-of-way, and should be screened with shrubbery or fencing and located on sides of buildings.
2. If window units are used, they should not be visible from public streets.
3. If used, solar collectors should not be visible from public streets.
4. Satellite dishes should never be located so they are visible from public streets.
5. Electric and gas meters should be located on the rear or side of a building.

Additional Elements That Define Neighborhood Character

Design elements like fencing, paint colors and landscaping may not be subject to a Certificate of Appropriateness if they do not require a building permit. Yet, they strongly affect the appearance of houses in the Fourth and Gill Historic District. The recommendations given below should be helpful to property owners who are interested in making sympathetic changes to their houses. The staff of the Knoxville Historic Zoning Commission will also advise property owners if they wish assistance.

➔ Paint Colors

When the houses in the Fourth and Gill Historic District were originally built, they were often painted with darker historic colors. Many houses used several different colors in their paint scheme. The houses may have been repainted with white paint later. Since the white color is what most people remember, they may assume that white was the original color.

A paint analysis is the only way to determine the original color of the house. Areas behind shutters or trim or in a protected corner will usually show the original colors because they have not been exposed to weather and the elements. If original colors cannot be determined, it is appropriate to assume that three or four colors were used in the original paint scheme of the earlier Victorian-era houses. The later revival styles may have only used a two-color scheme, with the darker paint colors being used on Craftsman and Bungalow designs. Trim, window sashes, porch columns, doors, shutters and shaped wooden brackets were painted in colors that contrasted with the siding of the house. Window sashes were usually painted the darkest color.

Publicity about San Francisco "painted ladies", which use a variety of paint colors to highlight trim on Victorian era houses, has encouraged many old house owners to follow suit. However, many of these colors were not manufactured in the historic era of the houses, and do not appropriately portray the house's architecture. Before deciding to use more than three or four colors, or to use non-historic, inappropriate colors, the homeowner should try to discover what colors are appropriate. Many paint companies now manufacture paint colors which replicate historic colors. *Before selecting appropriate paint colors, you may want to consider using the historic color selections.* If you change the color, you can leave an untouched patch in a protected place to form a record of the original paint layers, and help an old house researcher in the 21st century.

Historic houses were usually painted with lead base, and later alkyd, paint. This paint is generally glossier than latex paint. If you decide you want to use a latex paint on the house, first cover the surface with a primer manufactured to mask the old oil paint so that the new coat of latex paint will adhere properly. A glossy finish latex paint will more nearly replicate the original appearance of the house.

➔ Fences and Other Edges

Fences were very common in Fourth and Gill, as were masonry retaining walls placed at the sidewalk line. They were used to mark the separation of the front yard from the public area of the sidewalk and the street, and to separate side yards from each other. The fences used in Fourth and Gill were made of cast iron, wrought iron or wood, with shaped pickets and elaborate gates. They were short, usually not more than three feet tall in the front yard.



Recommendations:

1. Fences used today in Fourth and Gill should be of wood or a durable wrought or cast material, and may have a stone foundation. Fences in front yards should be limited to three feet in height. Solid board, stockade or chain link fences are not appropriate for front yards. Taller decorative fencing is acceptable toward the rear property boundaries for reasons of security, privacy and screening. It should be noted that providing for visual inspection of a property from its perimeter enhances safety and security. Chain link fences may be utilized in back yards if they are not visible from facing or side streets, but they should be painted dark green to blend in with the background.

➔ Driveways and Paving

Some driveways existing in the Fourth & Gill Historic District, and sidewalks also provide paved surfaces in the neighborhood. The original designs, materials and placement of these features

should be preserved if possible. New curb cuts and parking lots should be kept to a minimum. The addition of curb cuts results in removing historic sidewalks, curbs or retaining walls. Access through alleys is preferable to adding curb cuts, or allowing front yard parking. Traditional driveway paving materials include smooth concrete or the “diamond chip” paving prevalent in Knoxville in the late 1890’s.

➔ Landscaping

Hedges were often used to mark the edges of building lots. Foundation plantings were not used in the way they are used now, at least in the early history of Fourth and Gill, in part because shrubbery planted close to the houses could harm them. It blocked the movement of light and air on the foundation, and invasive roots could harm the masonry. By the early 20th century, massive foundation plantings had become more common. Building materials were also more durable, and better able to withstand the constant moisture they held to the foundation, and the invasive root systems. It is still preferable, at least for the maintenance of the building, that very large foundation plantings be kept several feet out from the base of the house. If the house is one of the oldest ones, which uses softer mortar and brick in its foundation, the large plantings should be removed from the foundation so the house can dry out properly after rains.

Recommendations:

1. Large foundation shrubbery should not be planted or maintained near the older houses of Fourth and Gill. Even in the new houses, if there is shrubbery at the foundation it should be small when it is mature and should not obscure the foundation or block the windows of the structure.
2. Shade trees were also common in Fourth and Gill. They may have been planted in an informal design, but they may also have been street trees, planted at regular intervals along the curbs. Over time, many of the trees in the neighborhood have died or been cut down because of age and disease, and have not been replaced.
3. The residents of Fourth and Gill are urged to replant the trees, using native varieties such as oak or maple species and taking care that their mature height will not interfere with the houses or utility lines in the area.

Strengthening the Edges of the Historic District

The Fourth and Gill Historic District does not extend to the major streets of Broadway or Fifth Avenue. Yet, the appearance of those streets is important to the neighborhood. Their appearance introduces the neighborhood to travelers in the area, and can help the visitors identify the historic resource. The appearance of those streets can also enhance the property values and appearance of the historic district.

Areas along Broadway and Fifth Avenue are already developed, and the development pattern now present is unlikely to change. However, that development pattern can be enhanced to the benefit of the commercial enterprises and the neighborhood. Also, where commercial development abuts the neighborhood, it is important that a "wall" or edge be developed, through landscaping or other improvements, so that the residents are protected from noise and visual intrusions.

Planning is currently being done for an improvement to I-40, which may impact on parts of Fourth and Gill.

Recommendations:

1. If additional commercial development occurs adjacent to the historic district, the back edges of the development should be intensively landscaped with a mixture of evergreen and deciduous trees in at least a twenty-foot strip, in order to form a firm edge and buffer for adjacent residential development.
2. Any redesign of the interstate system bordering the neighborhood should create a minimum of intrusion to the neighborhood. Design options such as a depressed roadway, extensive landscaping to buffer the adjacent residential areas from traffic noises and fumes, sound barriers to protect residents from the noise emanating from expressway traffic, sympathetic to the design of adjacent historic buildings, and fencing compatible in design with the historic character of the adjacent residences should be significant considerations.

Public Improvements

The Knoxville-Knox County Historic Zoning Commission does not now regulate public improvements. The following are suggestions for public agencies making such improvements. They are included because changes made in the public rights of way of the neighborhood have a great impact on the historic district.

Several distinctive public features survive from the earliest days of the neighborhood. These include sidewalks of brick laid in a herringbone pattern, stone curbs, brick gutters, and the "diamond chip" sidewalks that can be found throughout the neighborhood. There is also, in front of 1028 Luttrell, a shield shaped bronze plaque embedded in the sidewalk with lettering denoting "Walter E. Aurin - Real Estate Home on Easy Terms - Knoxville." All of these features should be retained.

In addition, street lighting can have a significant impact on the historic district. More modern lighting, with high intensity fixtures on metal standards or tall wood poles, is not appropriate to the design of the neighborhood and may be intrusive. The height of the modern fixtures means that the light from them is often level with second story windows, and shine directly into the houses. Fourth and Gill was built as a pedestrian neighborhood. Every attempt should be made to retain its pedestrian character through the design and maintenance of sidewalks, planting and landscaping, and lighting. In this case, the active use of the neighborhood by its residents also adds to its character. Encouraging that use through retaining the pedestrian scale is an important part of retaining the neighborhood's history.

Recommendations:

1. Retain and replace the brass street name markers and concrete corner street name markers that were originally located throughout the neighborhood.
2. Repair or replace the original sidewalks that can now be found in the neighborhood with material that duplicates the historic material.
3. Retain and repair all brick gutters and sidewalks, and stone curbs that can be found in its original locations.
4. Consider installing Victorian-era street lamps as replacements for existing lighting.

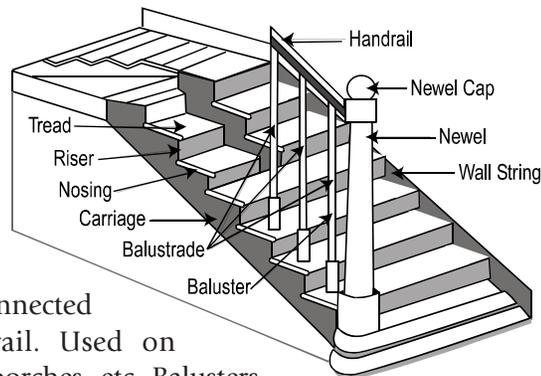
Glossary

Architrave

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

Baluster

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



Balustrade

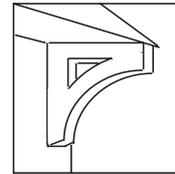
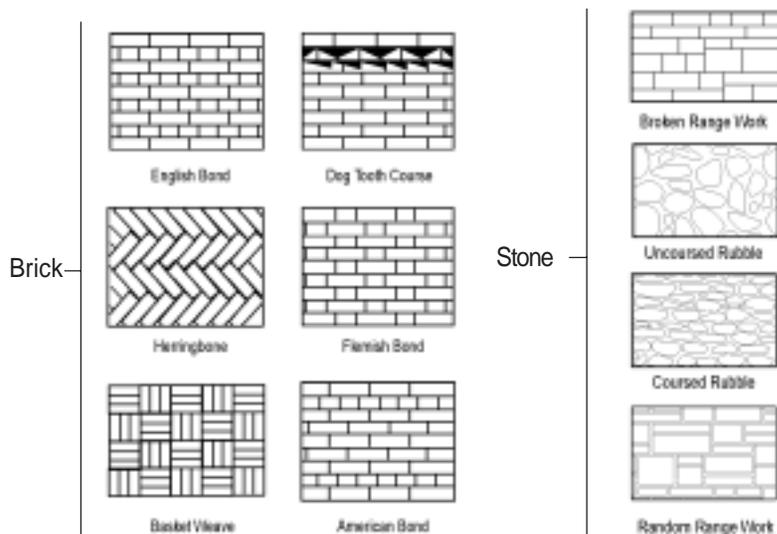
Series of balusters connected on top by a handrail. Used on staircases, balconies, porches, etc. Balusters are short pillars or other uprights that support a handrail, such as pickets or spindles.

Beam

Horizontal structural member designed to support loads.

Bonding Pattern

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



Bracket

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

Capillary Action

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

Capital

The upper, decorated portion of a column or pilaster.

Cast Iron

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

Caulking

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

Caustic

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

Cement

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

Certificate of Appropriateness

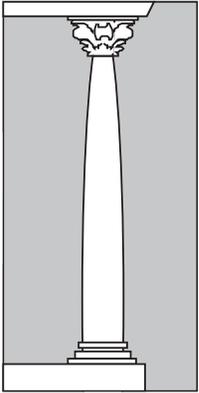
Permit to proceed with new construction or alterations to property within a historic district.

Chamfer

A beveled edge on the corner of a porch post.

Clapboard

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



Column

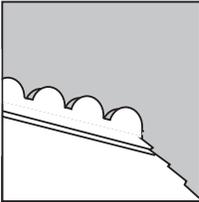
Pillar that may be square, truncated, patterned or circular and serves as a support for something resting on its top.

Concrete

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

Cornice

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

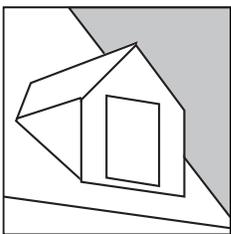


Cresting

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

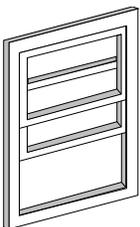
Cupola

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



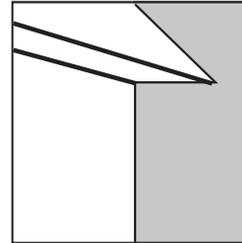
Dormer

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



Double-hung Window

A window composed of two movable sashes.



Eaves

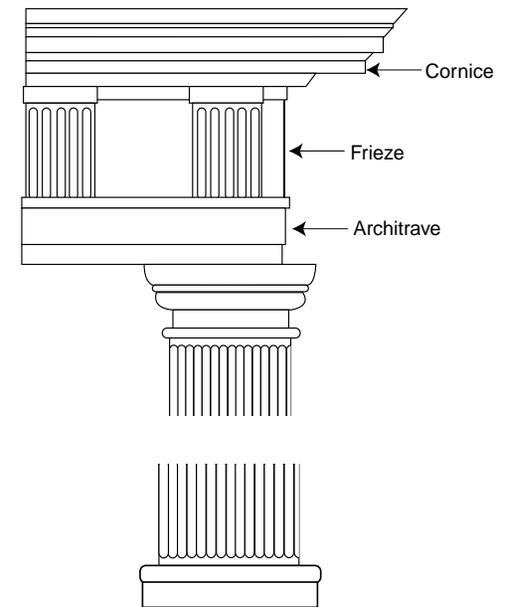
Lower part of a roof that overhangs a wall.

Elevation

View of a vertical face of a building.

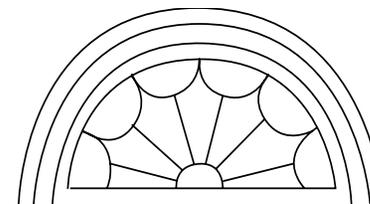
Entablature

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



Facade

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



Fanlight

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

Fenestration

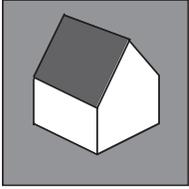
The arrangement of windows on a building.

Flashing

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

Frieze

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

**Gable**

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

Glazing

Fitting glass into windows or doors.

Infill

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

In Kind

Staying with the same material or items used originally.

Joint

Junction at which two surfaces meet.

Lime

Calcium oxide, which comes from burning limestone.

Lintel

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

Massing

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

Mortar

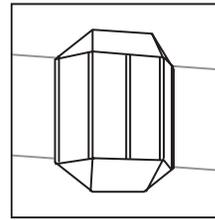
Substance used in bricklaying to join masonry units. It is usually made of cement or lime mixed with sand and water. It dries hard and firm.

Mullion

The vertical bar between coupled windows or multiple windows.

Muntin

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

**Oriel Window**

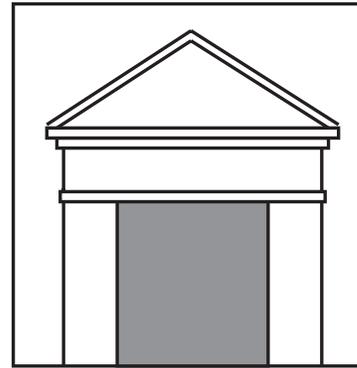
A bay window located above the first floor level supported by brackets or corbels.

Pane

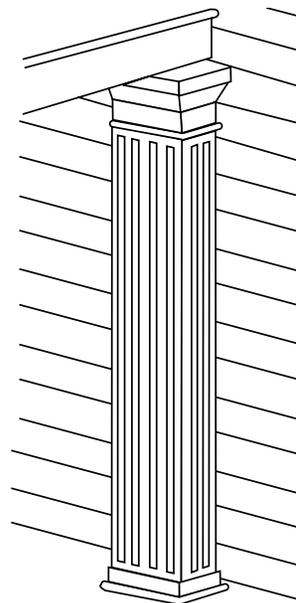
A single piece of window glass.

Patina

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

**Pediment**

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

**Pilaster**

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

Pitch

Slope of a roof.

Pointing

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

Pressed Tin

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

Primers

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

Rail

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

Railing

Top member of a balustrade.

Rhythm

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

Roof

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

Roof Coverings

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

Sash

The framework into which window panes are set.

Scale

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

Setback

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

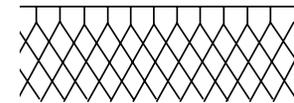
Shadowline

Markings left from an original element that has been removed.

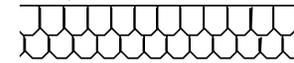
Shingle

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

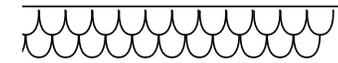
Diamond



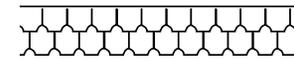
Octagonal



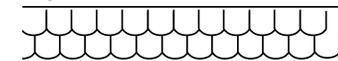
Fish Scale



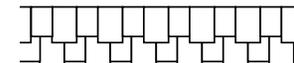
Cove



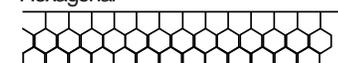
Segmental



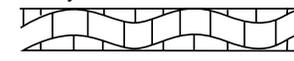
Staggered



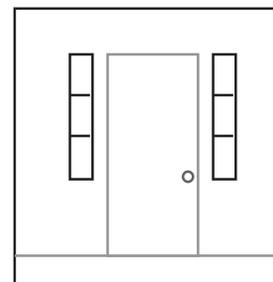
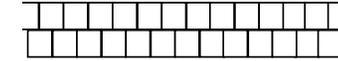
Hexagonal



Wavy



Square

**Sidelight**

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

Streetscape

View of a specific street and its distinguishing characteristics.

Stucco

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

Terneplate

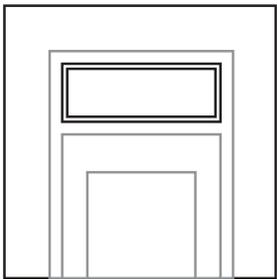
Metal plate that must be painted. Otherwise, it will corrode. Placing terneplate next to copper or aluminum will also cause corrosion.

Terra Cotta

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

Tooling

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

**Transom**

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

Vapor Permeable

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

Water Sealer

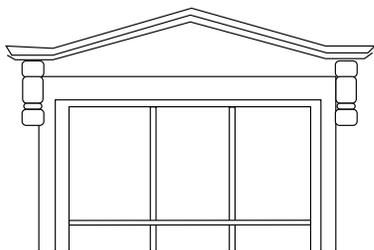
Coatings and sealers that keep out a significant amount of moisture.

Weatherboard

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

Window

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

**Window Hood**

Protective and sometimes decorative cover found over doors and windows.

Window Sash

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

Wrought Iron

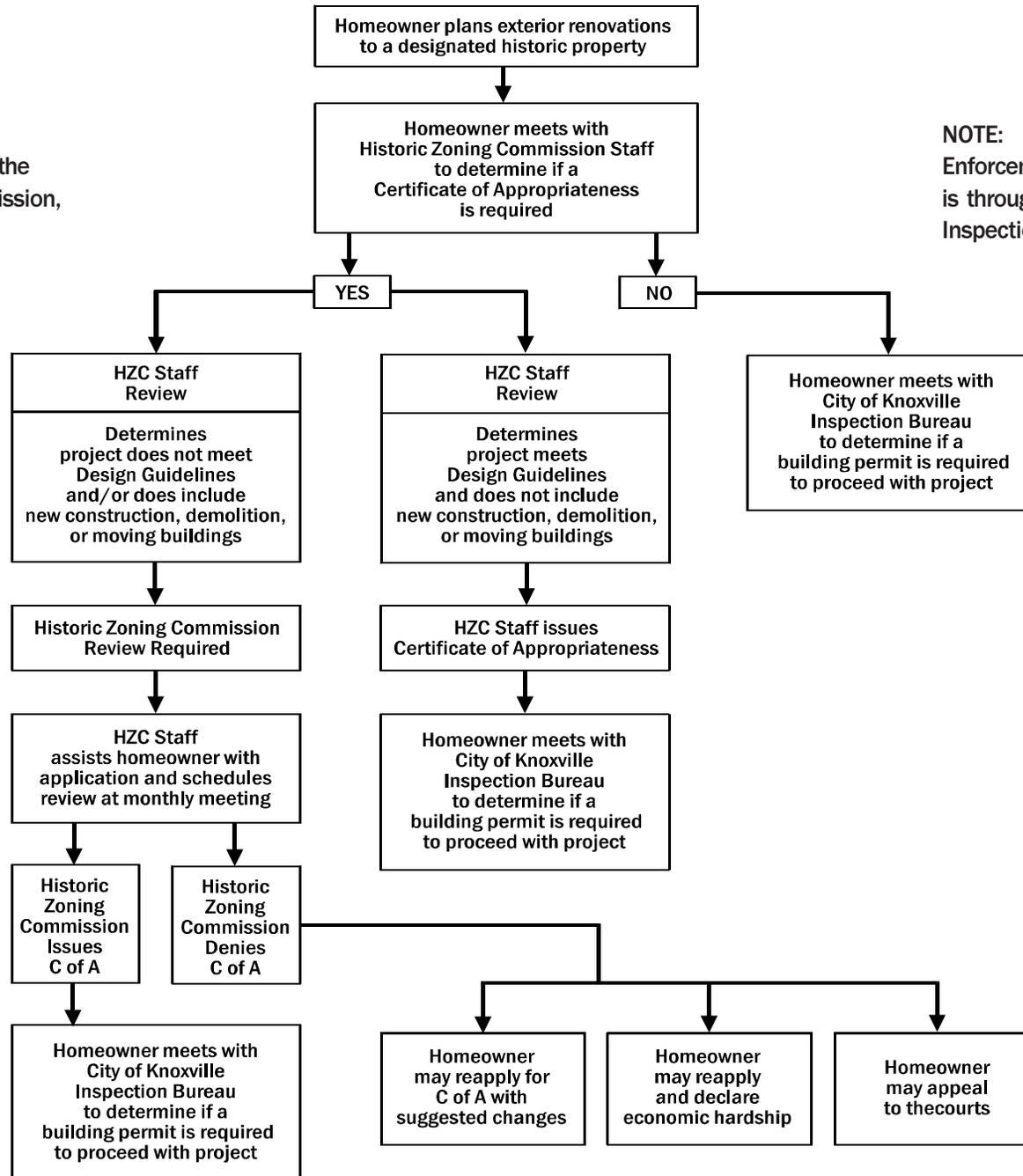
Almost pure iron which is soft and bendable, and can be forged or bent into many shapes.

Appendix

Certificate of Appropriateness Application Process

NOTE:
To contact the staff of the
Historic Zoning Commission,
please call 215-2500.

NOTE:
Enforcement of historic zoning
is through the City of Knoxville
Inspection Bureau at 215-2999.



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Notes