



VICTORIAN VILLAGE Historic District Design Guidelines



Memphis Landmarks Commission

September 7, 2017

Dated
September 7, 2017

Thank you and Acknowledgements

Guidelines Commissioned by:
Victorian Village, Inc., which exists to create
a safe, vibrant and growing community.



City of Memphis

Memphis is a Certified Local Government (CLG) under a federal program authorized by the National Historic Preservation Act 16 U.S.C. 470 et seq. that provides for the participation of local governments in a federal/state/local government preservation partnership. The federal law directs the State Historic Preservation Officer of Tennessee and the Secretary of the Interior to certify local governments to participate in this partnership.

Memphis Landmarks Commission

The Memphis Landmarks Commission is a local historic preservation commission established to advise the local government on matters relating to historic preservation, including the designation of historic districts, landmarks and landmark sites, and which may be empowered to review applications for permits for alteration, construction, demolition, relocation or subdivision for structures in historic districts or on landmark sites or designated as landmarks.

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Image 1: The Goyer-Lee House, ca. 1885, represents a neighborhood example of Victorian Second Empire. (The home became the Memphis Free Art School in 1929, until the College of Art opened in 1959. The structure was remained vacant until 2014 when it was adaptively renovative as a bed and breakfast.)

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I. Introduction

The Victorian Village neighborhood is unique. It is a special place in an extraordinary setting with significant historic resources that residents and visitors value. A key to the neighborhood's success is Victorian Village Inc. Community Development Corporation's efforts to energize the neighborhood. Historic resources also abound in the neighborhood. The Victorian Village neighborhood contains the highest concentration of nineteenth century historic homes in the Memphis area, several of which are now house museums. High-style Victorian architecture, renowned restaurants, and the medical district draw both tourists as well as Memphians to the area.

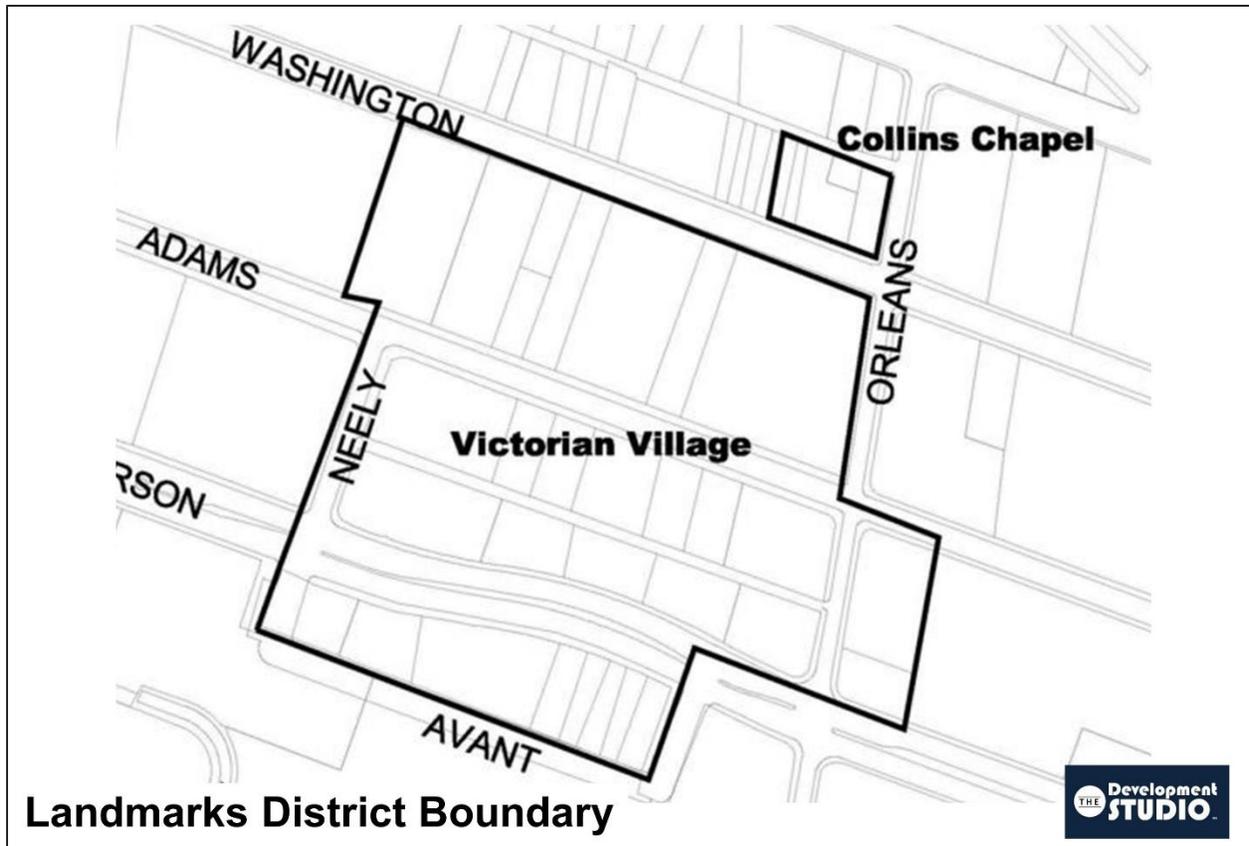
Victorian Village is commitment to quality design and economic development. In response to recent trends, the neighborhood seeks to maintain its heritage and authenticity while accommodating infill development, serving modern needs in a cherished setting. With this direction in mind, this design guidelines document is meant to be informative, helpful, and easy to interpret. Victorian Village is commitment to quality design and economic development. Victorian Village's design guidelines contribute to a strategic vision by promoting the development of a constantly adapting community that provides opportunities for all to live, work, and share community experiences in a nationally historically significant place.

Historic resources abound in Victorian Village, which contains perhaps the highest concentration of nineteenth-century historic homes in Memphis, with several of which now serve as museums.

A. Vision for Victorian Village

Victorian Village is a harmonious blending of local historic tradition with a modern working-class neighborhood. With a range of living options, office spaces, eclectic shopping, restaurants, parks, and institutional facilities, Victorian Village thrives on strong residential areas along with a mix of uses and the walkable, urban development that forms the heart of the city. Victorian Village's historic structures are valued assets, preserved for architectural style, historic associations, and examples of good urban form.

To maintain its urban vibrancy, the built environment of the Victorian Village is centered on people – not cars. Buildings contribute to the rich urban fabric, inviting the attention of passersby through innovative design, architectural forms, details, windows, and variation in massing. Storefronts, architectural screens, and landscaping minimize the visual presence of garages and parking lots. Its public spaces, from its streets and alleys to its parks, and deep front lawns, cater to the pedestrian's enjoyment with safe and shady sidewalks, canopies of trees, pleasing landscaping, artwork, resting spots, and places for gathering.



Map 1: The boundaries of the Victorian Village Landmarks District roughly follow Washington Avenue on the north, Orleans on the east, Neely on the west and Avant Alley on the south. (The historic district boundary also includes the properties of Collins Chapel and the Pillow-McIntyre House.)

B. Purpose of Design Guidelines

The Design Guidelines seek to assist property owners with maintaining and updating their properties within Victorian Village in order to create a cohesive and livable place with an attractive pedestrian-oriented environment. They convey a common vision, as established by neighborhood stakeholders. They also promote preservation of historic, cultural and architectural heritage.

The Design Guidelines help strengthen the local business environment and enhance property values by improving the quality of the built environment and by making Victorian Village a more desirable place to live, work and play. The guidelines should stimulate creative design solutions for improvement projects and should help to enhance livability and contribute to a desirable neighborhood character.

The Design Guidelines seek to highlight the assets of the community, establish a strong vision for the future, and provide clear, practical guidance for improvements. However, the design guidelines strive to be practical. Good design guidelines show the design policies recommended make sense to property owners and investors and inspire compatible infill while addressing individual needs.

The Guidelines reflect the City's goal to preserve its historic resources while promoting economic development. The Design Guidelines should be considered an additional document that helps to implement the broad policy and regulatory documents of the City of Memphis.

This approach does not necessarily require residents to make their buildings "look old." Rather it is a means to help construction activity more closely relate to the mass, scale, form and setbacks of historic buildings.

The design guidelines also set out to define a logical process, in order to facilitate the needs of property owners and designers. The design guidelines do not dictate solutions; rather, they define a range of appropriate responses to a given design issue. It also contains background materials which are intended to help property owners understand the building elements that make their neighborhood special and what it takes for a new building to respectfully relate to the historic context.

C. Memphis Landmarks Commission's Goals of Historic Zoning

These Design Guidelines are criteria and standards that the Memphis Landmarks Commission must consider in determining the appropriateness of proposed work within the Victorian Village Historic District.

Appropriateness of work must be determined in order to accomplish the goals of historic zoning, as outlined in the guidelines and bylaws of the Memphis Landmarks Commission.

1. To promote the educational, cultural, and economic welfare;
2. To preserve and protect the historical and architectural value of buildings, other structures, or historically significant areas;
3. To ensure the compatibility within the Historic District by regulating exterior design, arrangement, texture, and materials;
4. To create an aesthetic appearance which complements the historic buildings or other structures;
5. To strengthen the local economy and by stabilizing and improving property values;
6. To foster civic beauty and community pride;
7. To establish criteria and procedures to regulate the construction, repair, rehabilitation, relocation, or other alteration of structures within any Historic District or Zone, and,
8. To promote the use of Historic Districts for the education, pleasure and welfare of the present and future citizens of Memphis.

D. Using the Design Guidelines

Who Uses Design Guidelines?

Property owners in the district who are seeking to update and improve their properties should consult this document as a way to help implement the common vision for Victorian Village.

The guidelines also convey the community's ambitions for design and therefore serve as an educational tool for those interested in helping to achieve the vision for Victorian Village.

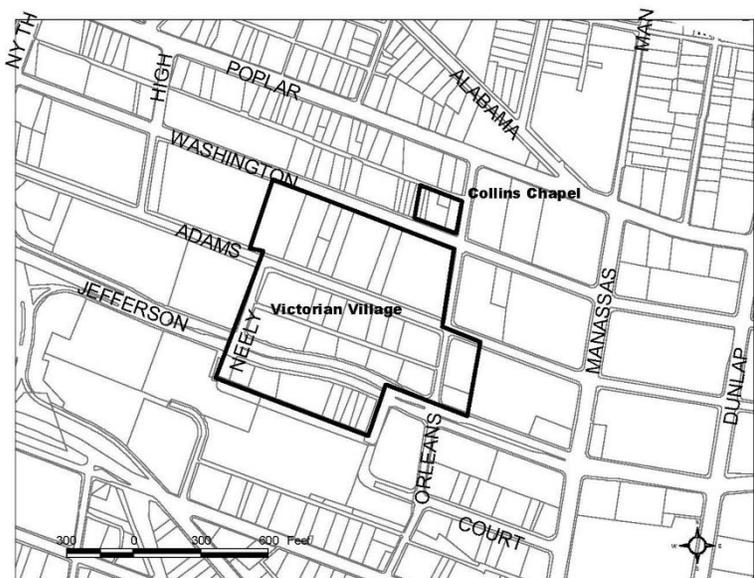
E. Procedures for issuance of Certificates of Appropriateness

If a property owner within a historic district seeks a building permit for exterior work, the owner must receive a Certificate of Appropriateness (COA) from MLC. To obtain the COA, the property owner must submit a COA Application Form, a COA Application Certification Form, site plans, measured drawings of elevations, and floor plans to MLC by the appropriate application deadline.

Please visit the Memphis Landmarks Commission webpage for all COA instructions.

<https://shelbycountyttn.gov/389/Memphis-Landmarks-Commission>

VICTORIAN VILLAGE AND COLLINS CHAPEL HISTORIC PRESERVATION DISTRICTS



To ensure preservation of the Victorian Village and Collins Chapel Historic Preservation Districts, all exterior new construction, building alterations, demolition, relocation, and site improvements visible from the street must be reviewed and approved by the Memphis Landmarks Commission (MLC).

The MLC issues Certificates of Appropriateness (COA) for work that meets the design guidelines adopted for the district. The Commission meets once a month to review and approve projects. Call 576-7191 for COA application information. See reverse side for work that requires MLC approval in the historic preservation district.



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Illustration 1: Memphis Landmarks Commission instruction sheet for Victorian Village design guidelines

II. Neighborhood Design Traditions & Historic Context

The entire two square mile area that includes Victorian Village neighborhood is currently experiencing a major increase in new construction, and especially for multi-family infill housing and mix-use office/retail/residential. The need for historic design guidelines is critical to provide the neighborhood the necessary tools to properly guide design and development.

The Victorian Village Community Development Corporation (VV Inc.) was founded in 2006 and is responsible for over 6.2 million dollars in economic investment in the neighborhood to date. The CDC's *mission is to create a vibrant and diverse urban neighborhood that treasures our architectural heritage and build a community that is safe, clean, and prosperous.*

A. Neighborhood Design Traditions

Lessons from design traditions are useful in reflecting the basic character and framework of Victorian Village.

Victorian Village Historic District's period of significance refers to the inclusive time-period of the development or construction of resources that defines the district. For the Victorian Village Historic District, it is from the mid-eighteenth century to fifty years back from the current year. *(Resources less than fifty years old may be considered contributing to the historic district if they are related to an event of great historical importance, to a person of national or international significance, or if they are the work of a master architect or builder.*

B. Architectural Resources

Individual building features are important to the character of the Victorian Village Neighborhood. The mass and scale, form, materials and architectural details of the buildings are the elements that distinguish one architectural style from another. This section presents a summary of the different types and styles of architecture found here.

C. Victorian Village Architectural Styles

In American architecture, the Victorian era was at its height during the last decades of the reign of Britain's Queen Victoria – from about 1860 to 1900. In Memphis during this period timber, cotton and the growth of railroads led to dramatic changes in house design and construction.

Most Victorian styles are loosely based on Medieval prototypes. Multi-textured or multi-colored walls, strong asymmetrical facades, and steeply pitched roofs are common features.

Greek Revival (ca. 1825-1860)

- One- or two-story rectangular blocks with full-height columns supporting front pediment gable, heavy entablature and cornices, and generally symmetrical façade.
- Front door surrounded by narrow sidelights and rectangular transom, usually incorporated into more elaborate door surround. Windows are typically six-over-six double-hung sash. Chimneys are not prominent.
- Gable or hipped roof of low pitch with cornice lines emphasized with wide band of trim (plain or with incised decoration, representing classical entablature). Porches common, either entry or full-width supported by prominent square or rounded columns.



Image 2: City Beautiful House represents a prime example of Greek Revival (ca. 1825-1860)

Italianate (ca. 1840 -1885)

- Two or three stories, low-pitched hipped roof with widely overhanging eaves. Large eave brackets dominate cornice lines arranged singly or in pairs.
- Tall, narrow windows, with 1/1 glazing; commonly arched or curved upper sash. Paired and triple windows frequent; bay windows are common. Windows frequently embellished with heavy crown molding or pediments in inverted U-shape.
- Smooth exterior finish, often stucco; less commonly clapboard or board-and-batten siding. Porches are nearly universal, either centered, or full-width; small entry porches are most common. Paired doorways are common; large-pane glazing in door; arched doors; elaborate framing decorations.

Informal Italianate Villa

- Typically asymmetrical, two or three story L- or T-shaped plans.
- Hipped roof on tower or cupola, triple windows.
- Single story porch, partial or full-width.

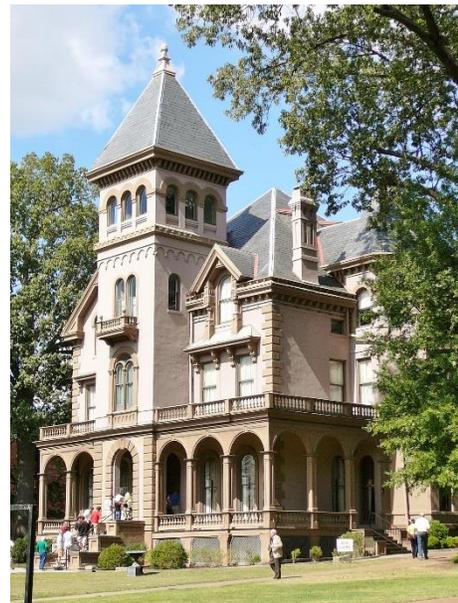


Image 3: Mallory-Neely House represents an example of Italianate (ca. 1840-1885)



Image 4: 471 & 469 Jefferson represent neighborhood examples of Italianate (ca. 1840-1885)

Second Empire (ca.1855 - 1885)

- Mansard (dual-pitched) roof with dormer windows on steep, lower slope; roof profile can be straight, flared, or curved; colored roof shingles and slate or tin tiles form decorative patterns.
- Molded cornices bound lower roof slope above and below. Decorative brackets beneath eaves. Beneath roofline, decorative details are usually similar to Italianate (windows, doors, and porch details).
- Typically, square or L-shaped blocks of between two and four stories. One or two-story bay windows common. Tall first-story windows; elaborate window surrounds (arched, hooded, pediment, or dentilated).
- Full porches common with projecting pavilion.
- Tall chimneys are typically stone but can be brick or wood frame with clapboard siding.



Image 5: The Woodruff-Fontaine House represents a prime example of Victorian French Second Empire (ca. 1855-1885)

Stick and Neo-Ecclectic (ca. 1860-1890)

- One or more front facing gables on steeply pitched roof.
- Gables have decorative trusses at apex; overhanging eaves with brackets.
- Wall cladding interrupted by patterns of horizontal, vertical, or diagonal raised wall cladding.
- Porches are nearly universal, centered, or full-width; small entry porches are most common.



Image 6: Drawings and photographs of the Mollie Fontaine - Taylor House, as a neighborhood example of Victorian Stick/Hybrid.

Queen Anne (ca. 1880-1910)

- Typically, one- or one-and-a-half stories in height, and usually asymmetrical featuring a hip and gable roof with large front porch.
- Front porch columns are typically wood, and may be turned, chamfered, or rounded. Post brackets, sawn wood attic vents, and spindle work balustrades are design features.
- Windows are typically double-hung with panes in a 1/1 or 2/2 configuration. Exterior cladding is traditionally wood lap siding, although patterned wood shingles in the open gabled ends are also common.
- Double entry doors

Richardson Romanesque (ca. 1880-1900)

- Most commonly hipped roof with cross gables, most have towers with conical roofs.
- Masonry walls, usually with rough-faced square stonework, asymmetrical facades.
- Round topped arches occurring over windows, porch supports, or entrance.



Image 7: The Lowenstein House represents an example of Richardson Romanesque (ca. 1880-1900)

D. Neighborhood Design Principles

Many factors contribute to maintaining the historic nature of the districts and their buildings, including scale, materials, color, massing, form, proportions, spatial relationships and supporting site features. A consistent and coherent architectural character fosters a sense of place.

Four fundamental principles underlie the intent of the design guidelines for the Victorian Village Historic District:

- I. A building should be sensitive to its context.
- II. Maintain the existing sense of visual continuity throughout the district.
- III. New development should strike a balance between “old and new.”
- IV. The pedestrian friendly neighborhood should remain so.

I. A building should be sensitive to its context.

How a building sits with respect to its perceived mass and scale, height, setbacks and orientation should be appropriate for both its immediate context and for the established character of the district as a whole.

II. Maintain the existing sense of visual continuity throughout the district.

Continuity results from the repetition of similar design elements and a consistent sense of scale throughout the neighborhood. An established pattern of architectural styles and a consistent palate of building materials contribute to this sense of continuity.

III. New development should strike a balance between “old and new.”

A new building has the dual responsibility of being contemporary and clearly seen as a product of its own time, while at the same time being respectful of the historic precedent in the neighborhood and contextually appropriate for the district. Variety exists within the neighborhood, but it does so within a limited range of design variables. New construction and building additions should work within the established palate of materials and forms that are historically appropriate and compatible within the district.

IV. The pedestrian friendly neighborhood should remain so.

The historic development pattern of the district places a premium on the relationship between the private and pedestrian realm. Homes have proximity to the public sidewalk, with the front porch designed to convey a sense of the human scale that encourages pedestrian activity and builds neighborhood character.

III. Design Guideline Categories

This section provides design guidelines for property owners or potential investors in the Victorian Village Historic Neighborhood. Investment is encouraged in the neighborhood, in a wide range of settings. This includes new buildings, additions to existing ones, landscaping, and other site work, both in the public right-of-way as well as within individual parcels.

Opportunities exist for new infill projects and other improvements that will increase density, strengthen the local tax base, enhance the quality of life, and contribute to a vital district.

At the same time, it is important that each development contribute to an overall sense of continuity and identity in Victorian Village. Design principles that encourage compatible scale and pedestrian-oriented environments serve as the basis for the design guidelines.

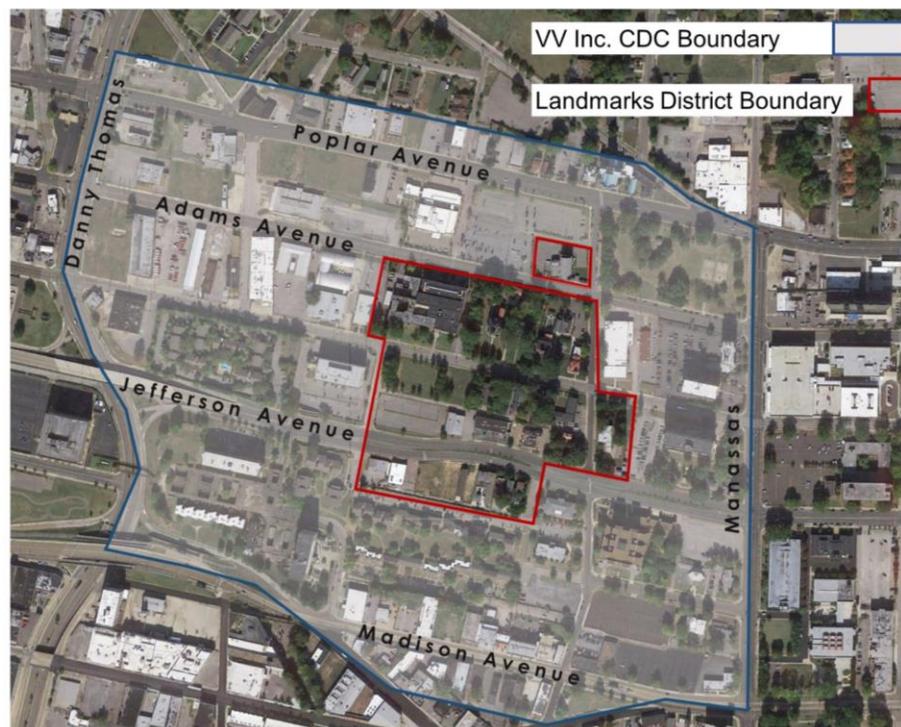
A. Neighborhood Design (ND)

Design guidelines in this category focus on ways in which individual projects work together to create a vital, functioning neighborhood. Design in the public realm and consideration of how an individual property relates positively to others in the vicinity are important considerations.

Although the Victorian Village Inc.'s neighborhood boundaries are Poplar Avenue to the north, Danny Thomas to the west, Madison Avenue to the south, and Manassas to the east, the Historic Design Guidelines apply only within the designated historic landmark district.

Map 2: The Historic Design Guidelines apply only within the designated historic landmark district.

However, the Victorian Village Inc.'s larger neighborhood is bounded by Poplar Avenue to the north, Danny Thomas to the west, Madison Avenue to the south, and Manassas to the east.



While the neighborhood is working toward new, architectural sympathetic housing to create the neighborhood, it recognizes that the preservation of Victorian Village's historic houses is crucial to its long-term success. These homes are important examples of Victorian architecture that have national significance, which include the *Mallory-Neely House Museum*, the *Woodruff-Fontaine House Museum*, the *Massey House*, the *Mollie Fontaine House* and the *James Lee* home, (which is one of only 400 structures nationwide that is listed in the Library of Congress Record).

Redevelopment and reinvestment in this area are guided by the Victorian Village Master Plan, which aims to strengthen the historic neighborhood through preservation efforts, compatible infill development, park enhancements, and public improvements.

Rhythm is created through variation in building heights in addition to the repetition of architectural features. This form resulted in a continuous, varied block configurations and street frontage, where sets of aligned windows, transoms, and cornices punctuate the built environment. These features serve as inspiration for new, compatible infill.

New development can demonstrate a sense of rhythm in a similar way with variations in height within a structure, a consistent pattern of ground level and upper-story windows and through facade details or durable materials.

1. Variation of Lot Widths

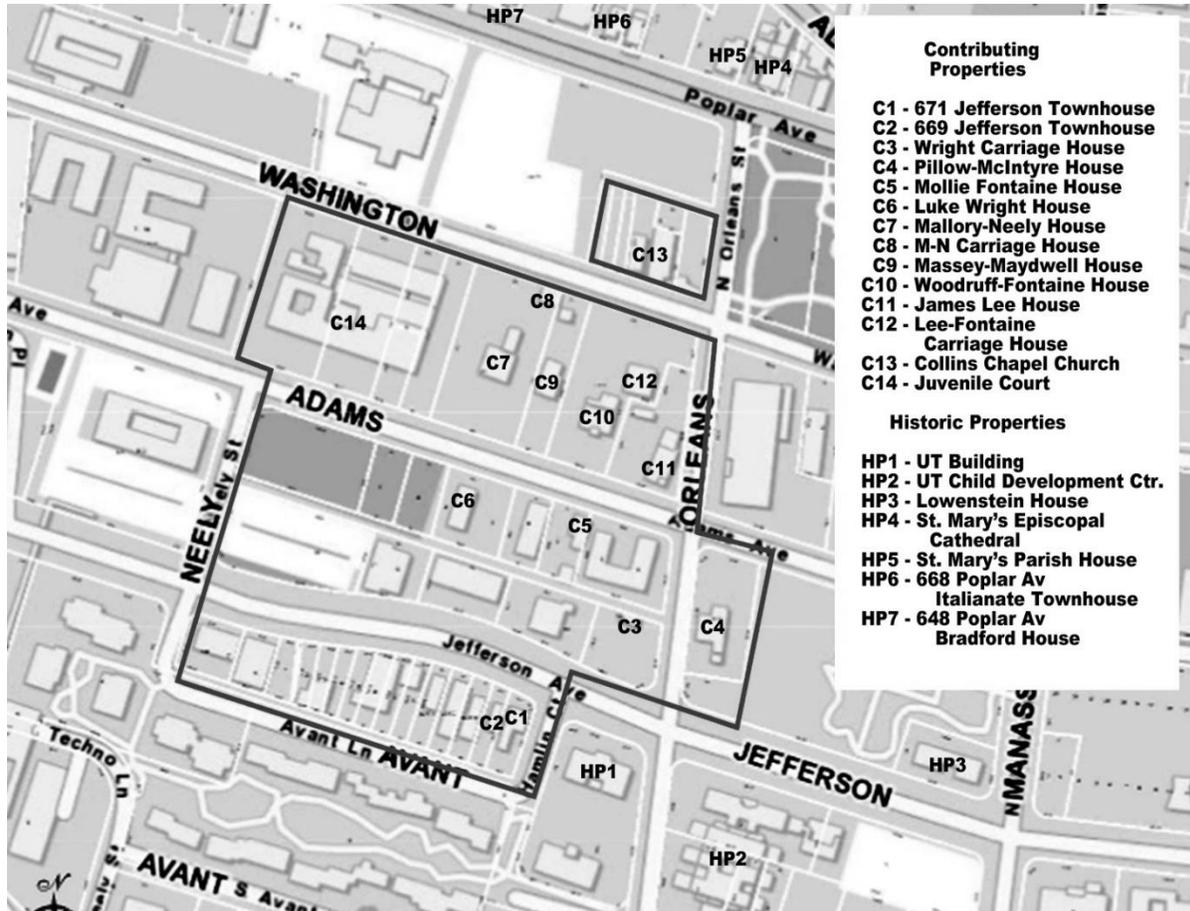
The historic pattern of lot division amongst blocks creates a distinct rhythm along a block face. Even as lots are consolidated to accommodate larger buildings, this historic rhythm should be respected.

2. Historically Significate & Contributing Structures

The period of greatest historic significance for a historic property is the time during which the property was essentially completed but not altered and which the style of architecture of the property was commonplace or typical.

It is important to identify historically significate and contributing landmarks properties so that special care is considered when renovation or adaptive reuse of these properties is proposed.

Non-contributing structures are those that were found by an official architectural survey to not retain enough of their integrity to contribute to the locally designated historic district or to not be of a period that is reflective of the contributing buildings.



Map 3: Contributing Historic Properties within and surrounding the Victorian Village Historic District boundary.

B. Site Design (SD)

Design guidelines in this category focus on how improvements on an individual property are organized, including the placement and orientation of buildings, streetscape design, the location of service areas, and landscaping. These guidelines focus on maintaining a sense of context for the neighborhood, and others address making the best use of the property in terms of creating a sense of place.

The guidelines consider the potential impact of rehabilitation, new construction and demolition on the streetscape and landscape and on the settings (location or setbacks) of buildings. In addition, its review includes, but is not limited to, the following aspects of streetscape and landscape design, as visible from the public right of way:

1. Yards, courtyards, plazas, parks, memorials, alleys and parking lots;
2. Public art;
3. Plantings and tree removals,
4. Fences, gates and walls;
5. Garden structures, decks, and permanently installed equipment
6. Water features, swimming pools, and hot tubs.

1. Public Streetscape:

Streetscape refers to the visual image of a street, including the buildings, paving, utilities, signs, street furniture, plantings and other design elements. Although the roots of Victorian Village's neighborhood street plan are nineteenth century, its architecture and infrastructure present an eclectic streetscape. Elements of its infrastructure, including the paving, utilities, sidewalks and lighting.

- 1.1 Maintain the location and materials of sidewalks where they exist historically.
- 1.2 Maintain and reset existing historic granite curbs when maintaining and improving curbs and gutters.

2. Private Yards:

- 2.1 Maintain compatibility of the front yard with existing yards.
- 2.2 Blockade fencing and paved front yards break up the spatial relationship between the house and the street and are not appropriate.
- 2.3 Add natural, sustainable features to the site, such as shade trees, if appropriate, to reduce cooling loads for the districts' building stock.
- 2.4 Decks should not be seen from the street.

3. Public art:

Public art refers to works of art that are placed or created outside and intended for public appreciation. Such artwork includes, but is not limited to, sculpture, murals and mosaics. Functional aspects of streetscapes and landscapes, such as bridges, benches and fencing, may provide opportunities for artistic expressions, and in certain situations will be evaluated as public art.

The guidelines shall not consider the content, color, subject matter or style of the proposed artwork. The Commission shall have final approval authority regarding height, massing, scale, materials and placement. The Commission shall give great weight to the recommendation of the Urban Art Commission when reviewing public art.

4. Building Orientation and Setbacks

- 4.1 Orient the front of a house to the street and clearly identify the front door.
- 4.2 A building should fit within the range of yard dimensions seen in the block.
- 4.3 Taller buildings proposed for parcels and blocks outside but adjacent to the district boundary, should step down to be compatible to the height of historic structures within the district.
- 4.4 Maintain the uniform spacing of side yards.

5. Paving Materials:

- 5.1 Every effort must be made to retain and preserve original materials in the Historic District, thus helping to maintain the historic character of a property.
- 5.2 Character-defining elements should be repaired rather than replaced. New paving materials must reflect the materials that were used traditionally, but the method of their installation can reflect modern needs and technology.

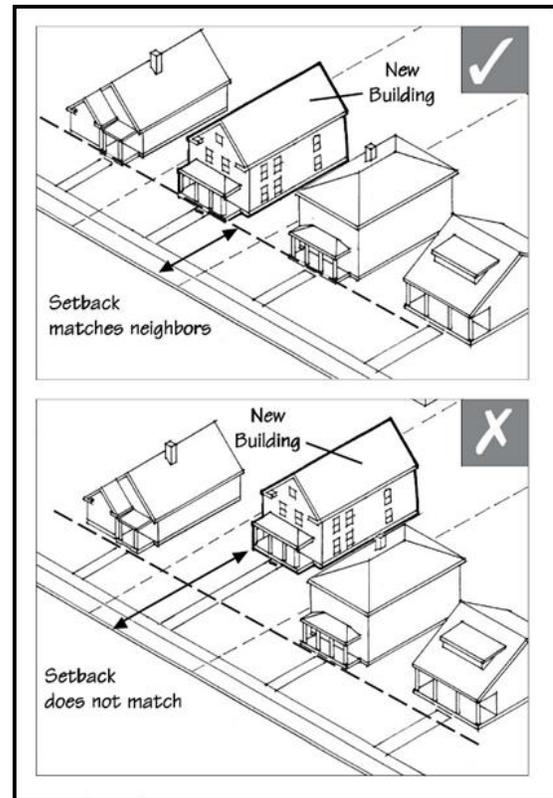


Illustration 2: Diagram illustrates contextual setbacks, which align with adjacent structures. Mis-matched setbacks should be avoided.

6. Parking Lots & Parking Structures:

- 6.1 Surface parking lots should be located at rear or the side of the primary structure.
- 6.2 Concrete ribbon paving may run from existing curb cuts, and carport or garage should be located at rear, detached from the main structure.
- 6.3 Use permeable paving where appropriate on building site to manage storm water.
- 6.4 Garage door design should minimize the apparent width of the opening.
- 6.5 Concrete driveways should be located only on lots with the size or topography to accommodate such a feature without major visual impact.

- 6.6 Semicircular driveways are not compatible in the historic district.
- 6.7 Current defined paved areas for parking generally should not be in the front yard of any properties or in highly visible side yards where feasible.

7. Parking Structures

New parking decks must meet the following requirements:

- 7.1 Where possible, parking decks should be sited behind other buildings, preferably in the middle of blocks.
- 7.2 Where possible, parking decks shall incorporate commercial space or the appearance of commercial space on the first-floor façade facing the main street.
- 7.3 The massing, details, height and materials of parking decks shall correspond with the guidelines for new construction.
- 7.4 The height of parking decks must conform to the limits of the district, unless a parking deck will be surrounded by existing adjacent buildings.
- 7.5 On the main façade, voids must resemble appropriately scaled window openings.
- 7.6 The ground floor level of parking decks shall not reveal parked vehicles to the extent possible to meet required codes, nor shall vehicles on the rooftop be visible from the adjacent streets.
- 7.7 The preferred wall material of parking decks is brick.

8. Fences and Walls

- 8.1 Appropriate fence materials in the district include: wrought or cast iron, aluminum, steel, wood boards (minimum width 4”), wood pickets and woven wire. Lattice surrounded by a wood frame may be approved as a fence detail, but is not permitted alone as a fence material. Brick, stone and cementitious stucco are permitted wall materials.



Image 8: Example of proper transparent fencing along property frontage

- 8.2 Fencing in front yards should be no more than 48" high and have a transparent quality. Only transparent elements, such as wrought iron and wood pickets are appropriate fencing materials. Chain link, vinyl fencing, split rail, and solid stockade fences are not allowed in front yards.
- 8.3 Fencing may define a side yard (the rear two-thirds of the structure's length). Side yard fences should be no taller than seven feet and if see from the street, should be transparent. Rear lot line fences, (beginning at the rear corners of the house and continuing around the back yard) should be no taller than eight feet.
- 8.4 Inappropriate fence types and materials include: board-on-board (alternating board) fences, stockade fences and split rail fences, plastic, including vinyl post caps, fiberglass and other non-traditional materials. Chain-link fences and razor-wire are not permitted within the historic district and are discouraged at sites adjacent to the district.
- 8.5 Retaining walls should be no taller than the level of the yard.
- 8.6 Required orientation of fences and walls. All fences must be installed with the "beauty side" facing outward, meaning that the structural components of fencing must face the yard being fenced.



Image 9: Chain-link fences and razor-wire are not permitted within the historic district and are discouraged at sites adjacent to the district.

9. Building Accessories

- 9.1 Satellite antennas and dishes must be installed in the least obtrusive locations possible, where they are least visible from the street. To reduce their visibility, antennas should be installed as far back from the building's roof edge as possible. Where possible, antennas must be concealed behind a parapet wall.
- 9.2 These design guidelines encourage the smallest size possible, consistent with the requirements for reception and transmission. Freestanding satellite dishes or antenna are to be screened by a wall, fence, or vegetation to be approved by the Commission.
- 9.3 Utility boxes and meters must be installed in the least obtrusive locations possible, where they are least visible from the street.
- 9.4 Freestanding utility boxes and meters are to be screened by a wall, fence, or vegetation to be approved by the Commission.
- 9.5 Utility boxes and meters shall not be installed on the primary façade of a building, unless no other option is available.

C. Building Design (BD)

1. Newly Constructed Buildings

New construction in the Historic District refers to the development of new, freestanding buildings and structures, the replacement of missing row buildings. "New construction" also encompasses proposals for housing and multi-use developments that involve the construction of more than one building. Additions to existing buildings and structures are considered part of the rehabilitation process and, therefore, they are not addressed in this section. (Refer to Existing Structures: Alterations & Additions.)

While new construction is encouraged to differentiate itself from existing historic structures, a new building should be compatible with the district by drawing on the historic context. This includes the way in which the structure is located on its site, the manner in which it relates to the street and its basic mass, form and materials.

The Guidelines encourages the construction of contemporary buildings and additions that do not impair the integrity of the historic Victorian Village neighborhood or its contributing historic buildings. Designing a building to fit within the historic character of a neighborhood requires careful thought. Preservation in a historic district context does not mean that the area must be "frozen" in time, but it does mean that, when new building occurs, it should occur in a manner that reinforces the basic visual characteristics of the district. This does not imply, however, that a new building must

look old. Rather than imitating older buildings, a new design should relate to the fundamental characteristics of the historic structures on a block while also conveying the stylistic trends of today. It may do so by drawing upon basic physical elements and features of nearby older properties. Such features include the way in which a building is located on its site, the manner in which it relates to the street and its basic mass, form and materials.

When these design variables are arranged in a new building to be similar to those seen traditionally, visual compatibility results. These basic design relationships are more fundamental than the details of individual architectural styles and, therefore, it is possible to be compatible with the historic context while also producing a design that is contemporary.

1.1 Building Mass, Scale, Proportion and Form

1.1.1 Buildings should appear similar in mass and scale to those adjacent to the new project.



Images 10 & 11: The ca. 1890 historic building on the left in the same block as the ca. 1965 building on the right is an example of incompatible newer commercial construction with inappropriate mass, and proportion for the streetscape.

1.1.2 A front elevation should appear similar in scale to that seen traditionally in the block.

1.1.3 A large-scale structure should transition to decrease its mass and scale when located adjacent to smaller-scale structures. One method of decreasing mass and scale of the structure is stepping down the height of the building towards the adjacent smaller structures.

- 1.1.4 Architectural massing and form of new infill buildings should not contradict existing form and vocabulary of adjacent historical buildings.

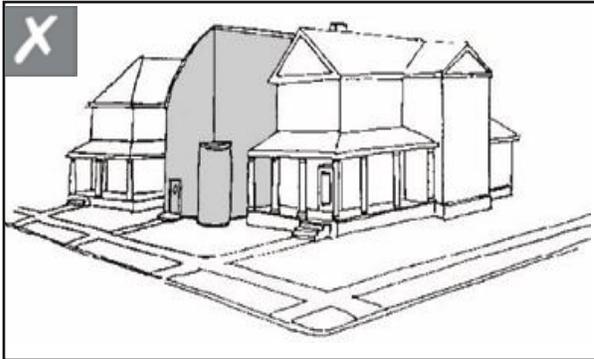


Illustration 3: Example of inappropriate massing and form of new infill building, which contradicts the existing form and vocabulary of adjacent historical buildings.

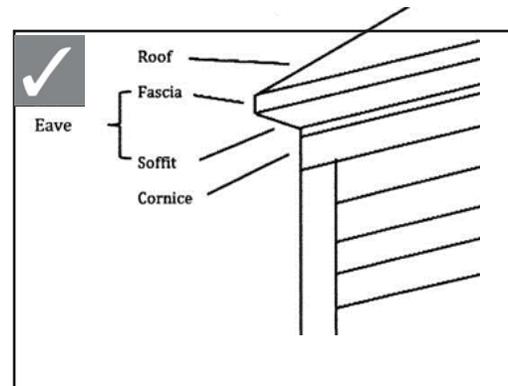
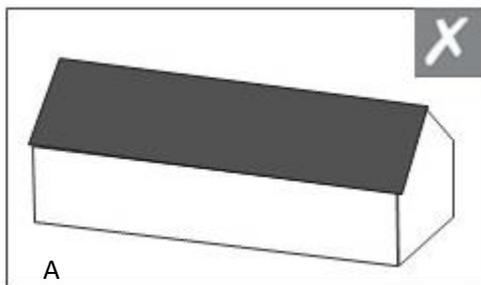
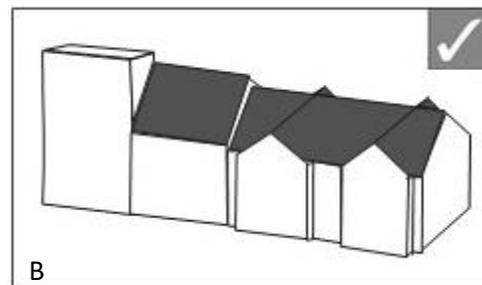


Illustration 4: Details of a traditional sloped roof overhang.

- 1.1.5 Sloping roofs such as gabled and hipped roofs are compatible for primary roof forms.
- 1.1.6 Dormers of compatible scale on the roof are appropriate.
- 1.1.7 Eave depths should be compatible with the architecture style of the house.
- 1.1.8 Buildings should appear similar in width to those seen historically on the block.
- 1.1.9 Divide larger buildings into “modules” that appear similar in scale to buildings seen traditionally in the block.



Illustrations 5 & 6: (A) Avoid long expanses of the same roof form; (B) articulate the roof using different forms and adding dormers and gables. Step building plane and change roof form to add depth to long facades.



1.2 Building Materials

- 1.2.1 Masonry should appear similar in character to that seen historically.

- 1.2.2 Horizontal lap siding may also be considered as a primary building material or as an accent. Vertical siding is not acceptable.
- 1.2.3 Synthetic materials. Fiberglass and other synthetic materials used to repair or replace missing cast concrete, wood and sheet metal decorative elements may be approved at the third story or higher. If the entire feature needs replacing, synthetic materials may only be used at the third story or higher.
- 1.2.4 Other materials that are similar in character to traditional materials may be considered on a case by case basis.
- 1.2.5 Roof materials may be tile, slate, and composite shingles that convey the scale and texture similar to those used historically.
- 1.2.6 Use of gutters, downspouts that carry the moisture away from the structure as well as site topography and vegetation contribute to the sustainability of the property and are encouraged.
- 1.2.7 Select appropriate roofing materials, generally of the light colors, when putting a new roof on the in-fill building.

1.3 Architectural Character

Use architectural features that are common to traditional buildings in the neighborhood.

1.3.1 Using contemporary interpretations of historic styles is encouraged for new buildings.

1.3.2 New architectural details should relate to comparable historic elements in general size, shape, scale, and finish.

1.3.3 Inclusion of new front porches are strongly encouraged.



Image 12: Contemporary interpretation of historic style

1.3.4 Porch supports should be substantial enough in size that the porch does not appear to float above the entry. Porch support materials should be similar to those used traditionally, like masonry, composite materials, or wood columns.

1.3.5 Supplementing the efficiency of HVAC systems with less energy-intensive measures, such as workable shutters, louvers, and vents where appropriate.

1.4 Window and Doors

- 1.4.1 Windows and doors should be typical of the style with those used traditionally in the neighborhood, using true divided panes in lieu of thin applied muntin.
- 1.4.2 Use compatible and energy-efficient windows that match the appearance, size, design, proportion, shadow depth, and profile of the existing district windows.
- 1.4.3 Windows should be simple in shape. Odd window shapes, such as octagons, circles, diamonds, etc., are appropriate in new construction.

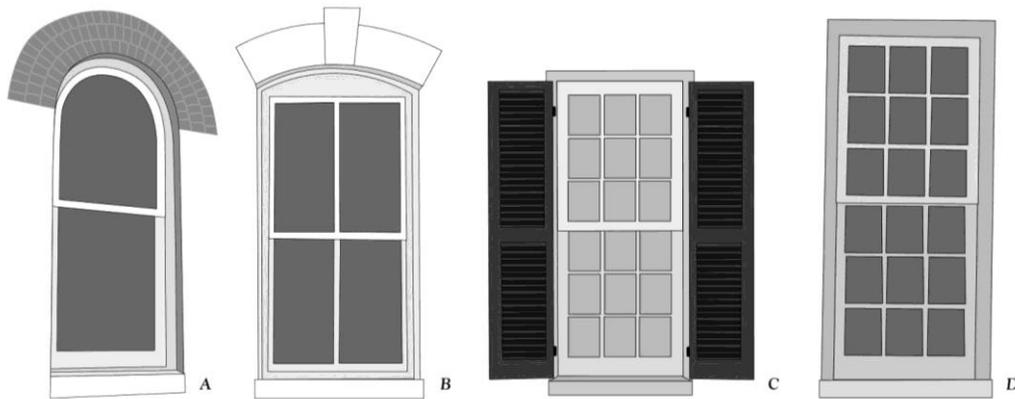


Illustration 7: Windows are evident in the number of glazing patterns in the historic district. In sash windows, glazing patterns are defined A-1, B-2, C & D -9, by the number of panes in the top sash and the number in the bottom sash.

- 1.4.4 If shutters or awnings are used, install historically appropriate operable shutters and traditional awning forms.
- 1.4.5 Use paneled door and transoms to give height and proportion to openings.



Illustration 8: Paneled doors throughout the district are evident in a number of configurations. A panel at the base of a door is common in single and double doors. The four- and six- panel doors are the most common doors, and the five-panel door usually indicates twentieth century construction or a replacement door.

1.5 Secondary Structures

- 1.5.1 Secondary structures and outbuildings should be located in the rear yard and be subordinate to the primary structure in terms of height, massing, and overall size. These include garages, carports, sheds, mother-in-law apartments.
- 1.5.2 Outbuildings should reflect the character of the existing house and surrounding buildings and should be compatible in terms of height, scale, roof shape, materials, texture and architectural details
- 1.5.3 The location and design of outbuildings should not be visually disruptive to the character of the surrounding buildings.
- 1.5.4 A secondary structure should be simple in form and character but blend in appearance with primary structure.

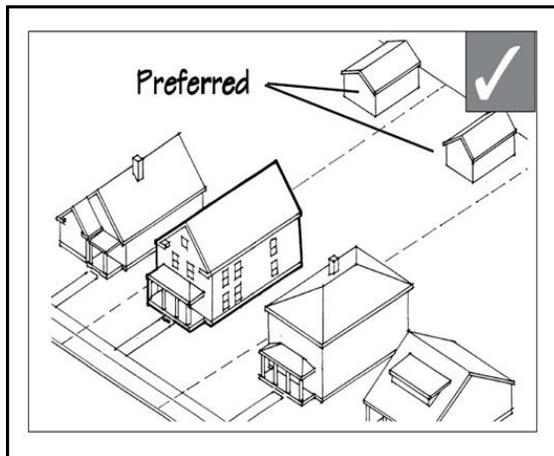


Illustration 9: Indicates the preferred location of new secondary structures, which aligns with the build zone of existing secondary structures.

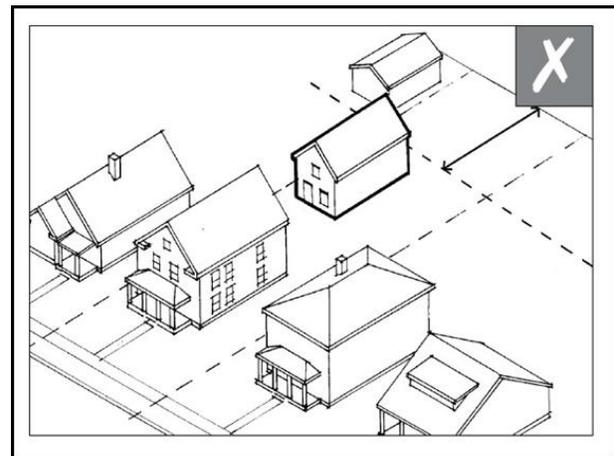


Illustration 10: Indicates inappropriate location of a new secondary structure, mis-aligned in relation to the adjacent secondary structure location pattern.

2. Alterations to Historic Contributing Structures

- 2.1 Restoring and retaining original features is preferable in all cases.
- 2.2 Avoid removing or altering any historic or significant architectural features.
- 2.3 When disassembly of an historic feature is necessary for its restoration, minimize damage to the original materials.
- 2.4 Use: *The Secretary of Interior's Preservation* briefs for proper procedures for cleaning, refinishing, and repairing historic materials. (see Appendix C)

- 2.5 Replacement of missing or deteriorated architectural elements should be based on accurate duplications of original features if they exist.
- 2.6 When reconstruction of an element is impossible, develop a new design that is a simplified interpretation of the original.
- 2.7 Building Materials
- 2.7.1 Retain and preserve original historic fabric whenever possible.
- 2.7.2 Do not cover or obscure original facade materials.
- 2.7.3 Preserve original wall materials. Non-historic siding may be removed, with permission from the Commission, to reveal earlier siding that often can be rehabilitated. The original, underlying material should be preserved and repaired wherever possible.
- 2.7.4 If replacing facade material, use materials similar to those employed historically when feasible.
- 2.7.5 Preserve masonry that define the overall character: the original mortar joint and masonry unit size, the tooling and bonding patterns, coatings, and color of the historic structure.
- 2.7.6 When repointing, duplicate the original mortar in strength, composition, color, texture, joint width, and profile (see Secretary of Interior's Preservation Brief #2). Historic bricks are softer than modern ones and if repointed with cement or a cement mix, it will lead to spalling and deterioration of the bricks themselves.

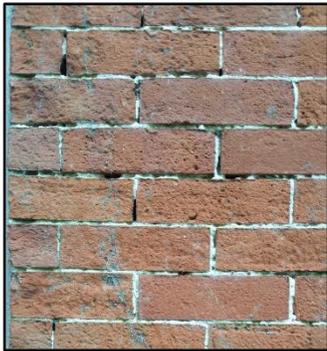


Image 13: This photograph illustrates the negative effects of sandblasting which never should be used to clean brick buildings. Sandblasting will not only erode mortar but will also remove the glazed outer surface of brick, leaving a

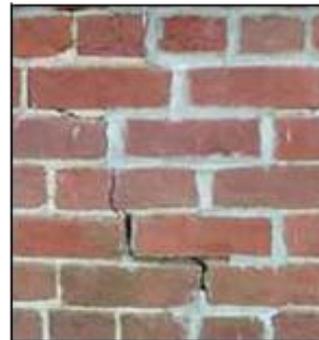


Image 14. The spot repointing of this wall does not match the original in color, texture, or form of joints. The dark gray color and texture of the mortar indicates that Portland cement mortar was used. The cracked and spalled brick (center top) resulted from the expansion of the harder Portland mortar.

- 2.7.7 To clean masonry to halt deterioration or to remove graffiti and stains, always use the gentlest means possible, such as low-pressure water and soft natural bristle brushes. Never sandblast.
- 2.7.8 Unpainted brick should not be painted unless fire damage has changed the color and the new paint is a masonry color.

2.8 Windows and Doors

- 2.8.1 Preserve the function and decorative features of original windows and doors. All existing window assemblies shall be preserved, with their defining elements repaired rather than replaced.
- 2.8.2 Maintain original window and door proportions for new openings.
- 2.8.3 Retain the number, pattern, and placement of openings on facades which face the public right of way. New window and door piercings may be permitted on a case-by-case basis and generally only to accommodate an addition or renovation. In filling of historic opening generally will not be approved, and proposals to infill non-historic openings will be evaluated according to the impact on the entire wall. If the Commission approves the infill of historic openings not on street facing facades, the lintel and sill shall be retained in place and the blocking material shall be recessed.
- 2.8.4 A replacement window or door, if necessary, should be similar to those seen historically. Replace missing windows with new, energy-efficient windows that are appropriate to the style of building, are in proportion, character with the existing lights pattern, and shadow lines

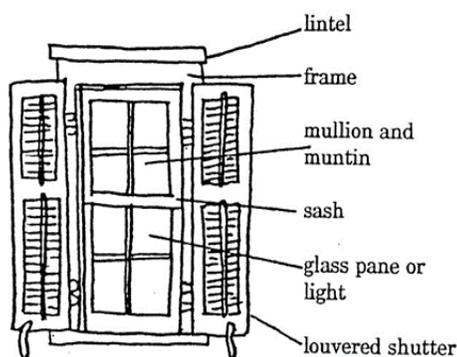


Illustration 11: Components of a historical window.
Illustration courtesy of *Brandon, MS Historic Guidelines*



Image 15: The metal window is an obvious replacement for a much larger window that has been removed and the hole has been filled by unpainted boards is not appropriate for a historic structure.

2.9 Mechanical Systems

HVAC systems, including air conditioning units, heat pumps, air compressors, vents, and other types of mechanical equipment placed outside of buildings, are subject to Commission review.

- 2.9.1 Mechanical equipment must be installed so that it will not destroy or damage building materials.
- 2.9.2 Rooftop mechanical units are permitted if they can be installed so they are not visible from the public right-of-way. If rooftop mechanical equipment cannot be installed so it is not visible from the street, it must be screened from view, in a manner approved by the Commission.
- 2.9.3 Placement of cables and wires. Electrical, telephone and cable service should be placed under ground whenever possible. If this is not an option, they should be placed on side or rear elevations.
- 2.9.4 Air conditioning window units are not within the purview of the Commission, unless their installation will result in damage or the removal of any building parts or materials. The installation of unobtrusive drainage pipes may be required.
- 2.9.5 Vents include openings intended to eliminate exhaust or exchange air may be round, rectangular, or square, with or without louvers. Vents must be placed as discretely as possible. They must be installed so they are not readily visible from the public right-of-way and their finish color should correspond with the wall or trim color, unless mounted in a clear material. Their location should be considerate of the impact on neighbors and their installation should result in minimal damage to historic fabric.

2.10 Front Porches

- 2.10.1 Maintain original porches and architectural detailing.
- 2.10.2 Avoid enclosing a porch. If a porch is enclosed, the enclosure design should preserve the sense of openness and transparency that is typical of the porches within the district.
- 2.10.3 Open front porches should not be fully screened or enclosed to create additional indoor space.

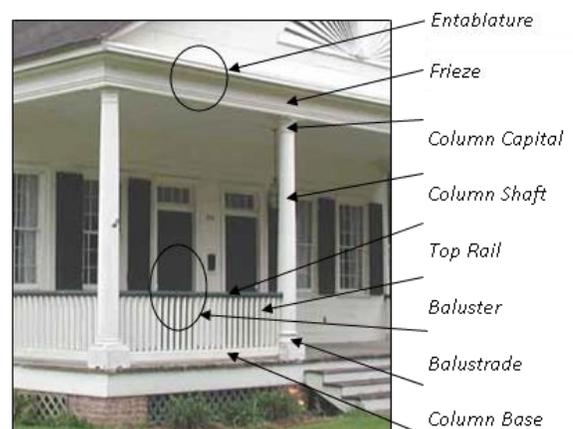


Image 16: Traditional Porch detailing. Image courtesy of *Standards for Starkville's Historic Districts*.

2.10.4 Porch Infill Proposals to infill character-defining porches will be carefully considered for their impact on the historic feature and the elevation. On a case-by-case basis, the Commission may approve the partial in-fill of a character-defining porch or approve another strategy to save a porch from being completely obscured, removed, or damaged.

2.11 Paint Color

2.11.1 Use breaks between colors to enhance and highlight architectural components. Use color to clarify the role and relationship among architectural elements. Use a transition color to buffer high contrast. For example, if you want to use burgundy moldings with pale putty walls, know that the two colors will present too high a contrast. A solution: transition bands or accents of warm gray and dusty rose between the putty and burgundy.

2.11.2 Remember that intensity appears greater when seen on a large surface (as compared to a small color chip or card). Similarly, the apparent contrast between two colors is greater when viewed on a large scale—on the building vs. on paint chips.

2.11.3 In general, use darker colors at the bottom and lighter colors at the top of an architectural element. This arrangement is grounding and avoids a top-heavy appearance. That said, dark over light is an effective way to lower apparent height and bring scale to a building.

3. Additions to Historic Contributing Structures

3.1 Place an addition at the rear of a building or set it back from the front to minimize the visual impact.



Image 17: Avoid enclosing a front porch to create additional living space, such as this inappropriate conversion of single family residents into apartments.

Additions to contributing and significant properties will not be approved on street-facing elevations if they would be visible from the public way. On non-contributing buildings, additions may be approved on street-facing elevations if they do not negatively impact the integrity of the historic streetscape. Stories cannot be added to the elevations of contributing or significant resources that are visible from the street.

- 3.2 Use building materials that are compatible with those of the primary structure.
- 3.3 Use windows that are similar in materials and character to those of the main building
- 3.4 Design additions to be subordinate in size and scale to the main historic structure.

3.5 A basic rectangle building form and a hipped or gable roof are preferred.

3.6 The roof form of a new addition should be in character with that of the primary building.

3.7 When constructing a rooftop addition, keep the mass and scale subordinate to those of the primary building.

3.8 Rooftop additions must be set back from the front of the building by at least two-thirds.

3.9 When adding a dormer to an existing roof, it should be in scale and in character with the primary structure's style.

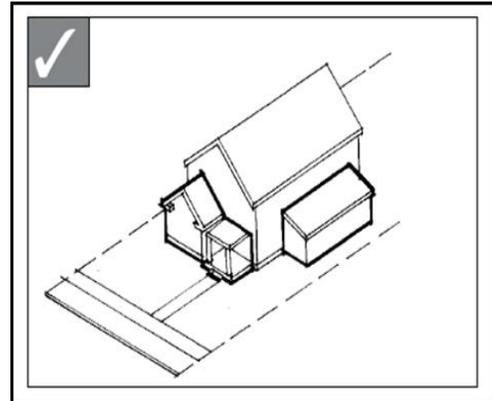


Illustration 12: Additions as subordinate in size and scale to the main historic structure.

4. Commercial & Institutional Structures

- 4.1 These design principles apply to all new construction projects and renovations to commercial and institutional structures.
- 4.2 Maintain the traditional appearance of commercial and institutional buildings within the district. Orient the primary façade towards the main street.
- 4.3 A new commercial or institutional building within the district should reflect the traditional configuration and scale of similar commercial structures within the district.
- 4.4 Buildings should appear similar in width to those seen historically on the block.
- 4.5 The roof of a new building should be visually compatible by not contrasting greatly with the existing commercial buildings' roof shape and orientations.
- 4.6 Exterior materials should reflect those appearing within the district. Simple material finishes are encouraged. Matte finishes are preferred. Traditional materials such as wood, brick, and stone, are typical exterior materials used within the district. Do not employ "used" brick in new construction to give a false impression of the building's age.
- 4.7 A new commercial or institutional building should be consistent with streetscape with

respect to building height and number of stories; building scale and mass, width; and site configuration.

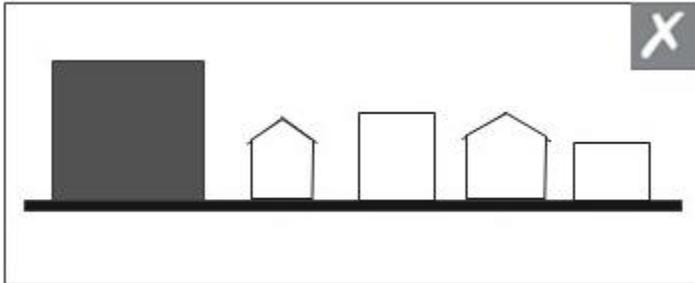


Illustration 13: The massing of the building on the left is out of scale with the neighboring structures.

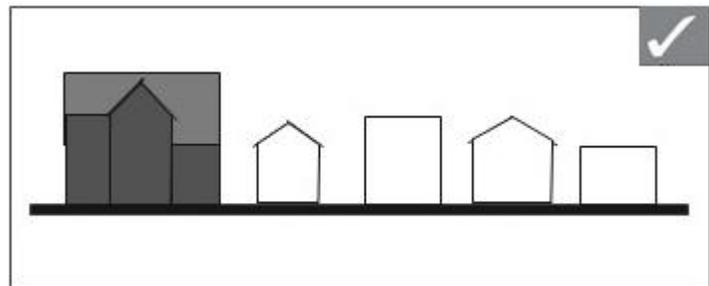


Illustration 14: When the massing of the building on the left is broken down to reflect the massing of the neighboring structures, the scale transition is much more compatible.

4.8 Replacing an existing commercial or institutional structure with a surface parking lot shall be avoided.

4.9 Maintaining the storefront appearance of commercial and multi-use structures is strongly encouraged within the district and especially along Jefferson Avenue. Common elements include ground floor large display windows, upper story windows with vertical emphasis are encouraged, entries in scale with over all façade.



Illustration 15: Not all buildings have all of the architectural elements above, but these storefront components should translate to most building types.



Image 18: Commercial property along Jefferson Avenue, an example of a contemporary addition to a mid-century structure.

D. Demolition of Existing Historical Structures

1. Criteria for Evaluating Demolition Proposals

- 1.1 Does the building contribute to the historical or architectural character and importance of the district and whether its removal will result in a more positive, compatible visual effect on the district.
- 1.2 If the building or structure contributes to the character of the district, is it of such old or uncommon design, texture, or scarce material that it could not be reproduced.
- 1.3 Did historic events occurred in the building or structure.
- 1.4 Is relocation of the building or structure or a portion thereof, to any extent practicable as a preferable alternative to demolition.
- 1.5 Whether or not the proposed demolition could potentially adversely affect other historic buildings located with the historic district or adversely affect the character of the historic district.
- 1.6 The age and character of the historic structure, and its condition.
- 1.7 Demolition by neglect is not a legal approach to removing historic structures.

2. If a Building is to be Demolished

- 2.1 Exhaust all preferable alternatives before demolishing a historic building.

2.2 Document the building thoroughly through photographs. The Memphis Landmarks Commission and the Tennessee Historical Commission should retain this information.

2.3 Make arrangements to salvage and preserve historical architectural elements, doors, windows, and hardware for future re-use. Contact Memphis Heritage if donation of the material is the best salvage option.

2.4 If a site is to remain vacant for any length of time, improve the empty lot in a manner consistent with other open space in the historic district.



Image 19: When demolition is the only alternative, salvage architectural historic elements for future reuse.

E. Relocation of Existing Historical Structures

This section provides general guidelines for consideration of relocation of a historic structure. While relocation is discouraged, it may be preferable to demolition when the new location would be compatible with the character of the building. When relocation is proposed, consider the following general guidelines.

1. The “relocation” of a structure refers to moving a structure into or out of the district or from one site to another within the district.
2. Retain a building or structure at its historic location if feasible.
3. Avoid moving an existing building that retains architectural and historic integrity and contributes to the architectural and historical character of the LPD.
4. Moving a building which does not contribute to the historical and architectural integrity of the district or which has lost architectural significance due to deterioration, neglect, or significant alteration may be appropriate if its removal and replacement will result in a more appropriate visual effect on the district.
5. A building may be moved into the district if it maintains a sense of architectural unity in terms of style, height, massing, materials, texture, and setbacks with existing buildings near the proposed site.
6. The relocation of a building will not result in a negative visual effect on the site and surrounding buildings where it is removed.
7. Relocation should be a last resort after examining all other alternatives.

F. Voluntary Guidelines for contributing historic properties located outside of the Victorian Village landmarks district boundary.

1. Restoring and retaining original features is preferable in all cases.

2. Avoid removing or altering any historic or significant architectural features.

3. When disassembly of an historic feature is necessary for its restoration, minimize damage to the original materials.

4. Use *The Secretary of Interior's Preservation* briefs for proper procedures for cleaning, refinishing, and repairing historic materials.



Image 20: The University of Tennessee Child Development Center is Memphis' best example of a building in the late 1960's Brutalist style.

(see Appendix C)

5. Replacement of missing or deteriorated architectural elements should be based on accurate duplications of original features if they exist.

6. When reconstruction of an element is impossible, develop a new design that is a simplified interpretation of the original.

7. Examples of contributing historic structures outside of the landmarks district boundary:

7.1 The ca. 1969 University of Tennessee Child Development Center is Memphis' best Brutalist style building. Designed by Bob Church at Roy Harrover & Associates, this building is highly reminiscent the *Yale Art and Architecture Building*, one of the earliest and best-known examples of Brutalist architecture in the United States. The UT Child Development Center building is eligible for listing on the National Register of Historic Places in 2019.



Image 21: The Richardson Romanesque Elias Lowenstein House

7.2 The Richardson Romanesque Elias Lowenstein House was individually listed on the National Register of Historic Places in March 1979, although its property is located just outside of the Victorian Village landmarks district boundary. It is historically significant for providing housing to young professional women pursuing careers after WWI. It is eligible for the 20% historic tax credits for rehabilitation.

IV. Miscellaneous Topics

A. Exterior Signage

Exterior signs are vital components of the community's streetscape and good commercial signage can make a significant contribution to the physical appearance and economic prosperity of the neighborhood.

Exterior signage in the district is officially regulated by the Central Business Improvement District Sign Ordinance. However, beyond the base ordinance regulation, the following section provides appropriate design guideline suggestions for exterior signage within the historic district.

Historic signage should be maintained to avoid impairment to a historic resource. New signage should exhibit physical character that is compatible with signage in the historic context.

1. Free-standing yard signs are appropriate for historic residences.
2. A new sign should be compatible with the property and façade to which it is applied.
3. A sign should be located on the flat, unadorned parts of the commercial façade such as storefront windows and the panels above the windows.
4. A sign should not hide architectural details such as windows, cornice details, or transom windows.
5. A sign should not project beyond adjoining buildings or interfere with the facades or details of its neighbors.
6. A sign panel should be square or rectangular and mounted flush on the facade.



Image 22: An appropriate example of freestanding signage on a contributing historic property.

B. Sustainability

Cities are now seeking ways to incorporate sustainability and green building into design. How can these principles be incorporated into the guidelines, and how will they interface with other city regulations and initiatives? Best practices in sustainability will be woven throughout the design guidelines.

Planning - forming an integrated sustainability team when working on a large project that includes a preservation professional to ensure that the character and integrity of the historic building is maintained during any upgrades.

Analyze the condition of inherently sustainable features of the historic building, such as shutters, storm windows, awnings, porches, vents, roof monitors, skylights, light wells, transoms and naturally lit corridors, and including them in energy audits and energy modeling, before planning upgrades.

Identifying ways to reduce energy use, such as installing fixtures and appliances that conserve resources, including energy-efficient lighting or energy-efficient lamps in existing light fixtures, low-flow plumbing fixtures, sensors and timers that control water flow, lighting and temperature, before undertaking more invasive treatments that may negatively impact the historic building.

1. Energy conserving features

- 1.1 The Commission may approve the use of energy conserving features if they do not obscure, damage, or cause the removal of historic features or materials.
- 1.2 Approved energy-conserving treatments that may require Commission approval include, but may not be limited to, the installation of storm and screen doors and windows and the installation of awnings.
- 1.3 Shading devices intended to conserve energy may be approved on rear elevations of existing buildings. On new construction, they may be approved on a case-by-case basis, if they fit with the overall building design.
- 1.4 Solar panels on existing buildings, solar panels may be approved if they are not visible from the street and if they do not extend higher than the existing building.
- 1.5 On new construction, they may be approved on rear elevations on a case-by-case basis, if they are well-integrated with the overall construction.

C. Exterior Lighting

1. Retain original light fixtures whenever possible.
2. Recessed or ceiling mounted fixtures not visible from the public right of way are recommended for replacement fixtures.
3. Shield remote light sources to protect adjacent properties.
4. Free standing lamp posts in front yards are not recommended.
5. Do not illuminate buildings and signs with visually intrusive remote light sources.

D. Maintenance

Maintenance includes retaining and repairing durable historic building materials. Use environmentally friendly cleaning products that are compatible with historic finishes and sustainable products and treatments, such as low level toxic emission or Voc paints and adhesives and lead-safe paint removal methods, as much as possible, when rehabilitating a historic building.

Windows - Maintain windows on a regular basis to ensure that they function properly and are completely operable. Weather strip and caulk historic windows, when appropriate, to make them weather tight. Install interior or exterior storm windows or panels that are compatible with existing historic windows. Install compatible and energy-efficient replacement windows that match the appearance, size, design, proportion, and profile of the existing historic windows and that are durable, repairable, and recyclable, when existing windows are too deteriorated to repair. Maintaining existing, reinstalling or installing new, historically-appropriate shutters and awnings.

E. Exterior Painting of Historic Structures

Color is not reviewed by the Memphis Landmarks Commission. Color is not reviewed unless it is for painting unpainted masonry, signs and awnings, or for the material color of any brick or stone used in new construction. While color may not affect the actual form of a building, it can dramatically affect the richness of architectural detailing, the perceived scale of a structure, and it can help to ground a building with its context. Many buildings are exposed unpainted brick and should not be initially painted.

Dated
September 7, 2017

Sources:

Memphis Landmarks Commission, <https://shelbycountyttn.gov/389/Memphis-Landmarks-Commission>

Victorian Village Inc., Community Development Corporation, <http://www.victorianvillageinc.org>

Mississippi Division of Archives and History, <http://www.mdah.ms.gov>

A Field Guide to American Houses, Virginia & Lee McAlester, 1995 New York

Victorian Exterior Decoration – How to Paint Your Nineteenth-Century American House Historically, Roger W. Moss and Gail Caskey Winkler, 1987 Henry Holt & Co. New York

Fredrick Town Historic District, *Historic Design Guidelines*

Brandon, Mississippi, *Historic Design Guidelines*

Starkville, Mississippi *Standards for Starkville's Historic Districts*

City of Boise, Idaho, *Design Guidelines for Commercial Historic Districts*

City of Mobile, Alabama, *Design Review Guidelines for Mobile's Historic Districts*

V. Glossary of Terms and Definitions

Adaptive Reuse: The process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values.

Alteration: Any change in the exterior appearance or materials of a landmark or a structure within a historic district or on a landmark site.

Applicant: The owner of record of a resource; the lessee thereof with the approval of the owner of record in notarized form; or a person holding a "bona fide" contract to purchase a resource.

Appurtenance: An accessory to a building, structure, object, or site, including, but not limited to, landscaping features, walls, fences, light fixtures, steps, paving, sidewalks, shutters, awnings, solar panels, satellite dishes, and signs.

Building: A structure created to shelter any form of human activity, such as a house, garage, barn, church, hotel, or similar structure.

Certificate of appropriateness (COA): An official signed and dated governmental document issued by either a local historic preservation commission or a governing authority to permit specific work in a historic district or at a landmark site or landmark which has been reviewed and approved.

Construction: Work that is neither alteration nor demolition. Essentially, it is the erection of a new structure that did not previously exist, even if such a structure is partially joined to an existing structure.

Demolition: The intentional removal of a structure within a local historic district or on a landmark site or which has been designated as a landmark.

Design review guidelines: As adopted by the local historic preservation commission, they shall be in a written form designed to inform local property owners about historical architectural styles prevalent in a community. They will recommend preferred treatments and discourage treatments that would compromise the architectural integrity of structures in a historic district or on a landmark site or individually designated as landmarks.

Energy conserving features: Equipment and treatments that reduce the amount of energy expended in heating, cooling, or construction.

Exterior Features: Exterior features or resources shall include, but not be limited to, the color, kind, and texture of the building material and the type and style of all windows, doors, and appurtenances.

Fences and walls: Constructed vertical barriers that help define and screen parking lots, yards, and walk ways.

Gates: Movable portions of a fence or wall that allows passage through.

Historic district: A group of two (2) or more tax parcels and their structures, and may be an entire neighborhood of structures linked by historical association or historical development. It is not necessary that all structures within a historic district share the same primary architectural style or be from the same primary historical period. A historic district may also include both commercial and residential structures, and may include structures covered by two (2) or more zoning classifications. A historic district may include both contributing and noncontributing structures. A historic district is designated by the commission and approved by the City of Memphis through an ordinance.

Historic landmark: A structure of exceptional individual significance, and its historically associated land, which typically could not be included within a local historic district or other appropriate setting. A historic landmark is designated by the commission and approved by the City of Aberdeen through an ordinance.

Memphis Landmarks Commission: The Memphis Landmarks Commission is a local historic preservation commission established to advise the local government on matters relating to historic preservation, including the designation of historic districts, landmarks and landmark sites, and which may be empowered to review applications for permits for alteration, construction, demolition, relocation or subdivision for structures in historic districts or on landmark sites or designated as landmarks.

Improvement: Additions to or new construction on landmarks or landmark sites, including, but not limited to, buildings, structures, objects, landscape features, and manufactured units, like mobile homes, carports, and storage buildings.

Landscape: Landscape is used to reference those parts of the Historic District that are planted and that provide relief from building and street fabric. Landscaped areas include the settings or yards of buildings, institutional campuses, and parks. It includes any improvement or vegetation including, but not limited to: Shrubbery, trees, plantings, outbuildings, walls, courtyards, fences, swimming pools, planters, gates, street furniture, exterior lighting, and site improvements, including but not limited to, subsurface alterations, site regrading, fill deposition and paving.

National Register of Historic Places: A federal list of cultural resources worthy of preservation, authorized under the National Historic Preservation Act of 1966 as part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect the nation's historic and archaeological resources. The National Register Program is administered by the Commission, by the State Historic Preservation Office, and by the National Park Service under the Department of the Interior. Significant federal benefits may accrue to owners of properties listed or determined eligible for listing in the National Register.

Non-contributing structures: Those existing structures that were found by an official architectural survey to not retain enough of their integrity to contribute to the locally designated historic district or to not be of a period that is reflective of the contributing buildings.

Object: A material thing of functional, cultural, historical, or scientific value that may be, by nature or design, movable, yet related to a specific setting or environment.

Ordinary Repair or Maintenance: Work done to prevent deterioration of a resource or any part thereof by returning the resource as nearly as practical to its condition prior to such deterioration, decay, or damage.

Owner of Record: The owner of a parcel of land, improved or unimproved, reflected on the City of Memphis tax roll and in county deed records.

Period of Significance: Refers to the inclusive time-period of the development or construction of resources that defines the district. For the Victorian Village Historic District, it is from the mid-eighteenth century to fifty years back from the current year. *(Resources less than fifty years old may be considered contributing to the historic district if they are related to an event of great historical importance, to a person of national or international significance, or if they are the work of a master architect or builder.)*

Period of greatest historic significance for a historic property: The time during which the property was essentially completed but not altered and which the style of architecture of the property was commonplace or typical.

Preservation: The act or process of applying measures to sustain the existing form, integrity and material of a building. Some work focuses on keeping a property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features.

Relocation: The moving of a structure to a new location on its tax parcel or the moving of such a structure to a new tax parcel.

Resource: Parcels located within historic districts, individual landmarks, and landmark sites, regardless of whether such sites are presently improved or unimproved. Resources can be both separate buildings, districts, structures, sites, and objects and related groups thereof.

Restoration: The act or process of accurately depicting the form, features and character of a property as it appeared in a particular time period.

Satellite antennas and dishes: Electronic communication devices used for telephone, television and computer connections.

Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings: A federal document stating standards and guidelines for the appropriate rehabilitation and preservation of historic buildings.

Site: The location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself maintains historical or archaeological value regardless of the value of any existing buildings, or objects.

State Historic Preservation Office: The Tennessee Historic Commission houses the office.

Streetscape. Streetscape refers to the visual image of a street and all improvements within the public realm. These improvements include but are not limited to: streets, curbs, gutters, sidewalks, utilities, signs, street lights, and furniture, plantings and other design elements.

Structure: A man-made object and typically will be visible because of portions which exist above grade. Structures built during the historic period, 1700 forward, may in some instances not be visible above grade if they are cellars, cisterns, icehouses or similar objects which by their nature are intended to be built into the ground. A structure includes both interior components and visible exterior surfaces, as well as attached elements such as signs and related features such as walks, walls, fences, and other nearby secondary structures or landmark features.

Substantial deterioration: Structural degradation of such a nature that water penetration into a historic structure can no longer be prevented, or structural degradation that causes stress or strain on structural members when supports collapse or warp, evidence of which includes defective roofing materials, broken window coverings, and visible interior decay.

Survey of resources: The documentation, by historical research or a photographic record, of structures of historical interest within a specified area or jurisdiction or of existing structures within a proposed historic district.

Unauthorized demolition: The deliberate demolition of a historic structure without prior review and approval by a local historic preservation commission or a governing authority to which such a commission has made a recommendation.

Utility boxes and meters: Free standing or wall mounted equipment used to monitor the use of gas, water, electricity and other services.

VI. Appendices

Appendix A: Preservation Briefs Series, Technical Publications

Appendix B: Incentives for the Rehabilitation of Historic Structures

Appendix C: United States Secretary of the Interior: *Standards for the Rehabilitation of Historic Buildings*



Appendix A

Technical Publications

Preservation Briefs Series - U.S. Department of the Interior, National Park Service

The National Park Service publishes short informative pamphlets to aid in the preservation of historic structures. Each pamphlet focuses on a certain aspect of preservation work or by building component. Below are the titles of the each brief that are available on the National Park Service web site: www.nps.gov/history/hps/tps/briefs/presbhom.htm

Appendix B

Incentives for the Rehabilitation of Historic Structures

There are special incentives in the form of tax credits for the restoration or rehabilitation of historic properties listed on the National Register of Historic Places or for those eligible for listing on the National Register. Buildings within those districts, listed as “Contributing” to the district, qualify for tax credits.

If a building is outside of a National Register of Historic Places historic district and listed individually on the National Register it would also qualify for tax credits. It is possible that some structures in Victorian Village outside of the National Register districts listed above and not on the National Register individually may qualify for the National Register of Historic Places and would therefore be eligible for tax credits.

Tax credits for the rehabilitation of historic structures are available on the federal level. A tax credit is better than a deduction. An income tax deduction merely lowers the amount of income subject to taxation, but a credit lowers the amount of tax owed. In general, for each dollar of tax credit earned, the amount of income tax owed will be reduced by one dollar.

Federal Tax Credits - Federal tax credits for rehabilitation of historic structures are only available for buildings that are income producing (office, retail, restaurant, residential rental, apartments, bed and breakfast, etc.). To qualify the rehabilitation must also be substantial, meaning the rehabilitation costs must exceed the current value of the building minus the value of the land. The federal tax credit is 20% of the total qualified rehabilitation expenses.

To take advantage of the credits the rehabilitation work must follow the Secretary of Interior's Standards for Rehabilitation. A tax credit application form must be completed and approved before any work begins to make sure that the project will qualify for the credits. The TN_SHPO administers the federal tax credit program. For the federal credit they review the project at the state level before it goes to the National Park Service, which makes the final determination.

Questions about the eligibility of a structure for the National Register of Historic Places should be directed to the Historic Tax Credit Division of the Tennessee State Historic Preservation Office at 615-770-1099.

Appendix C

United States Secretary of the Interior: *Standards for the Rehabilitation of Historic Buildings*

The Secretary of the Interior's Standards are general rehabilitation guidelines established by the National Park Service. First developed in 1979, these guidelines have been expanded and refined, most recently in early 1990. The guidelines are very broad by nature since they apply to the rehabilitation of any contributing building in any historic district throughout the United States. The 10 guidelines are:

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