



Mechanicsville Historic District Design Guidelines



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Mechanicsville Historic District Design Guidelines

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Section 1:

Historical Legacy

Mechanicsville's name comes from the large number of factories that were located near the area during the late 19th and early 20th centuries. The factories employed "mechanics" who lived in Mechanicsville. The neighborhood was settled around 1880.

The area of present day Mechanicsville that contains the most intact number of historic structures was developed originally as three subdivisions, Deaderick's Addition, J.W. Swann's Addition, and Moses Fairview Addition. This area contains the larger Queen Anne and Italianate houses built for factory owners and area businessmen and smaller cottages built for factory workers.

By 1883, Mechanicsville had a population of over 2,000 people. The fire station in the area, Fire Station No. 5, was built in 1909. A February 4, 1883, newspaper article in *The Tribute* described a bustling atmosphere with factories, handsome residences, small but comfortable cottages, three churches, two schools, six grocery and general stores, a greenhouse, and four stores. Mechanicsville was annexed to the city in 1883. At that time the neighborhood had the largest number of manufacturers in Knoxville. Among the industries located there were the Knoxville Iron Company, which probably manufactured many of the wrought iron fences still seen in Mechanicsville, a planing mill, and brewery.

Mechanicsville has changed over time. There were years of deterioration in the community. In the 1980's a group of "Urban pioneers" began moving into Mechanicville and once dilapidated buildings were brought back



Courtesy of the Calvin M. McClung Historical Collection of the Knox County Public Library System

"Community Shower" at Arthur and McGhee Streets, Knoxville, TN. August 19, 1925. Shows children in street getting wet from open fire hydrants.



to life. The neighborhood still contains churches, small commercial business, nonprofit organizations, gas stations, and a large grocery store. In 2007 “new” Victorian structures were built where there once stood empty lots. Across from Fire Station No. 5, a community park (Olde Mechanicsville Park) was developed by its residents, local businesses, and the City of Knoxville.

Mechanicsville is significant for its history, its people, and its architecture and presents an important picture of growth and development in early 20th century Knoxville.



Courtesy of the Calvin M. McClung Historical Collection of the Knox County Public Library System

Above: “Mel Thompson Steamer,” Fire Station Number Five, 419 Arthur Street, Knoxville, TN. L-r: Nolan H. Roberts, Sr., Nolan H. Roberts, Jr., Thomas Edward Corcoran, William N. Dykes.

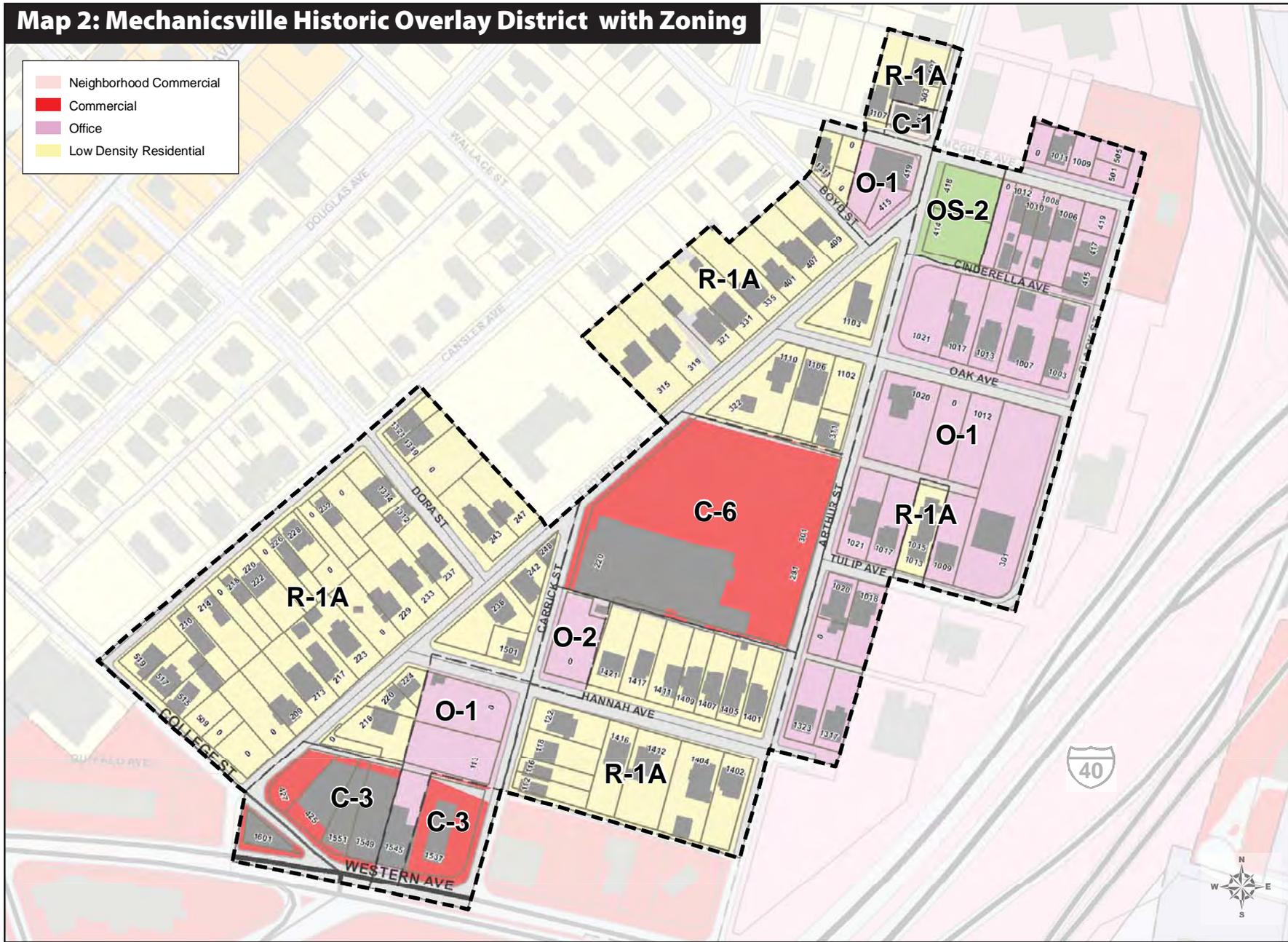


Map 1: Mechanicsville Historic Overlay District



Map 2: Mechanicsville Historic Overlay District with Zoning

- Neighborhood Commercial
- Commercial
- Office
- Low Density Residential



Section 2:

Architectural Styles

Old Mechanicsville contains distinctive architectural styles that date from the late 19th and early 20th centuries. As is true with most of the historic architecture in Knoxville, there are very few “pure” styles. Instead, the styles found in the Old Mechanicsville H-1 Historic Overlay District draw characteristics from several styles to form an eclectic mix. Styles most representative of the neighborhood are discussed in this section with drawings that illustrate that style’s characteristics.

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.

Eastlake

The Eastlake style was developed by Charles Eastlake as a furniture style and is often associated with interior design. It was also used at the same time as the Queen Anne and is similar to it. It was quickly seized on by the era’s builders and architects. It is more vertical than the Queen Anne style, with more massive wood

trim, usually formed by a chisel or gouge. Rows 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.

Folk Victorian

Another style present in the Old Mechanicsville Historic District is Folk Victorian, which usually highlights a front gable and trim derived from Queen Anne style. Full length porches with chamfered or turned posts are common, and double-hung windows are prevalent. In some instances, a style thought of as Folk Victorian may have been classified as a more elaborate Queen Anne in its original design. Over the years, as trim decayed and was removed, the building’s style has been simplified so what remains is perceived to be Folk Victorian.

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.

Neoclassical

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

Queen Anne

The Queen Anne style was popularized by 19th century architect, Richard Norman Shaw, but has nothing to do with the time of Queen Anne's reign in England, which was from 1702-1714. 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 throughout the country. The expanding railroad system 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 have coverings of colored slate, patterned oversized asphalt shingles, or terra cotta tiles. Ornamental wood shingles, with a diamond, square, or fish-scale pattern, are often used on gables. Turned wood porch columns usually have trim of elaborately sawn wood, lacy spandrels, spindle work, beaded balusters, and ornamental attic vents, bargeboards, 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 be one or both sashes of a double-hung window.



Queen Anne Cottage

The Queen Anne Cottage grew out of the Queen Anne style. It could have been either a product of an architect's design or designed by a builder. 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. Wood columns that may be turned, chamfered, or rounded usually support the porch roof. Brackets, sawn wood or louvered attic vents, and spindle work balustrades are often found. Windows are double sash, with either two over two panes or one over one. There may be transoms and sidelights with leaded and/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 bargeboard. 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 that are double-hung sashes. The transoms and side windows are made of smaller panes, sometimes using stained, beveled, or leaded glass.

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. They were usually worker housing. Trim is not elaborate and may be either from the Victorian era or from the later Craftsman period. Window pane configuration reflects the style of trim applied to the house. In Old Mechanicsville, it is appropriate to refer to the shotgun in connection with styles of the Victorian era because the trim and ornamentation of most of these houses are reflective of that period.

Section 3:

Review Process

Historic Overlay Districts (H-1) and Neighborhood Conservation Overlay Districts (NC-1) have a set of design guidelines that residents and the Knoxville Historic Zoning Commission use to guide rehabilitation and new construction. These guidelines are drafted in consultation with a committee of neighborhood property owners and residents and are adopted by the Knoxville Historic Zoning Commission, Metropolitan Planning Commission (MPC), and the Knoxville City Council. If a property owner is planning a construction project that affects the outside of a building in a designated historic district, that owner must follow the Guidelines and receive a Certificate of Appropriateness from the Knoxville Historic Zoning Commission.

Certificate Of Appropriateness

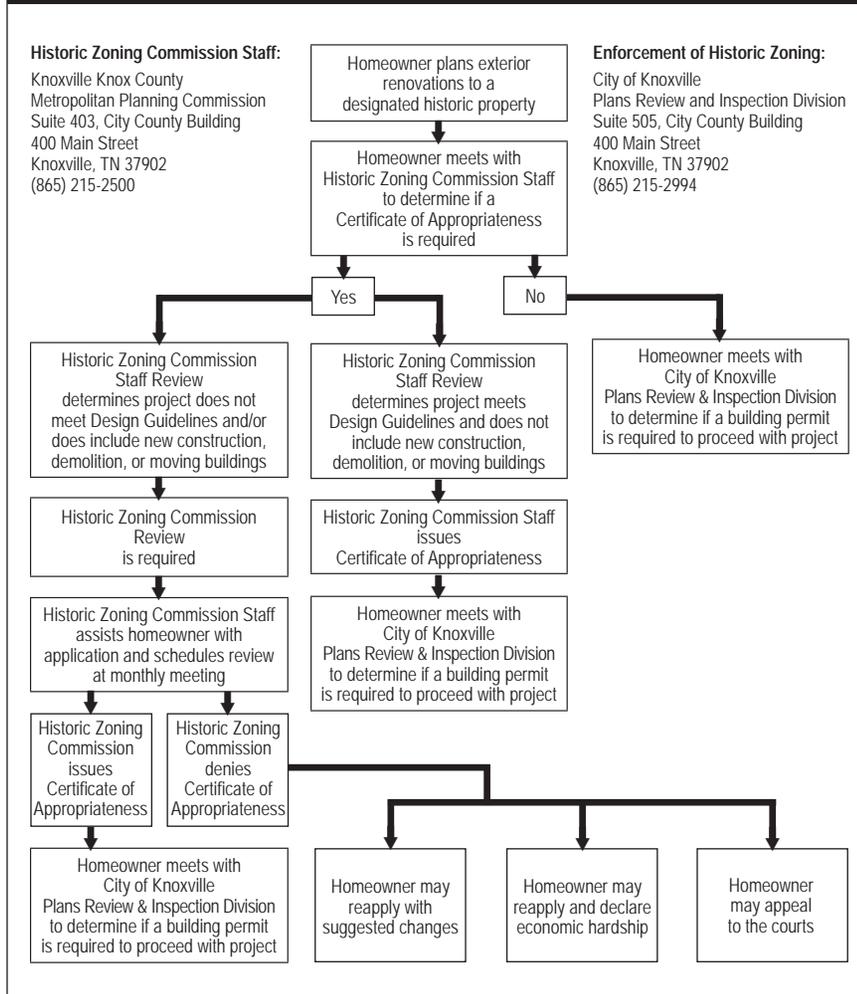
If a building permit is required for exterior work, the property owner will be required to secure and produce a Certificate of Appropriateness before the permit can be issued. It is recommended that the owner meet with the Historic Zoning Commission or its staff to discuss the work that will be done. The Historic Zoning Commission will review the project to ensure that it does not harm the historic appearance of the building or its structural integrity. A Certificate of Appropriateness can then be issued. If the proposed work includes the repair of siding, soffit, fascia, windows, roof, or some other features with identical material (called a Level 1 Certificate), the Certificate can be issued promptly.

Table 1: CERTIFICATE OF APPROPRIATENESS Application Categories
Level 1:
Standard repair of siding, fascia, soffit, windows, roof, or other features using identical materials and design
Level 2:
Major structural repair and replacement Example: Complete exterior rehabilitation or addition of new space or an outbuilding
Level 3:
Construction of a new primary building or a subdivision, or for the use of a replacement material or a design that deviates from the adopted design guidelines
Level 4:
Request for demolition or relocation of a contributing structure

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

Old Mechanicsville Neighborhood Interest (OMNI), as the organization representing the district, will be asked to appoint at least one (1) representative to meet with the Knoxville Historic Zoning Commission at least annually and to receive monthly notices of the meeting. The responsibility of Old Mechanicsville'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.

Table 2: Certificate of Appropriateness Application Process



The Secretary of the Interior’s Standards for Rehabilitation

The design guidelines are derived from The Secretary of the Interior’s Standards for Rehabilitation (1990). These standards are used by the Historic Zoning Commission as the basis for determining the appropriateness of exterior rehabilitation projects and new construction, in addition to the specific guidelines. A summary of the standard are listed next.

Table 3: The Secretary of the Interior’s Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old design, color, texture, and other visual qualities and, where possible, materials. Replacement or 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 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.

Section 4:

Design Guidelines



The special appearance of the Old Mechanicsville 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.

It is important that Old Mechanicsville residents remember that they own a piece of history. Most of the buildings of Old Mechanicsville are older than the people who now own them; with care, they will survive for many more generations. As property owners consider making changes to their buildings, they must remember that the change will either enhance the history of the building or destroy it. The buildings have survived because earlier owners cared for them. These guidelines inform today's owners about techniques for restoration, rehabilitation, and maintenance. An important purpose of the design guidelines is to introduce a consistent standard for rehabilitation and restoration projects and new construction. That consistency will allow the fabric of the entire neighborhood to be maintained.



Roofs

Historic Characteristics

Roof pitches on Old Mechanicsville's historic houses are often 12/12

(the roof pitch rises one foot in height for every foot in width). Steep sided triangles are formed by these gable roofs. It is also common to find porches with shed roofs and houses with multiple gables.

The roofs in Old Mechanicsville are now nearly all modern asphalt shingles. There were a variety of original roofing materials, such as standing seam metal or metal shingles, wood or slate shingles, large patterned asphalt or asbestos shingles, or shaped roof tiles of terra cotta or concrete. The historic roof colors would have been darker shades of brown, gray, red, green, or black. Unless they were copper, metal roofs

were probably painted a dark color to harmonize with the exterior siding and trim colors. Copper roofs were allowed to anodize naturally.

The best roof materials to use when roofing are replicas of the original. If not feasible, metal, asphalt, or fiberglass shingles can be used, but their colors should be carefully selected to reflect the original roofing colors. When building new structures, roofing materials should be selected carefully, suggesting the colors, patterns, and materials that would have been found in the neighborhood originally.

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

Maintenance Suggestions for Roofs

- Regularly inspect for leaks, repair problems as they occur, and keep gutters and downspouts free of litter and debris.
- Provide adequate ventilation in the form of soffit vents and ridge vents, which add life to the roof and keep the attic air space dry.
- Remove previous layers of roofing before installing a new roof so that the structure does not support extra weight and built-up layers do not mask later leaks.
- Gutters and downspouts can be installed and are important in maintaining the foundations of buildings. Consider repairing built-in gutters rather than roofing over them or hanging an additional gutter system at the edge of the roof.

A. Rules for Roofs

1. The shape of replacement roofs or roofs on new construction shall imitate the shapes of roofs on neighboring existing houses or other houses of the same architectural style. Roof pitch must duplicate the 12/12 pitch most often found in the neighborhood, the roof pitch typical of the style being referenced by a new building, or the pitch of neighboring buildings. Roof shapes must be complex, using a combination of hips with gables, dormers, or where appropriate to the style, turrets, or other features that emphasize the importance of Victorian-era or Craftsman styling.
2. The eaves on additions or new buildings must have an overhang that mimics existing buildings near the property. A minimum eave overhang of at least eight inches must be retained or used on new buildings or additions to existing buildings.
3. Repair or replace roof details (chimneys, roof cresting, finials, attic vent windows, molding, bargeboards, and other unique roof features). Use some of these details in designing new buildings.
4. Do not place solar collectors, satellite dishes, or modern skylights on roof areas that are directly facing the street; and do not install them where they interfere with decorative roof elements.
5. Roofs that are visible from streets must retain their original shapes. Do not introduce roof elements, such as dormers, to a roof shape that is original.
6. Gutters may be half-round, if desired; half-round gutters are appropriate for Mechanicsville's buildings, but are not required.

IMPORTANT: When lead-based paint is present on property elements, care should be taken to follow Environmental Protection Agency (EPA) Rules and Regulations on lead-based paint (www.epa.gov/lead).



Windows

Historic Characteristics

Windows are a very important architectural element of historic buildings. They help to define each building's character. They are usually wood and are hung so that both the bottom and top sash can open (double-hung). Two-over-two or one-over-one sashes are common, but there are also windows with multiple panes. There are also attic windows and some upper sashes with stained glass and irregular shapes. The use of patterned glass is typical in Old Mechanicsville. Transoms and sidelights, sometimes of patterned beveled, leaded, and/or stained glass, are often found at the entries as 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 the value of the windows in the overall architectural design of the building. It can be cheaper initially, and more energy-efficient over a longer period, to retain and repair existing wood windows. Wood can be repaired easily, painted readily, lasts for a long time, and resists corrosion. The original windows found in Old Mechanicsville are made of old growth wood, which is more stable and resistant to deterioration than much wood in windows manufactured today. While many people assume that removing wood windows is necessary to achieve energy efficiency, many others have found that repairing existing windows will result in equally

impressive energy savings. As a general rule, repair to windows includes only replacing missing putty/glazing around the glass, repairing the sash lock, adding weather-stripping, and installing good storm windows. These relatively limited repairs can result in energy efficient, reliable, original windows at a cost that is less than replacement of the windows.

In considering whether to replace windows, it is important to understand the principles that were at work when Mechanicsville's buildings were designed. The people who built them understood that good ventilation, including cross-ventilation, was important in making the homes comfortable. Double-hung windows were normally used, and both the top and bottom sashes were operable. This allowed for the hot air to exit the house through a lowered upper sash and cooler air to enter through the raised bottom sash, making air conditioning less critical in spring and early summer.

Storm windows were also common in houses more than fifty years old, and they were usually made of wood. If it is possible to use wood storm windows, there is an immediate savings over aluminum or vinyl because wood is a better insulator. Even for homes where removing the wooden storms is not practical, it may be possible to install combination wooden storms that have interchangeable glass and screen inserts, so occupants can take advantage of moderate temperature months.

It takes somewhere between 20 and 50 years to save enough energy to pay for new replacement windows with double-paned glass. A restored and weather-stripped original wood window with a storm window

is more energy efficient than a replacement window with insulated glass. In addition, most plastic, vinyl, and new stock wood windows have single seal glass units with an average seal life of five to ten years. Those insulated glass units cannot be replaced easily and after they have failed, the only option is to replace the entire window.

Maintenance Suggestions for Windows

- Make windows weather tight by reglazing, replacing broken panes, and installing weather-stripping, to increase the window's thermal efficiency.
- Protect and maintain the wood or architectural metal that makes up the window frames, sash, muntins, and surrounds. Use appropriate surface treatments for cleaning; rust removal; limited paint removal; and caulking, priming and painting.



B. Rules for Windows

1. Original windows must be reused if possible. It is much less expensive and much better historically to retain the original windows. It is inappropriate to replace them with new windows that differ in size, material, or pane division.
2. If replacement windows are necessary, they must be the same overall size as the originals with the same pane division and the same muntin depth, width, and profile. They must be the same materials as the original windows, which are generally wood.
3. True divided lights shall be used in replacement window sashes with more than one pane. True divided lights consist of glass panes, whether single glass or double insulated glass that are completely separate units, separated by the window muntins. Double-insulated glass that uses interior and exterior grids to suggest pane divisions is not a true divided light window, although some manufacturers refer to them by a proprietary description of "tru (sic) divided light." If true divided lights are not available, non-divided lights (one over one sashes) may be substituted if windows must be replaced and no alternative exists.
4. It can be appropriate to design and install additional windows on the rear or another secondary elevation. The design must be compatible with the overall design of the building.
5. Windows may not be blocked in. They must retain the full height and width of the original opening. An exception could occur for kitchen and bath windows which face the side or rear of the structure.
6. Storm windows can be allowed as a way to increase the energy savings of a historic house. Interior storms should be considered. Exterior storms can be appropriate, if they are designed so their meeting rail duplicates that of the original window and if they are wood or color clad metal, matching the building's trim. Exterior storm windows shall not be used unless they do not damage or obscure the original window and frames.
7. Reuse existing, serviceable window hardware.
8. Burglar bars and security doors are not permitted.
9. Storm doors, as long as they are full view glass and painted to blend with the trim color of the building, are permitted.



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Porches



Historic Characteristics

Almost every house in Old Mechanicsville has a porch. Porches were a form of air conditioning when the neighborhood houses were built. They shaded the windows and doors. They provided a protected outdoor room

that offered entertainment and an opportunity for neighborhood social life in the days before television and radio. They were graceful, welcoming, and introduced the house to passers-by. They could stretch across the full width of the house or wrap around corners. They might even be two story porches with upper story balconies. Enclosing a porch with a visible enclosure detracts from the historic original character and design. In a few Old Mechanicsville houses, the original porches were rebuilt when the house approached fifty years of age, and many of the new porches were of a different design than the original house. These designs are themselves over fifty years old, and have acquired their own historic significance. It is appropriate to maintain them, but it can also be appropriate to replace them with a replica of the older porch, provided photographs or remnants of the original can document its design.

The individual design elements of the neighborhood porches – turned wood columns, elaborate railing and balusters, heavy wood posts or columns, wood bead board ceilings, and tongue-in-groove floors,

gingerbread or sawn wood trim – are all important to the style of the houses. These individual details should be repaired and preserved or replicated if good documentation of the original porch exists. New buildings constructed in Old Mechanicsville must include porches, so they blend with the neighborhood. The proportion of new porches must be consistent with those on neighboring houses.

Maintenance Suggestions for Porches

The maintenance of porches shall be an ongoing process of oversight and correction of small problems that can quickly become major ones. The most important part of the process is ensuring that water-related damage does not occur.

- Perform careful seasonal maintenance to preserve porches and entrances, including installing an adequate gutter and downspouts on porches.



Entrances

C. Rules for Porches

1. Historic porches must be preserved or may be changed to replicate an original porch if documentation of its size and design can be found.
2. Design elements to be incorporated in any new porch design must include tongue and groove wood floors, beadboard ceilings, wood posts and/or columns, and sawn and turned wood trim when appropriate. If balustrades are required, they must be designed with spindles set into the top and bottom rails.
3. In new construction, the proportion of the porches to the front facades must be consistent with the historic porches in the neighborhood.
4. Porches and balconies on elevations visible from the street must not be enclosed. It may be possible to enclose a rear porch and additions that are necessary to improve and/or enhance the livability of the historic building. However, they should be made only at the rear of the building. Care should be taken to protect exterior doors on these rear enclosures, so that maintenance of the wood doors is not made difficult by exposing the historic wood door to the elements.
5. A wood porch floor may not be replaced with a poured concrete or masonry floor, which will absorb and retain moisture and eventually damage the structure, as well as the appearance of the building.
6. Modern wrought iron or ornamental porch railings and porch posts are not acceptable on front porches.

IMPORTANT: When lead-based paint is present on property elements, care should be taken to follow Environmental Protection Agency (EPA) Rules and Regulations on lead-based paint (www.epa.gov/lead).



Historic Characteristics

The doors originally used on Old Mechanicsville 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.

Original doors should be used. Replacement-doors should be wooden or be painted to resemble wood with appropriate recessed panels. Half-view doors are also appropriate for new construction.



D. Rules for Entrances

1. Entry features which must be preserved include sidelights and transoms of plain, patterned, beveled, or stained glass; fan light windows and transoms; entablatures; and the original doors.
2. Contemporary interpretations of stained glass or etched glass entry doors are inappropriate.
3. It may be appropriate to design or construct a new entrance if the historic one is completely missing. Any restoration shall be based on historical, pictorial, or physical documentation, if available. It must be compatible with the historic character of the building or with adjacent buildings.
4. A new entrance or porch must be compatible in size, scale, or material.
5. Service entrances may not be altered or made to appear to be formal entrances by adding paneled doors, fanlights, transoms, or sidelights.
6. Secondary entrances must be compatible with the original in size, scale, and materials, but clearly secondary in importance.
7. Determine if a storm door will be instrumental to saving energy. If a storm door is used, it must have a color-clad frame and a full view glass or be designed to respect the original entry door.

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Wall Coverings



Historic Characteristics

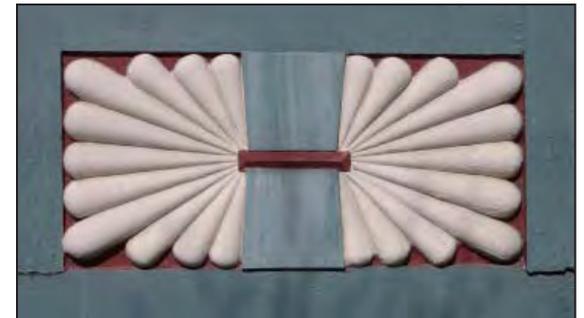
The walls of Old Mechanicsville houses may have been covered with weatherboard wood siding, wood shingles, novelty wood siding, brick or stone veneer, or stucco. (Brick, stone, and stucco are discussed

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 rectangular or shaped in fishscale or diamond patterns. Vinyl, aluminum, or other synthetic sidings are not appropriate for existing or new houses in Old Mechanicsville. They are particularly dangerous for existing houses because they can mask drainage problems or insect infestation and prevent good ventilation. Even on new construction, when the synthetic siding is used in place of wood siding, it is not as easily repaired as wood siding, nor can it be painted easily. Over time, synthetic siding is usually much more expensive than installing or repairing wood siding and maintaining it properly. Synthetic sidings have a different appearance than wood siding and the longevity of new synthetic sidings is untested. Wood siding has been used in this country for over three hundred years, and, if properly maintained, remains serviceable. In Old Mechanicsville, there are many houses and buildings constructed before 1900 that still retain their original wood siding.

Maintenance Suggestions for Wood Wall Coverings

The most important activity in saving historic wood wall coverings and trim is proper maintenance.

- If paint must be removed from a building, chemical strippers may supplement other methods such as hand scraping, hand sanding, or the use of 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, it will raise the grain and roughen the wood.
- Use extreme caution when stripping wood with electric heat guns. Historic houses have large amounts of coal soot and debris inside wall coverings; this material can be heated to the point of ignition quickly if agitated by the output of a heat gun. It is best not to use the heat gun where it might blow into wall spaces. Using a heat gun can also cause lead additives in old paint to vaporize and be inhaled, leading to lead poisoning.
- Stripping flat surfaces with electric heat plates can be effective if they are not held too long in one location. It is fairly easy to ignite paint and the wood surfaces that support it, so extreme caution must be used with a heat plate. A fire extinguisher should always be included with the paint removal equipment. This method can also cause lead additives in old paint to vaporize and be inhaled, leading, to lead poisoning.
- Protect and maintain a wood feature by providing proper drainage so that water is not allowed to 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 joins and seams, plant material growing too close to wood surfaces, or insect or fungus infestation.



E. Rules for Wood Wall Coverings

1. Synthetic siding is inappropriate and is not allowed either as replacement siding on existing buildings or new siding in new construction.
2. Do not use destructive paint removal methods, such as propane or butane torches, sandblasting, or water blasting, that can damage historic wood. Blasting with any material - sand, water, glass beads, walnut shells, etc. - is an abrasive technique, and therefore should not be used.
3. Replacement siding must duplicate the original. Replacing trim and patterned shingles must also duplicate the original material.
4. New construction must incorporate corner and trim boards and appropriate door and window trim to be compatible with the adjacent historic buildings.
5. Wooden features shall be repaired by patching, piecing-in, or otherwise reinforcing the wood. Repair may also include limited replacement with matching or compatible substitute materials, when elements remain and can be copied or when materials are no longer commercially available.
6. Wood features that are important in defining the overall historic character of the building shall not be removed.
7. Replace only deteriorated wood. Reconstructing in order to achieve a uniform or "improved," "new" appearance is inappropriate because of the loss of good historic materials.
8. An entire wooden feature that is too deteriorated to repair or is completely missing must be replaced in kind. If features are replaced, the materials they are made from must be compatible with the original in size, scale, and material. Replacement parts should be based on historical, pictorial, and physical documentation.
9. Paint must not be removed from unprotected wood surfaces in order to apply stain or clear finish that will permanently reveal bare wood. This exposes historically painted surfaces to greatly increased weathering.
10. Retain paint and other coats that help protect wood from moisture and sunlight. Paint removal must be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.
11. If artificial siding is present on any elevation of a building and must be removed in order to repair the building structurally, it can be replaced on the building if no more than 25% of any elevation's artificial siding is removed. If more than 25% of the artificial siding on any elevation is removed for repair, it cannot be replaced.
12. Concrete siding (also called Hardi-board) is allowed on outbuildings and garages for new construction only. The material can be used like board and batten if placed vertically. Batten strips of wood must be used, however, to preserve the look of historic materials. If used like normal siding, it must have a reveal of no more than 4.25 inches.
13. When replacing wood lap siding, it is vital the top board not be nailed into the board below. Nails should be placed about one inch above the edge so that they sit above the top edge of the board below. This allows each board to expand and contract. Failure to nail properly will result in cupped and split siding. Eight-penny galvanized siding nails should be used and predrilled on edges or splitting will result. Finish nails must not be used because they will pull through the siding. Wood siding is not straight and should be straightened while being installed.

IMPORTANT: When lead-based paint is present on property elements, care should be taken to follow Environmental Protection Agency (EPA) Rules and Regulations on lead-based paint (www.epa.gov/lead).

Historic Characteristics of Masonry Walls

Masonry was used in some way on nearly all of Old Mechanicsville's buildings. Brick, stone, or stucco may form walls, foundations, chimneys, piers for porch columns, or other features of the historic houses. Concrete block, if used, is usually ashlar faced.

Mortar Mix for Masonry

In order to understand how to maintain and repair historic masonry, it is important to understand the characteristics of the mortar that unifies the masonry units. There is a very low percentage of Portland cement in old mortar, which is made up of much higher percentages of sand and stone than new mortar. This allows the mortar to expand and contract at the same rate as soft brick, stone, or older ashlar-faced concrete. If repointing is necessary, any new mortar should match the old, both in color and in composition. Old deteriorating mortar that must be removed from mortar joints should be removed using hand tools.

Masons and homeowners planning on pointing masonry should use the following mortar mix:

- 9 parts sand
(Use river sand, rather than builder's sand, to obtain the proper color.)
- 2 parts hydrogenated lime
- 1 part Portland cement

This mix will produce a mortar that blends in color and hardness with the older mortar. This type of mortar mix is called "type O" and is no longer readily available. It can be ordered, but it can also be mixed as noted above.

If a harder, more heavily concentrated Portland cement mixture is used, the mortar will be more rigid than the masonry unit. As the wall absorbs moisture and then is subjected the freeze and thaw cycles so prevalent in Knoxville's climate, the mortar will not move with the stone or brick, causing spalling and deterioration of the masonry units and failure of the architectural feature.

Cleaning of Masonry

Any cleaning of masonry should be done using the gentlest methods available and only 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 will cause the masonry to deteriorate:

- by removing the hardest protective layer created through firing, in the case of brick, or through aging and weathering, in the case of stone, creating problems with the freeze-thaw cycle and exposing the masonry units to environmental pollution;
- by removing large amounts of mortar, either through abrasion or through a thorough soaking in the case of water blasting, making an entire repointing of the masonry feature necessary.

If chemical cleaners are to be used, they should be carefully tested to assure that they do not harm the surface of the masonry. Chemical cleaners can interact with the chemicals that are present in the masonry wall, causing harm to the masonry. Any testing of cleaning methods should begin 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.

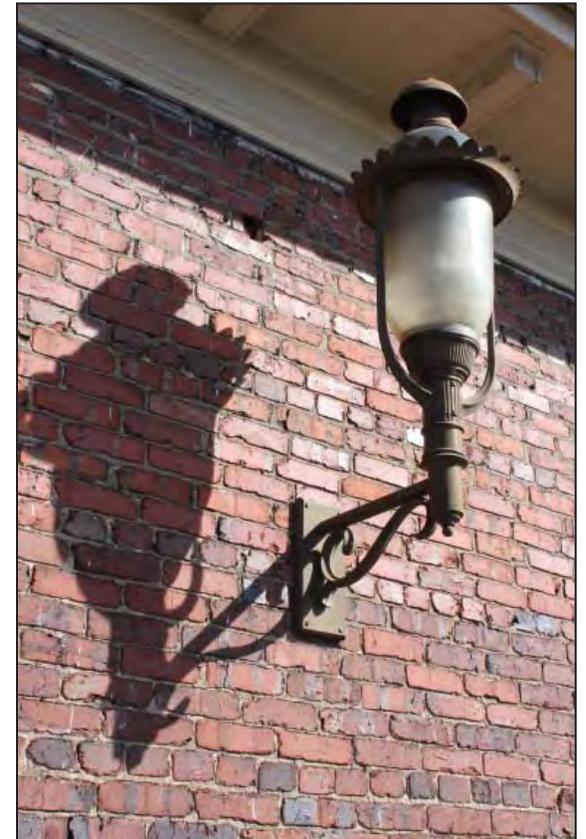
The best cleaning techniques are the least invasive and involve using a soft bristle brush with gentle soap and water and rinsing with a pressure no greater than that of an ordinary faucet.



Maintenance Suggestions for Masonry Wall Coverings

Careful maintenance and evaluation of historic masonry will help prevent expensive repair.

- 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.
- Protect and maintain masonry by providing proper drainage so that water does not accumulate on flat, horizontal surfaces or in curved decorative features.
- Patinas, which develop over time, are a part of the building's historic character and should not be removed.
- Clean masonry only when it is necessary to prevent or stop deterioration or to remove paint or heavy soiling caused by pollution. Do not introduce unnecessary moisture or 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, use test patches and observe them over time so the unintended consequences of the cleaning method can be observed.
- Follow manufacturers' product and application instructions if using cleaning or painting products.
- Repair masonry by repointing mortar joints where there is evidence of 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 joints. 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 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, which gives the same appearance as the original in size, scale, composition, and color. This replacement should be done only where the masonry elements are extensively deteriorated or missing and when there are surviving examples or good photographic evidence of original materials.



F. Rules for Masonry Wall Coverings

1. Never water-blast masonry surfaces using dry or wet grit or other abrasives, including walnut casing, seashells, glass pellets, or any other material that cleans through abrasion.
2. Evaluate the overall condition of the masonry to determine whether more than protection and maintenance are required.
3. Identify and preserve masonry features that define the historic character of the building, including walls, railings, foundations, chimneys, columns and piers, cornice and door, and window pediments.
4. 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, columns, stairways, or chimneys.
5. If historical, pictorial, or physical documentation of a masonry feature cannot be found, a modern design sympathetic to the building would be more appropriate than a hypothetical historical one. A new masonry feature should be compatible in size, scale, material, and color.
6. Match replacement mortar to the original mortar in color, composition, profile, and depth. If necessary, analyze the original mortar to determine the proportions of lime, sand, and cement. A "scrub" technique shall not be used to repoint. The width or joint profile shall not be changed unless the change will return the joint to its original appearance. Sound mortar should not be removed.
7. Never repair with mortar of high Portland cement content, unless that is the content of the original mortar.
8. Split-faced block shall not be used in new construction or as a replacement for deteriorated masonry units. One exception is split-faced block which can be used as a retaining wall.
9. Before removing paint from historically painted masonry, determine whether paint on that masonry feature is significant to the historic integrity of the building.
10. Stucco-surfaced masonry can be an appropriate for foundations in new construction. Brick and stone can also be appropriate.

IMPORTANT: When lead-based paint is present on property elements, care should be taken to follow Environmental Protection Agency (EPA) Rules and Regulations on lead-based paint (www.epa.gov/lead).



Design Elements & Neighborhood Character

Old Mechanicsville was built as a pedestrian neighborhood. Every attempt should be made to retain its pedestrian character through the design and maintenance of sidewalks and street lighting. In this case, the active use of the neighborhood by its residents also adds to its character. Encouraging the use through retaining the pedestrian scale is an important part of retaining the neighborhood's history.

Sidewalks

Several distinctive public features survive from the earliest days of Mechanicsville. These include sidewalks of brick laid in a herringbone pattern, stone curbs and brick gutters. The features should be retained

Recommendation for Public Improvements:

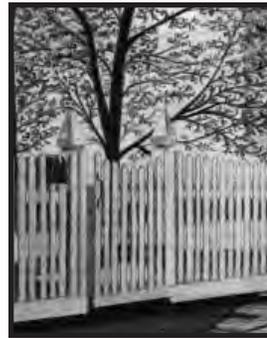
Retain and repair brick gutters and sidewalks, as well as stone curbs.

Street Lighting

Street lighting can have a significant impact on the historic district. The neighborhood has made progress in securing and installing replicas of Victorian era streetlights. More modern lighting, with its high intensity fixtures on metal standards or tall wood poles, is inappropriate to the design of the neighborhood.

Recommendation for Public Improvements:

Complete the installation of Victorian replica street lights when funding is available.



Fences and Walls

Fences were very common in Old Mechanicsville, and many of the lots in the neighborhood have a front yard ending at a masonry retaining wall of stone or shaped block. Fences were made of wrought iron or wood, with shaped pickets and

elaborate gates. Fences facing the streets, either in the front yards or on corner lots, were short, usually not more than three feet tall. These elements 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.

G. Rules for Fences and Walls

1. Masonry retaining walls shall be retained and repaired or reinstalled.
2. Fences should be wood or wrought iron.
3. Fences should be no taller than 42 inches (3.5 feet) in areas visible from the streets of the neighborhood.
4. Fences adjacent to the street should not be a solid board or stockade fence or a chain link.
5. Fences may have a stone foundation.

Wrought Iron

There is evidence throughout historic Mechanicsville of elaborate wrought iron embellishment on structures and of fencing. New wrought iron may be appropriate to reintroduce into the neighborhood.

H. Rules for Wrought Iron

1. New wrought iron must be fabricated in an ornate style and must be complex in design to mimic the designs that would have been found in the neighborhood originally.



IMPORTANT: When lead-based paint is present on property elements, care should be taken to follow Environmental Protection Agency (EPA) Rules and Regulations on lead-based paint (www.epa.gov/lead).



Paint Colors

The Knoxville Historic Zoning Commission does not regulate paint color in historic districts. Although paint colors are very significant in creating a unified appearance for a historic district, they are also reversible. The Historic Zoning Commission is most concerned about changes to the architectural fabric of designated buildings that can alter or diminish their historic significance. The explanation given below is to assist owners of historic properties who wish to enhance the appearance of their buildings.

Historic Characteristics

When the houses in the Old Mechanicsville Historic Overlay District were new, 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.

Publicity about San Francisco’s “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.

A paint analysis should be made to determine the original color of the house. This is true whether considering changing the color or not. To conduct the analysis, look for samples of the original color behind shutters or trim or in a protected corner. These areas will usually show the original colors because they have not been exposed to weather and the elements and have not been scraped to bare wood. If the original colors cannot be determined, or if you wish to change from those colors, 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, and white was very common with that style. Darker paint colors were used on Craftsman and Bungalow designs. It is appropriate to paint trim, window sashes, porch columns, doors, shutters, and shaped wood brackets in colors contrasting with the house siding. Window sashes were usually painted the darkest color.

Before deciding to use more than three or four colors, or to use non-historic colors, the homeowner should try to determine what colors are appropriate. Many paint companies now manufacture paint colors that replicate historic colors. Before selecting paint colors, consider using these historic color selections. Most importantly, if you change the color, leave an unscraped patch in a protected place so a record of the original paint layers remains on the house.

Historic houses were usually painted with a lead based, and later alkyd, paint. This paint is generally glossier than latex paint. If latex paint is used, it should be preceded by a good coat of primer manufactured to mask the old oil paint. Eggshell paint is appropriate for the body of the house with semi-gloss for trim.

IMPORTANT: When lead-based paint is present on property elements, care should be taken to follow Environmental Protection Agency (EPA) Rules and Regulations on lead-based paint (www.epa.gov/lead).

Parking

When cars first became available, parking was typically on-street or off the alley, providing a pedestrian orientation to the neighborhood.

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.

I. Rules for Parking

1. Parking in front yards should be avoided.
2. If parking is located in front yards, it should be confined to a tandem (single row of vehicles) arrangement.
3. If street parking is not feasible, access through alleys is preferable to adding curb cuts or to allowing front yard parking.

Paving Materials

Paving materials and their design should respect the historic antecedents found in the Mechanicsville historic overlay district.

J. Rules for Paving Materials

1. Residents installing driveways should consider retaining or reinstating a grass strip separating two paved concrete treads.
2. Asphalt is an unacceptable material for driveway pavement and walkways.
3. Pavement materials should be brick or stone. Concrete and asphalt slabs are discouraged.

Signs in Commercial and Office Areas

Commercial buildings are part of the urban character of Mechanicsville's architecture, and commercial uses also occur in some homes within the neighborhood. Although the guidelines in this section deal with the architecture of these buildings, there is also a need for sign guidelines that will preserve the character of the neighborhood.

K. Rules for Signs for Commercial Buildings in Zones C-1, C-3, C-6 and O-1

1. For commercial buildings fronting Western Avenue (C-3), the 400 block of College Street (C-3 and O-1), Arthur at McGhee (O-1) and on Clark between Tulip and Oak (O-1), it is permitted to use any two of the following:
 - a. Sign board located on the building
 - b. Window sign, that does not obscure more than forty percent (40%) of the window
 - c. Ground sign that does not total more than 32 square feet in area
2. Any of the above mentioned signs may only be indirectly lighted.

L. Rules for Signs for Other Commercial Uses in Zones C-6 and O-1

1. Signs may be mounted on buildings if they are no more than 2 square feet in area and do not obscure architectural details.
2. Ground signs no more than 12 square feet in area and only indirectly lighted.

Moving of Historic Structures

Some of the vacant lots in the Old Mechanicsville 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.

M. Rules for Moving of Historic Structures

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.

Demolition of Historic Structures

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

N. Rules for Demolition of Historic Structures

1. Demolition of any original feature or part of a historic building should be avoided, if possible.
2. Demolition of any building which contributes to the historic or architectural significance of the Old Mechanicsville 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 or is in such a deteriorated or damaged state that, in the judgment of the Knoxville Historic Zoning Commission, it has lost its architectural significance.

New Building Construction



New buildings constructed in historic areas should be compatible with the existing historic buildings and sensitive to the patterns of the environment where they will be placed. The use of similar materials can help in developing continuity. These principles apply to new homes as well as garages, sheds, and other outbuildings.

Building Form and Placement

A new building's form and its placement on its lot help determine the compatibility of the building. Old Mechanicsville was developed along streetcar tracks, which followed a straight line. This dictated

the pattern of streets in the neighborhood and set the pattern for lot sizes. As a result, the lots of Old Mechanicsville are usually rectangular, with their narrowest side parallel to the street. The form of the houses is also rectangular or irregular with the narrow sides facing the street. This development pattern should be respected if new buildings are built in the neighborhood. Also, the consistent setbacks of the buildings in the neighborhood create a visual order, help to define public and private space, provide privacy for the residents, and permit landscaping in front of a building.

Historic Building Forms

Houses in Old Mechanicsville have a shape, or bulk, consistent with their time of construction. They appear larger and taller than new buildings, often with projecting bays or porches not found in newer designs. The window sizes and proportion of the voids or openings of the windows to the solid portions of walls are often different than new construction.

Roofs

Roof forms are complex in many of Old Mechanicsville's buildings. Hip roofs with lower gables, multiple or telescoping gables, conical or round turrets, dormers, and balconies are sometimes found. The pitch of historic roofs is also fairly steep.

Foundations

Old Mechanicsville's historic houses are not built on slab foundations. Basements and raised foundations are common, and the texture of the masonry foundations adds richness to the neighborhood's architecture, while the height and the multi-story designs are also important in preserving the appearance and integrity of the neighborhood.

Vacant Lots

Vacant lots do exist within the Old Mechanicsville Historic District. They introduce a gap in the streetscape. Redevelopment with new buildings that are sympathetic to the historic neighborhood buildings can reinforce the historic character of the neighborhood. If vacant lots are to be retained as side lots for existing buildings, fencing and landscaping can also reinforce the historic character of the neighborhood.

RULES FOR NEW BUILDING CONSTRUCTION

O. Setbacks and Placement on the Lot

1. Maintain the historic façade lines of streetscapes by locating the front walls of new buildings in the same plane as those of adjacent buildings. If existing setbacks vary, a new building's setback shall respect those of adjacent buildings.
2. Do not violate the existing setback pattern by placing new buildings in front of or behind historic buildings on the street.
3. Do not place new buildings at odd angles to the street.
4. Side yard setbacks for new buildings shall be consistent with those of existing historic buildings, so gaps are not left in the streetscape.

P. Scale and Massing

1. Relate the size and proportions of new structures to the scale of adjacent buildings.
2. Break up uninteresting boxlike forms into smaller varied masses like those found on existing buildings by the use of bays, extended front porches, and roof shapes.
3. New buildings must reinforce the scale of the neighborhood by their height, width, and massing.
4. New buildings must be designed with a mix of wall areas with door and window elements in the façade like those found on existing buildings.
5. Roof shapes must relate to the existing buildings, as must roof coverings.



Q. Height of Foundations and Stories

1. Avoid new construction that varies in height, so that new buildings are equal to the average height of existing buildings.
2. The foundation height of new buildings shall duplicate that of adjacent buildings, or be an average of adjacent building foundation heights.
3. For new buildings with more than one story, beltcourses or other suggestions of divisions between stories that suggest the beginnings of additional stories shall be used.
4. The eave lines of new buildings shall conform to those of adjacent properties.

R. Materials

1. The materials used for new building exteriors shall be consistent with materials already found on buildings on the street.
2. Artificial siding and split face block are not acceptable materials for use on new buildings.

S. Features

1. Design new buildings with a strong sense of a front entry.
2. Use front porches in new designs, and make the size of those porches useable for sitting. New porches shall be at least eight feet deep, shall contain design features such as columns and balustrades that introduce architectural diversity, and shall extend across more than half of the front façade.

T. Additions

1. Locate exterior additions at the rear of or on an inconspicuous side of a historic building, limiting the size and scale in relationship to the historic building, and using appropriate proportions.
2. Design new additions so that it is 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. Additions shall be distinguishable from the historic building, but shall be compatible in terms of mass, materials, size, texture, and scale. Additions shall be designed so they can be removed without destroying the form of the historic building.
4. New additions should not be visible from streets.
5. Before expanding the size of the historic building with a new addition, try reconfiguring interior space that does not define the historic character of the building in order to accommodate the new space needs.
6. Do not cause a loss of historic character through a new addition.

Secondary Structures

Auxiliary or outbuildings were very common in Mechanicsville, although many of them have deteriorated and have been demolished. They served a variety of purposes, including storage, and after the first decade of the 20th century, garages. It is acceptable to construct new outbuildings to the rear of Mechanicsville lots, but they should be simply designed as were the originals.

U. Rules for Secondary Structures

1. The design of outbuildings, such as garages, shall acknowledge and suggest the function of original outbuildings that would have been located in the neighborhood.
2. The design of features like garage doors that face the street must mimic carriage house doors from an era consistent with the primary building on the lot.
3. Garages and outbuildings must be located behind the primary building at the rear of the lot.
4. Design characteristics and materials used in constructing new outbuildings or accessory buildings must be selected from this list:
 - a roof pitch consistent with the primary building on the lot
 - overhanging eaves
 - exposed rafter tails
 - wood windows
 - wood lap siding with a four inch lap
 - board and batten
 - concrete siding hung to emulate four inch lap siding or used as board in board and batten
 - masonry, but not exposed concrete block or split-face block

Hen Houses

In 2010 the City of Knoxville adopted an ordinance that authorizes residents who own their property or demonstrate permission of the property owner to apply for a yearly permit with the Knoxville Police Department's Animal Control Board to keep up to six female domesticated chickens (hens) on a non-commercial basis.

Additionally, a building permit is required for the construction of a hen house (with a minimum of two square feet per hen) and a chicken pen (six square feet per bird for fenced enclosures). Neither the hen house nor the fenced enclosure may be located less than ten feet from any abutting property line and shall not be permitted in front yards.

Although most of the hen houses will be small, it is possible that there will be individuals who wish to construct larger chicken coops. If the hen house is more than six feet tall or more than twenty square feet in area, the Knoxville Historic Zoning Commission will require a Certificate of Appropriateness review before a building permit can be issued. This review will follow the rules for materials and design characteristics of secondary structures.





Exterior Systems

Exterior 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.

W. Rules for Exterior Systems

1. Heating and cooling units should be located where they are not visible from public streets and should be screened with shrubbery or fencing and located on sides of buildings. Cooling units are not permitted between houses that are closer than 25 ft. together because of potential noise pollution for both. If there are no other options, cooling units will be allowed in close proximity of other buildings but a proper noise barrier must be installed.
2. If used, solar collectors will not be permitted to face the street but will be allowed to face the alley. They will be allowed to be seen from a public street so long as they are hidden from direct frontal view or direct side view which would only occur on a corner lot. Whenever possible, they should be mounted on the back section of the roof.
3. Satellite dishes or television antennas must be carefully located and chosen to avoid detracting from the historic architecture.

Swimming Pools

Swimming pools were not part of the original fabric of the neighborhood and should be designed to be as unobtrusive as possible.

V. Rules for Swimming Pools

1. Swimming pools and other contemporary accessory uses must be carefully designed to be compatible with the historic appearance of the neighborhood.
2. If a swimming pool is to be constructed, it must be an in-ground pool, and fencing must be transparent but may not be chain link.

Appendix A:

Description of Contributing (C) & Non-Contributing (NC) Properties

Contributing buildings are those which, because of their age, intact architectural details, or structural condition, contribute to the historical and architectural significance of the Mechanicsville Historic District. Buildings may be non-contributing if they are less than 50 years old, have been altered in an unsympathetic manner, or are so structurally deteriorated that they cannot realistically be repaired.

Arthur Street

311 Arthur Street (c.1910)

Craftsman with Queen Anne influence. One and one-half story frame with weatherboard wall covering. Hip roof with front and side dormers, standing seam metal roof covering. Double hung two over two windows. One story portico with turned wood columns. Brick foundation. Rectangular plan. (C)

419 Arthur Street - Fire Hall No. 5 (1909)

Italian Villa. Two story brick. Hip roof with standing seam copper roof covering. One story lantern (hose tower) with hipped roof, full arched two over two window, string and belt courses, and modillions on overhanging roof. Segmental arched two over two double hung windows with limestone lintels and sills and oval second story window between each set of paired windows. Two bay first floor with wooden fire doors with small paned windows and transom in each of two sets of doors. Metal cornice above each door. Two interior end brick chimneys with inset diamond pattern of limestone trim at top of each chimney stack. Brick foundation. Rectangular plan. (C)



503 Arthur Street (c.1955)

Craftsman. One story concrete block duplex. Side gable roof with asphalt shingle covering. Double hung six over six windows. One story full front porch with truncated wood posts on brick piers. Interior central brick chimney. Brick foundation. (C)

507 Arthur Street (c.1900)

Craftsman. One story frame with weatherboard wall covering. Cross gable roof with asphalt shingle covering and sawn wood louvered attic vent. Double hung replacement windows. One story full front porch with splayed wood posts on brick piers, and sawn wood rails for balustrade. Interior offset brick chimney. Brick foundation. Irregular plan. (C)



501 Arthur Street - Bradley Food Market (c.1910)

Victorian Vernacular Commercial. Two story frame two bay building with brick veneer. Front gable roof with asphalt shingle covering, circular sawn wood attic vents, and shingles in front gable. Double hung three over one replacement windows in upper residential portion, altered storefront of segmental arched windows and central door. Two story front porch with wrought iron columns and balustrade, hipped roof covering. Brick foundation. Rectangular plan. (C)

Boyd Street

1311 Boyd Street (c.1915)

Folk Victorian with Colonial Revival influence. One story frame with weatherboard wall covering, and concrete block raised basement rear addition. Front gable roof with asphalt shingle covering. One story three-quarter front porch with square wood columns, turned balustrade on McGhee frontage. Six over six double hung windows. Two interior offset brick chimneys. Concrete block foundation. Rectangular plan. (C)

1314 Boyd Street (c.1910)

Folk Victorian. One story frame with asbestos roll wall covering. Front gable roof with asphalt roll covering. Three over one double hung windows. One story

full front porch with sawn wood posts and modified balustrade. Interior central brick chimney. Asphalt roll covered foundation. Rectangular plan. (NC)

1316 Boyd Street (c.1910)

Craftsman. One story frame with weatherboard wall covering. Side gable roof with asphalt shingles, and roll and metal sheet covering. Circular sawn wood attic vent. Double hung two over two windows. One story three-quarter front porch with sawn wood posts and rail. One interior offset brick chimney. Stuccoed foundation. Rectangular plan. (NC)

Cansler Avenue

210 Cansler Avenue (c.1910)

Folk Victorian. One story frame with aluminum siding wall covering. Front gable roof with asphalt shingle covering and replacement attic vent. Double hung three over one windows. One story full front porch with chamfered wood columns and sawn wood balustrade. Brick foundation. Projecting square bay on side elevation. Irregular plan. (C)

218 Cansler Avenue (c.1910)

Folk Victorian. One story frame with aluminum siding wall covering. Front gable roof with asphalt shingle covering. Double hung one over one windows. One story full front porch with replacement columns. Brick foundation. Shotgun plan. (C)

220 Cansler Avenue (c.1950)

No Style. One story brick duplex with side gable roof with asphalt shingle covering. Metal sliding horizontal windows. Front stoops at each entry. Brick foundation. Rectangular plan. (NC).

226 Cansler Avenue (c.1910)

Craftsman. One story frame with aluminum siding.

Telescoping front gable roof with asphalt shingle covering, and sawn wood attic vents. Altered windows. One story full front porch with splayed wood posts on brick piers, brick balustrade, and brick buttressing at front steps. Interior central brick chimney. Brick foundation. Ell addition at rear. Irregular plan modified from shotgun plan. (C)

228 Cansler Avenue (c.1910)

Craftsman. One story frame with weatherboard wall covering. Pyramidal hip roof with asphalt roll roofing. Double hung two over two windows. One story three-quarter front porch with round wood posts with Doric capitals on brick piers, and sawn wood balustrade. Two interior offset brick chimneys. Stuccoed foundation. Rectangular plan. (C)

232 Cansler Avenue (c.1910)

Folk Victorian. One story frame with aluminum siding wall covering. Front gable roof with asphalt shingle covering, and knee braces. Double hung six over six replacement windows. One story two-thirds front porch with square wood columns, and sawn wood balustrade. Interior central brick chimney. Brick foundation. Shotgun plan. (C)

Carrick Street

110 Carrick Street (c.1910)

Queen Anne. Two story frame with weatherboard wall covering. Front gable roof with imbricated wood shingles in gable. Two story one-third front porch with chamfered wood columns with sawn wood brackets, balustrade and frieze. Double hung one over one and two over two windows. Brick foundation. Projecting square bay on front elevation. Irregular plan. Identical to 112 Carrick. (C)



112 Carrick Street (c.1910)

Queen Anne. Two story frame with weatherboard wall covering. Front gable roof with imbricated wood shingles in gable. Two story one-third front porch with chamfered wood columns with sawn wood brackets, balustrade and frieze. Double hung one over one and two over two windows. Brick foundation. Projecting square bay on front elevation. Irregular plan. Identical to 110 Carrick. (C)

118 Carrick (c.1900)

Folk Victorian. One story frame with weatherboard wall covering. Cross gable roof with asphalt shingle covering, and louvered wood attic vent. One story two-thirds front porch with round wood replacement columns and sawn wood replacement balustrade, and spindled frieze. One over one double hung windows. Interior offset brick chimney. Brick foundation. Irregular plan. (C)

122 Carrick (c.1900)

Queen Anne Cottage. One and one-half story frame with weatherboard wall covering. Hip roof with lower cross gables, sawn wood bargeboard and asphalt shingle roof covering. One story one-half front porch with turned wood columns, sawn wood brackets and

balustrade. Double hung two over two windows. Interior offset brick chimney with terra cotta chimney pot. Brick foundation. Projecting bay on front façade. Irregular plan. (C)



220 Carrick - Moses School (1917)

Collegiate Gothic. Two story seven bay brick with raised basement. Flat roof with cast stone trimmed raised parapet. Replacement aluminum clad windows that duplicate original windows' pane configuration and transoms. (Original windows were removed from the building c. 1960.) One story projecting front entry with parapet roof and duplicated entry on west elevation. Brick foundation. Irregular plan. (C)



One story freestanding addition to south of building across alley and at northeast corner of paved parking lot at 1427 Hannah. (1999). Collegiate Gothic. Brick construction, one story, unroofed, to disguise air handler for Moses School, with louvered openings in side walls. Designed to resemble carriage house/storage building for Moses School.

Clark Street

301 Clark Street (c.1960)

Modern Commercial. One story concrete block with brick veneer wall covering. Flat roof with wood dentil cornice. Three projecting fixed pane picture windows. Concrete block foundation. Rectangular plan. (NC)



415 Clark Street (c.1890)

Queen Anne Cottage. One story frame with weatherboard wall covering. Hip roof with lower cross gables, and asphalt shingle covering. Circular sawn wood attic vents. Bargeboard in gable and applied sunburst motif at gable above entrance. Double hung one over one windows. One story two-thirds front porch with paired and tripled square wood posts on brick piers, and sawn wood balustrade. Two interior offset brick chimneys. Brick foundation. Transom and sidelights at front entry. Irregular plan. (C)

417 Clark Street -c.1890)

Queen Anne Cottage. One story frame with weatherboard wall covering. Hip roof with lower cross gables and gabled dormer, both with imbricated wood shingles, and asphalt shingle roof covering. Circular sawn wood attic vents. Double hung one over one windows. One story two-thirds front porch with round wood columns with Doric capitals. Interior offset brick chimney. Brick foundation. Transom and sidelights at front entry. Irregular plan. (C)

College Street

515 College Street (c.1900)

Clark Mortuary. (c.1890). Queen Anne. One and one-half story frame with asbestos shingle wall covering. Cross gable roof with asphalt shingle roof covering, and sawn wood bargeboards. Double hung two over two windows. One story full front porch with truncated square wood posts on brick piers. Interior offset brick chimney. Brick foundation. Rectangular plan. (C)

517 College Street (c.1920)

Craftsman. One and one-half story frame with Permastone wall covering. Side gable roof with shed dormer, and asphalt shingle covering. Double hung one over one windows. One story one-half front porch with paired square wood posts on brick piers and brick balustrade. Two interior offset brick chimneys. Brick foundation. Rectangular plan. Transom and sidelights at front entry. (C)

519 College Street (c.1900)

Queen Anne. Two story frame with wood shingle wall covering. Cross gable roof with asphalt shingle covering, and boxed return in front gable. Double hung replacement windows. One story one-half front porch with round wood columns with Doric capitals. Brick foundation. Projecting bay on front elevation. Irregular plan. (C)

Deaderick Avenue

209 Deaderick Avenue (c.1880)

Italianate. Two story frame with weatherboard wall covering. Hip and gable roof with projecting two story hexagonal hipped roof bay, and asphalt shingle roof covering. Projecting octagonal one story full front porch with bracketed cornice, and chamfered wood columns with sawn wood brackets. Double hung two over two windows with applied lintels on second story windows, and full arched windows with applied keystones surrounding central entry. Two additional side entries with French doors on front porch. Concrete block foundation. Irregular plan. (C)

213 Deaderick Avenue (c.1890)

Queen Anne. Two story frame with weatherboard wall covering. Hip roof with lower cross gables and asphalt shingle roof covering, and multi-patterned imbricated shingles and stylized keyhole window in gable end. Double hung two over two windows, paired on front elevation with arched wood lintels with diamond shaped wood trim applied in arch. One story one-half front and side wrap around porch with turned wood columns. Interior offset brick chimney. Brick foundation. Irregular plan. (C)

216 Deaderick Avenue (c.1900)

Queen Anne Cottage. One story frame with weatherboard wall covering. Cross gable roof with shed roof at rear, and asphalt shingle covering. One story one-half front porch with wood columns and sawn wood balustrade. One over one double hung wood windows. House sits on an angle to the street. Brick foundation. Irregular plan. (C)

217 Deaderick Avenue (c.1890)

Queen Anne Cottage. One story frame with weatherboard wall covering. Cross gable roof with asphalt shingle covering, circular awn wood attic

vent, paired sawn wood brackets and turned wood bargeboard, and imbricated shingles. Double hung two over two windows with a floor to ceiling window with a double height bottom sash off front porch. One story wrap around porch with round wood columns and turned wood balustrade with enlarged balls on spindles forming a swag pattern. Interior offset brick chimney. Brick and stucco foundation. Irregular plan. Cutaway bay window on front elevation. (C)

(1999). One story carriage house in rear with front gable roof, weatherboard wall covering, carriage doors and half view door on front (east) elevation.



220 Deaderick Avenue (c.1890)

Queen Anne. Two story frame with weatherboard wall covering. Hip roof with lower cross gables, asphalt shingle roof covering and sawn wood bargeboard and attic vent. Projecting one story one-half front porch with square wood columns incised with vertical grooves, and sawn wood brackets. Double

hung one over one and two over two windows with splayed corner window with bracketed overhangs. Two interior offset brick chimneys. Brick foundation. Irregular plan. Projecting one story bay on front façade with copper standing seam roof, stylized tree-shaped cutouts in trim above windows, and inset wood panels below windows. (C)

223 Deaderick Avenue (c.1900)

Queen Anne. One and one-half story frame with two story rear addition, and weatherboard wall covering. Hip roof with lower cross gables, asphalt shingle covering and dormer windows on side elevations, and rear addition with hipped roof. Double hung one over one and two over two windows with small paned casement window. One story one-half modified front porch with chamfered wood posts with incised vertical grooves set on fieldstone piers. Two interior offset brick chimneys. Brick foundation. Irregular plan. Transom above front entry. Projecting side and front bays with panels below windows. Stone and wrought iron fence at sidewalk. (C)

224 Deaderick Avenue (c.1900)

Queen Anne with Eastlake influence. Two story frame with weatherboard wall covering. Side gable roof with paired front dormers, bargeboard on side elevation and asphalt shingle roof covering. Shed roofed one-half front porch with chamfered wood columns and sawn wood brackets. Double hung two over two windows. Brick foundation. Irregular plan. Projecting bay on side elevation with applied sunburst motif on brackets. (C)



229 Deaderick Avenue (2006)

Modern Victorian. Two story frame. Hip roof with lower cross gables and front gablet, standing seam metal roof covering, and flat board painted detail in gable and gablet with applied half-timbering. Three-quarter front porch with hipped roof, sawn wood brackets, square porch posts with sawn wood brackets, tongue and groove porch floor, and 4” wood lap siding. Square bay with tripled one over one windows and inset bead board panels at top and bottom. Paired one over one windows on front and side elevations, one over one windows throughout. One story hip roofed rear section with unroofed rear stoop, brick foundation, and corbelled brick chimney with chimney pots. Irregular plan. (C)

233 Deaderick Avenue (c.1900)

Queen Anne with Shingle influence. Two story frame with weatherboard wall covering on first story and wood shingle wall covering on second story, with stories separated by flared beltcourse. Hip roof with lower cross gables and asphalt shingle covering. Stylized eyebrow overhang supported by console bracket between two windows on front gable in attic. Double hung one over one windows and small paned stained glass windows above single pane windows, and one fixed small pane window. One story one-half front porch with gable at entry, square wood posts incised with vertical grooves

on brick piers, and sawn wood balustrade. Interior offset brick chimney. Corbelled brick foundation. Irregular plan. Projecting bay window on front elevation and another on north (side) elevation, both with brick water tables. Bay on north elevation is roofed by a rounded extension of the flared beltcourse.

236-238 Deaderick Avenue (c.1890)

Queen Anne with Tudor influence. Two story frame two unit rowhouse with weatherboard wall covering, imbricated shingles, and stylized applied half timbering at telescoping gables. Cross gable roof with standing seam metal covering Paired side porches with chamfered wood posts with vertical grooves and sawn wood brackets. Double hung two over two windows. Projecting bay on front elevation. Interior offset brick chimney. Brick foundation. Irregular plan. (C)



237 Deaderick Avenue (2006)

Modern Victorian. Two-story frame with hip roof, lower cross gables, and metal roof covering. Four inch lap wood weatherboard wall covering. Brick foundation with wood lattice panels at porches. Corner entry front door with transom and sidelights under one bay corner front porch with balcony with paneled balustrade and squared porch columns with recessed

panels. Hipped roof rear porch with porch rail of 2” x 2” balusters set into top and bottom rails and squared porch columns with recessed panels. Single, paired and tripled one over one windows. Squared three window bay on Deaderick Avenue elevation with beadboard panels and shed roof, flat board painted detail in gable, Corbelled brick chimney with brick insets, and brick chimney pots. Brick foundation. Irregular plan. Height of foundation 18-24”, height to front porch soffit 9’ above foundation, height to lower roof line 18’ above foundation, 34’1” to lower ridge line. 12/12 roof with standing seam metal roof. Irregular plan. Overall dimension 36’ wide. West side setback 7’, front setback from Deaderick 48’6”, Dora Street setback 7’ from edge of lot. (NC)

242 Deaderick Avenue (c.1890)

Queen Anne with Eastlake influence. Two-story frame with weatherboard wall covering. Hip roof with lower cross gables and asphalt shingle roof covering. Fish shale patterned shingles in gables, diamond-shaped sawn wood attic vents, and frieze and beltcourse with applied sawn wood motifs of “H”, “X”, diamond shapes, and paired vertical lines. One story wrap around front and side porch with square wood columns with incised vertical grooves, sawn wood brackets and balustrade. Double hung two over two and Queen Anne windows with sunburst-patterned wood brackets above splayed corner windows. Two interior offset brick chimneys. Brick foundation. Irregular plan. One story cutaway bay on front elevation. (C)



243 Deaderick Avenue - Rosecrest (1888)

Queen Anne with Eastlake and Tudor influence designed by Bauman and Bauman. Two and one-half story frame with weatherboard wall covering. Hip roof with lower cross gables and slate roof covering. Imbricated shingles in gable and applied stylistic half-timbering with central carved panel in porch gable. Double hung two over two and small paned stained glass and Queen Anne windows. Two story front porch with turned wood columns and balustrade on both levels, supported on brick piers with inset lattice panels. Three interior offset brick chimneys. Brick foundation. Irregular plan. (C)

248 Deaderick Avenue - J. T. Moore Building (1902)

Victorian Vernacular Commercial. Two-story brick laid in common or American bond with flat roof, crenellated parapet. Corbelled brickwork cornice and string courses. Double hung windows with segmental arches, double radiating voussoirs. Two exterior side chimneys. Brick foundation. Paired half view front entry doors. Flat iron plan. (C)

247 Deaderick Avenue (c.1890)

Queen Anne. Two-story frame with weatherboard wall covering. Cross gable roof with front and side dormers and asphalt shingle covering, sawn wood bargeboard at front gable. Double hung one over one and two over two windows. One story two-thirds front porch with square wood columns incised with vertical grooves and sawn wood brackets and balustrade. Interior offset brick chimney. Brick foundation. Irregular plan. Projecting one story front bay. (C)

315 Deaderick Avenue (c.1870)

Greek Revival with Italianate influence. Two story frame with weatherboard wall covering. Cross gable roof with standing seam metal roof covering and sawn wood cornice brackets. Hexagonal sawn wood attic vent in front gable. One story one-half front porch with chamfered wood columns. Four over four double hung windows. Three interior offset brick chimneys. Brick foundation. Irregular plan. Projecting one story bays on front and side (north) elevations with sawn wood brackets. (C)

319 Deaderick Avenue (c.1890)

Queen Anne. Two-story frame with weatherboard wall covering and dentil molding at bottom of front and side gables, lunette attic vents. Hip roof with widow's walk, lower cross gables, and standing seam metal covering. Double hung two over two windows with paired windows on front elevation and side elevations under gables. Arched, tripled windows under projecting roof on first floor façade, with narrower

side windows forming sidelights, calmes in top sashes and dentil molding under projecting roof. One story wrap around front and side porch with round wood columns with Ionic capitals, turned spindles in balustrade. One interior offset brick chimney. Transoms at primary and secondary front entry. Brick foundation and buttresses at concrete front steps. Irregular plan. (C)

321 Deaderick Avenue (c.1920)

Craftsman. One and one-half story frame with vinyl siding wall covering. Side gable roof with front gable dormer, asphalt shingle covering, and overhanging eaves with rafter tails. Double hung nine over one windows. One story recessed front porch with round metal supports on brick piers, pierced block and brick balustrade. Interior end brick chimney. Brick foundation. Transom and sidelights at front entry. (C)

331 Deaderick Avenue (c.1900)

Queen Anne Cottage. One story frame with weatherboard wall covering. Hip roof with lower cross gables, rectangular louvered wood attic vent, and rake board at front gable. One story two-thirds front porch with truncated wood posts on brick piers. Double hung one over one windows. Two interior offset brick chimneys. Brick foundation. Irregular plan. (C)

335 Deaderick Avenue (c.1900)

Queen Anne Cottage. One story frame with weatherboard wall covering. Cross gable roof with asphalt shingle roof covering, sawn wood attic vent and bargeboard. Double hung two over two windows. One story two-thirds front porch with chamfered wood posts on brick piers, sawn wood balustrade. Brick foundation. Irregular plan. Transom above front entry door. (C)

401 Deaderick Avenue (c.1890)

Queen Anne Cottage. One story frame with weatherboard wall covering. Hip roof with lower cross gables, asphalt shingle covering, and lunette attic vent. One over one double hung windows. One story two-thirds front porch has been removed, but should originally have matched the front porch at 407 Deaderick. Interior offset brick chimney. Brick foundation. Irregular plan. George F. Barber design with details that would have originally duplicated design of 407 Deaderick.. (C)



407 Deaderick Avenue (c.1890)

Queen Anne Cottage with Eastlake influence. One story frame with weatherboard wall covering. Hip roof with lower cross gables, asphalt shingle covering, decorative wood trimmed panels and bargeboard in front gable end, and sawn wood attic vent. Double hung one over one and two over two windows. One story two-thirds front porch with turned wood columns, arched frieze, and sawn wood balustrade. Three interior offset brick chimneys. Brick foundation. Projecting rectangular bay with sawn wood panels below windows on front elevation. Cutaway bay with sawn wood brackets on side (south) elevation. Sunburst designs in panels under bay windows and in front and side gables. Irregular plan. George F. Barber design. (C)



409 Deaderick Avenue (c.1890)

Queen Anne. Two story frame with weatherboard wall covering, beltcourse marking second and attic floors. Hip roof with lower cross gables, imbricated shingles, sawn wood bargeboard and rake boards in front and side gables, and asphalt shingle roof covering. Double hung one over one windows. One story two-thirds front porch with one bay centered balcony above front entry, turned wood columns with sawn wood brackets and spooled frieze, sawn wood balustrade. Two interior offset brick chimneys. Brick foundation. Projecting bay window on front elevation. Irregular plan. Wrought iron fence at sidewalk. (C)

Dora Street

1312 Dora Street (c.1900)

Folk Victorian. Two story frame with replacement composition siding. Hip and front gable roof with asphalt shingle roof covering, sawn wood attic vent, and bargeboard on front gable. Two story full front porch with square wood columns with Doric capitals, sawn wood balustrade on first story, enclosed altered screened in porch on second. Double hung two over two windows. Interior offset brick chimney. Brick foundation. Irregular plan. Transom and sidelights at front entry. (C)

1314 Dora Street (c.1900)

Craftsman. One and one-half story frame with weatherboard wall covering. Side gable roof with asphalt shingle roof covering. One story one-half front porch with short truncated wood posts on weatherboarded piers, weatherboard balustrade. Three over one double hung windows. Interior offset brick chimney. Stuccoed foundation. Projecting square bay on side elevation. Irregular plan. (C)

1319 Dora Street (c.1890)

Folk Victorian. One story frame with weatherboard wall covering. Front gable roof with asphalt shingle roof covering, sawn wood attic vent. One story wrap around front and side porch with turned wood columns, sawn wood brackets, and sawn wood balustrade. Double hung one over one windows. Interior central brick chimney. Brick foundation. Shotgun plan. (C)

1321 Dora Street (c.1890)

Folk Victorian. One story frame with asbestos shingle wall covering. Front gable roof with asphalt shingle roof covering. Double hung one over one windows. One story full front and side wrap around porch with turned wood columns, concrete block balustrade. Interior central brick chimney. Brick foundation. Projecting bay on side elevation. Shotgun plan. (C)

Hannah Avenue

1317 Hannah Avenue (c.1900)

Queen Anne Cottage with Craftsman influenced front porch. One story frame with weatherboard wall covering. Cross gable roof with asphalt shingle roof covering, round sawn wood attic vents. One story two-thirds front porch with splayed wood posts on brick piers, weatherboard balustrade. Double hung two over two windows with architrave. Interior offset brick chimney. Brick foundation. Irregular plan. New addition to rear of building. (C)

1323 Hannah Avenue (c.1900)

Queen Anne Cottage. One story frame with asbestos shingle wall covering. Hip roof with lower cross gables and asphalt shingle roof covering. One story two-thirds front porch with replacement metal columns. Double hung one over one windows. Three interior offset brick chimneys. Brick foundation. Projecting bay on front elevation. Irregular plan. (C)

1402 Hannah Avenue (c.1910)

Folk Victorian. One story frame with weatherboard wall covering. Cross gable roof with asphalt shingle roof covering, wood louvered attic vent. One story two-thirds front porch with round wood columns, sawn wood railing. Double hung six over six windows. Interior offset brick chimney. Brick foundation. Irregular plan. Transom and sidelights at front entry. (C)

1404 Hannah Avenue (c.1910)

Queen Anne Cottage. One story frame with weatherboard wall covering. Hip roof with lower cross gables, asphalt shingle roof covering, wood louvered attic vent. One story two-thirds front porch with square wood columns with Doric capitals. Double hung two over two windows. Two interior offset brick chimneys. Brick foundation. Projecting square bay on front elevation. Irregular plan. (C)

1407 Hannah Avenue (c.1910)

Folk Victorian. One story frame with asbestos shingle wall covering. Front gable roof with asphalt shingle roof covering, lunette attic vent, sawn wood bargeboard. One story one-half front porch with replacement and turned wood columns, sawn wood rails. Double hung two over two windows. Interior offset brick chimney. Stuccoed foundation. Projecting bay on front elevation. Irregular plan. (C)

1409 Hannah Avenue (c.1910)

Folk Victorian. One story frame with weatherboard wall covering. Cross gable roof with asphalt roll roof covering, sawn wood bargeboard. One story full front porch with replacement wood columns and balustrade. Double hung two over two windows. Interior offset stuccoed chimney. Brick foundation. Projecting bay on side elevation. Irregular plan. (C)

1411 Hannah Avenue(c.1905)

Folk Victorian. One story frame with weatherboard wall covering. Gable roof with asphalt shingle covering, imbricated wood shingles in gable ends. One story full front porch with replacement wood columns, sawn wood railing. Two over two double hung windows. Interior central brick chimney. Brick foundation. Shotgun plan. (C)

1412 Hannah Avenue (c.1900)

Queen Anne Cottage. One story frame with weatherboard wall covering. Hip roof with lower cross gables and asphalt roll roof covering, sawn wood attic vent. One story two-thirds front porch with chamfered wood posts on brick piers, sawn wood balustrade. One over one double hung windows. Interior offset brick chimney. Brick foundation. Projecting square bay on front elevation. Irregular plan. (C)



1416 Hannah Avenue (2006)

Modern Craftsman. One and one-half story house with jerkin head cross gable roof with standing seam metal roof, exposed rafter tails. Weatherboard wall covering (4" lap). Brick foundation with lattice inserts. One story hipped roof wrap around front and east elevation porch with square wood columns with sawn wood brackets. Central entry with transoms and sidelights. Exterior side corbelled brick chimney with chimney pots. One over one double hung windows, paired at either side of front entry. Unroofed rear deck with lattice inset panels. Tripled one over one double hung windows at front gable with hood brackets and beadboard inset panels. Height to soffit 11', height to ridge line 25'. 2' roof overhang. Front setback 24' (consistent with 1412 Hannah), side setbacks 7'5" on west and 9' on east. (NC)

1417 Hannah Avenue (c.1890)

Folk Victorian. One and one-half story frame with weatherboard wall covering. Cross gable roof with asphalt shingle roof covering. One story two-thirds front porch with turned wood columns and sawn wood railing. Two over two double hung windows. Interior offset brick chimney. Brick foundation. Irregular plan. Transom at front entry. (C)



1421 Hannah Avenue (c.1890)

Queen Anne. Two story frame with weatherboard wall covering. Cross gable roof with asphalt shingle roof covering, imbricated wood shingles in gable ends, sawn wood bargeboard. One story one-half front porch with chamfered wood columns, sawn wood brackets and balustrade. Double hung two over two windows. Interior offset brick chimney. Brick foundation. One story cutaway bay on front elevation with sawn wood brackets with pendants. Irregular plan. Transom at front entry. (C)

1501 Hannah Avenue (c.1910)

Altered Queen Anne. Two story frame with wood shingle wall covering. Hip roof with asphalt shingle roof covering. Double hung one over one replacement windows. One story enclosed front porch. Exterior side brick chimneys. Brick foundation. Irregular plan. (C)

McGhee Avenue

1006 McGhee Avenue (c.1890)

Queen Anne Cottage. One story frame with weatherboard wall covering. Hip roof with lower cross gables, asphalt shingle roof covering. Double hung one over one windows. One story wrap around front and side porch with chamfered wood columns. Interior offset brick chimney. Brick foundation. Transom at front entry. Irregular plan. (C)



1008 McGhee Avenue (c.1910)

Folk Victorian. One story frame shotgun with weatherboard wall covering. Front gable roof with asphalt shingle roof covering, sawn wood Gothic arched louvered attic vent. Double hung two over two windows. One story three-quarters front porch with chamfered wood columns, sawn wood brackets and balustrade. Interior central brick chimney. Brick foundation. Rectangular plan. (C)

1009 McGhee Avenue (c.1890)

Folk Victorian. One story frame with weatherboard wall covering. Hip roof with lower cross gables and

asphalt shingle roof covering. Square sawn wood attic vent. Double hung two over two windows. One story three-quarters front porch with turned wood columns, replacement balustrade. Interior offset brick chimney. Brick foundation. Irregular plan. (C)

1010 McGhee Avenue (c.1910)

Folk Victorian. One story frame with weatherboard wall covering. Cross gable roof with asphalt shingle roof covering. Double hung two over two windows. One story side porch with chamfered wood columns, sawn wood brackets and balustrade. Interior offset brick chimney. Brick foundation. Shotgun plan. (C)

1011 McGhee Avenue (c.1900)

Queen Anne Cottage with Craftsman influence. One story frame with asbestos shingle wall covering. Hip roof with lower cross gables and asphalt shingle roof covering. Circular sawn wood attic vent. Double hung two over two windows. One story full front porch with splayed wood posts on brick piers. Interior offset brick chimney. Brick foundation. Irregular plan. (C)

1012 McGhee Avenue (c.1900)

Folk Victorian. One story frame with weatherboard wall covering. Gable roof with asphalt shingle roof covering, sawn wood attic vent. Double hung replacement windows. One story three-quarters front porch with chamfered wood columns, sawn wood brackets. Interior central brick chimney. Brick foundation. Shotgun plan. (C)

1107 McGhee Avenue (c.1900)

Queen Anne Cottage. One story frame with weatherboard wall covering. Hip roof with lower cross gables and asphalt shingle roof covering, wood louvered attic vent, and imbricated shingles in front gable. One story one-half front porch with turned wood columns, sawn wood balustrade and sawn wood brackets. Double hung two over two windows. Interior offset brick chimney. Brick foundation. Irregular plan. (C)

1116 McGhee Avenue (c.1915)

Craftsman. One story frame with brick veneer wall covering. Side gable roof with front shed dormer, rafter tails and knee braces, and asphalt shingle roof covering. One story full front porch with replacement aluminum columns, concrete block piers and balustrade. Three over one double hung windows. One exterior end brick chimney. Block foundation. Rectangular plan. (C)

Oak Avenue



1003 Oak Avenue (c.1890)

Queen Anne. Two story frame with weatherboard wall covering. Hip roof with lower cross gables, rectangular attic window, and asphalt shingle roof covering. One story hip roofed full front porch with short splayed wood posts on brick piers, sawn wood balustrade. One over one double hung windows. Two interior offset brick chimneys. Brick foundation. Cutaway bay window on side (east) elevation. Irregular plan. (C)



1007 Oak Avenue (1888)

Italianate. Two story frame with weatherboard wall covering. Hip roof with lower cross gables and jerkin head side gable, standing seam metal covering. Bellcast hip roofed square tower with sawn wood brackets at cornice line. Sawn wood bargeboard at gable. Circular sawn wood attic vents. One story full front porch with turned wood columns, sawn wood brackets, balustrade and spandrel between columns. Double hung two over two windows with pedimented window heads. Triple hung two over two window on front porch. Two interior offset brick chimneys. Brick foundation. Projecting octagonal room at rear side elevation. Irregular plan. (C)



1013 Oak Avenue (c.1890)

Neoclassical. Two story frame with weatherboard wall covering. Cross gable roof with asphalt shingle roof covering. Double hung two over two windows. Two story full front porch with round fluted wood columns with Ionic capitals, turned wood balustrade. Interior offset brick chimney. Brick foundation. Irregular plan. Transom and sidelights at first floor front entry. Transom above first floor window on porch. Sidelights at second floor entry on front porch. (C)

1017 Oak Avenue (c.1890)

Queen Anne. Two story frame with aluminum siding wall covering. Hip roof with lower cross gables, asphalt shingle roof covering, pendant in front gable and porch gable, bargeboard in front gable. Double hung two over two windows and one triple hung two over two window on front porch. One story full front porch with turned wood columns, sawn wood brackets and balustrade, and gabled entrance with centered pendant. Transom and sidelights at front entry. Interior offset brick chimney. Brick foundation. Irregular plan. (C)

1020 Oak Avenue (c.1890)

Queen Anne. Two story frame with weatherboard wall covering. Cross gable roof with asphalt shingle covering, sawn wood bargeboard, and pedimented, louvered wood attic vent. One story two-thirds front porch with turned wood columns with sawn wood brackets and balustrade. Double hung one over one windows with gabled pediment with sawn wood trim. Brick foundation. Projecting bay on front façade. Irregular plan. Transom at front entry. (C)

1103 Oak Avenue (c.1890)

Queen Anne Cottage. One story frame with weatherboard wall covering. Hip roof with lower cross jerkin-head gables and asphalt shingle roof covering. Lunette attic vent. Sawn wood bargeboard. Roof cresting on central portion of hip roof. Double hung one over one and two over two windows. One story two-thirds front porch with brick piers, fluted round wood columns with Ionic capitals, cornice modillions. Projecting square bay on front facade. Brick foundation. Irregular plan. (C)

1106 Oak Avenue (c.1890)

Queen Anne. Two and one-half story frame with weatherboard wall covering. Hip roof with lower cross gables, asphalt shingle roof covering, imbricated wood shingles in gables, and louvered wood attic vents. One story wrap around front and side porch, full across front, with turned wood columns, sawn wood balustrade, and gablet with applied sawn wood ornamentation centered on hipped roof. Double hung one over one windows. Two interior offset stuccoed chimneys. Brick foundation. Irregular plan. (C)



1110 Oak Avenue (c.1890)

Queen Anne. Two story frame with weatherboard wall covering and sawn wood beltcourse. Hip roof with lower cross gables, asphalt shingle covering, louvered wood attic vents, and sawn wood bargeboard. Gablet on front gable with wood louvered attic vent and sawn wood decoration flanking vent. Two over two double hung windows with sawn wood window hoods. Queen Anne transom and window of stained glass. One story front and side wrap around porch with turned wood columns with sawn wood brackets. Projecting one story bays on front and side elevation with applied modillions at cornice. Two interior offset brick chimneys. Brick foundation. Irregular plan. (C) (1998). One story frame garage with weatherboard wood siding, front gable roof.

Tulip Avenue

1009 Tulip Avenue (c.1920)

Craftsman. One and one-half story frame with weatherboard and Masonite wall covering. Side gable roof with front gable dormer, rafter tails, asphalt shingle roof covering, front dormer. One story two-thirds front porch with square wood posts with Doric capitals on brick piers. Double hung one over one and three over one windows. Interior offset brick chimney. Rectangular plan. (C)



1013-1015 Tulip Avenue (2004)

Modern Queen Anne Cottage. One story frame with weatherboard wall covering. Hip roof with lower cross gables. One over one double hung wood windows. Rear facing section with duplicate hip roof with lower cross gables. Shed roofed porch on front and rear elevations, joined by middle section with garage doors. Side ramp accessing rear of front porch. Sawn wood balustrade. Chamfered porch posts. Concrete block foundation with brick veneer or stucco parge coat. Asphalt shingle roof. Oval attic vent windows. (NC)

1017 Tulip Avenue (c.1900)

Folk Victorian. One story frame with weatherboard wall covering. Cross gable roof with asphalt shingle covering, circular sawn wood attic vent. Enclosed front porch with entry stoop. Double hung two over two windows. One interior offset brick chimney. Brick foundation. Irregular plan. (C)

1018 Tulip Avenue (c.1900)

Folk Victorian. One story frame with weatherboard wall covering. Cross gable roof with asphalt shingle covering, sawn wood gable vent. One story one-half front porch with splayed oversize wood posts on brick piers, sawn wood balustrade. Double hung two over two windows. Three interior offset brick chimneys. Brick foundation. Irregular plan. (C)

1020 Tulip Avenue (c.1920)

Craftsman. One and one-half story frame with weatherboard wall covering. Side gable roof with front gable dormer, rafter tails and knee braces and asphalt shingle roof covering. One story full front porch with splayed oversize, wood posts with Doric capitals on brick piers, sawn wood balustrade. Three over one double hung windows. Brick foundation. Rectangular plan. (C)

1021 Tulip Avenue (c.1920)

Modified Craftsman. One and one-half story frame with weatherboard and vinyl siding wall covering. Side gable roof with front gable dormer and asphalt shingle roof covering. Enclosed full front porch with original brick columns exposed. Double hung six over six replacement windows. Brick foundation. Rectangular plan. (C)

Western Avenue



1545 Western Avenue - Rogers Building/Western Heights Hardware (c.1900)

Victorian Vernacular Commercial. Two story brick with two bays. Flat roof with front parapet, tile coping. Contrasting color brick lintels linked with contrasting brick above second story windows and at corbelled brick recessed panels above second story. Recessed kickplates below storefront windows topped with transoms. Brick foundation. Rectangular plan. Ocular window on side. (C)



1551 Western Avenue - Weber Building/Royal Brass and Hose Company (c.1920; 1970)

Victorian Vernacular Commercial. Two story, three bay brick building laid in Common Bond. Flat roof. Altered first floor storefront, paired second story one over one double hung windows. Rectangular plan for original building, flanked by metal Butler buildings. (C)



1601 Western Avenue - Prince Building (c.1900)

Victorian Vernacular Commercial. Two story brick building with paired arched windows rowlocked with brick segmental arches and appearing on both stories, large store windows in some locations on all front elevations, belt course, parapet roof, paired entry doors. Flat iron plan. (C)

Appendix B:

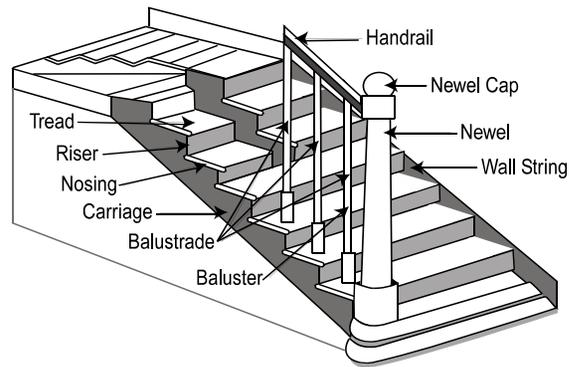
Glossary of Terms

Architrave

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

Baluster

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



Balustrade

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

Beam

Horizontal structural member designed to support loads.

Bonding Pattern

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

Bracket

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

Capillary Action

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

Capital

The upper, decorated portion of a column or pilaster.

Cast Iron

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

Caulking

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

Caustic

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

Cement

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

Certificate of Appropriateness

Permit to proceed with new construction or alterations to property within a historic district, requiring approval by the Historic Zoning Commission and costing a nominal fee.

Chamfer

A beveled edge on the corner of a porch post.

Clapboard

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

Corbel

Projecting brick or stone that forms a decorative band or is 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

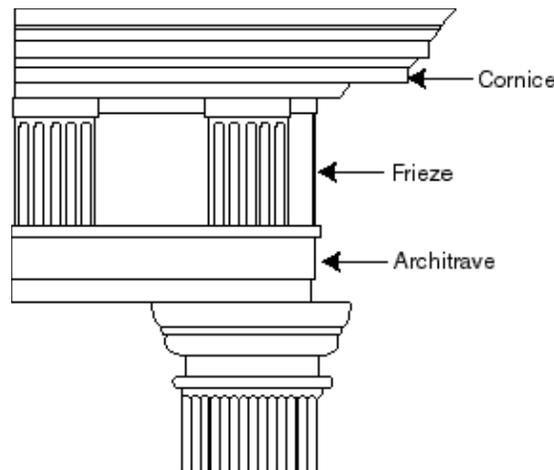
Lower part of a roof that overhangs a wall.

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

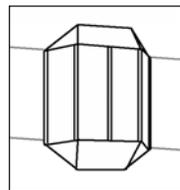
Substance used in bricklaying to join masonry units. It is usually made of cement or lime mixed with sand and water. It dries hard and firm.

Mullion

The vertical bar between coupled windows or multiple windows.

Muntin

Strips separating panes of glass in a window sash.

**Oriel Window**

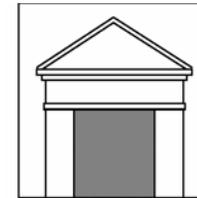
A bay window located above the first floor level supported by brackets or corbels.

Pane

A single piece of window glass.

Patina

Mellowing or aging on any material due to exposure to the elements. This causes the material to look different than the day it was installed. Example: over 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.

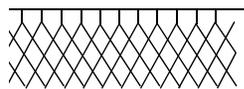
Shadowline

Markings left from an original element that has been removed.

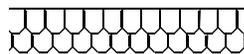
Shingle

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).

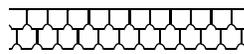
Diamond



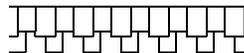
Octagonal



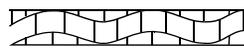
Cove



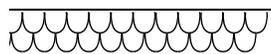
Staggered



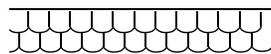
Wavy



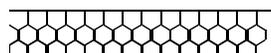
Fish Scale



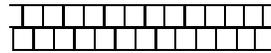
Segmental



Hexagonal



Square

**Sidelight**

Narrow, vertical windows on each side of a 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

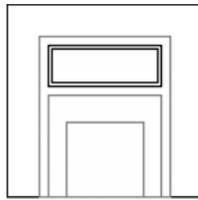
Metal plate that must be painted. Otherwise, it will corrode. Placing terneplate next to copper or aluminum will also cause corrosion.

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.

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

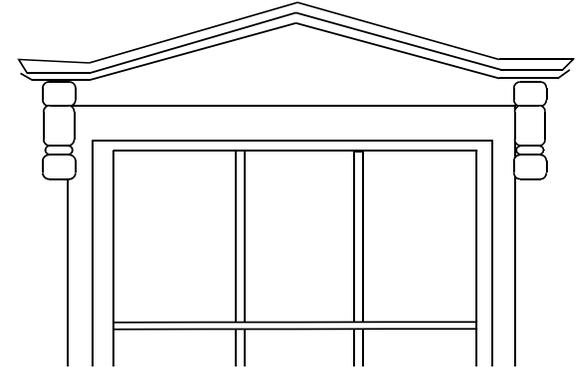
Type of wood siding for the exterior covering of a frame building.

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.



KNOXVILLE-KNOX COUNTY

M P C
METROPOLITAN
P L A N N I N G
C O M M I S S I O N

T E N N E S S E E

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8 6 5 • 2 1 5 • 2 5 0 0
F A X • 2 1 5 • 2 0 6 8
w w w • k n o x m p c • o r g