

Architectural Design Guidelines
for the
**GLENVIEW HISTORIC
PRESERVATION DISTRICT**



Office of Planning and Development
&
Memphis Landmarks Commission

City of Memphis, Tennessee
November 2000

**Architectural Design Guidelines
for the**



**Glenview Historic
Preservation District**

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November 2000

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Castalia Block Club
Foster Block Club
Glenview Community Action
Kendale Block Club
La Paloma Block Club
McLemore Block Club
Rayner Block Club
Shady Lane Block Club
South Parkway Block Club
Waverly Block Club (East)
Waverly Block Club (West)
Worthing Block Club

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The historic overview, in Chapter 2, is taken in part from the National Register of Historic Places Registration Form for the Glenview Historic District, as prepared by Blythe Semmer, Earlice C. Taylor and Carroll Van West (November 1998).

DISCLAIMER

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The Glenview-Edgewood Manor Area Association's Landmark Committee would like to express its sincere appreciation to Ms. Earlice Taylor, the Executive Director of the Glenview Community Development Partners, Inc., for all of her hard work on behalf of the Glenview Historic Preservation District. She has gone beyond the call of duty in her dedication to the enhancement and preservation of her neighborhood.



The Glenview Landmarks Committee

Left to Right: Marie Miller, Earnestine Patterson, Earlice Taylor, Edward Mayhue, Virgie Ingram, Gloria Cox and Rubye Coffman

Front: Hattie Irving

Not Pictured: Juanita Hampton, Janice Pettis and Annabelle Saunders

Table of Contents

Introduction	3
Chapter 1: Historic Overview of the Glenview Neighborhood	15
Chapter 2: Architectural Styles	19
Chapter 3: Character-Defining Features	25
Chapter 4: Design Guidelines for All Projects and New Construction	31
Public Streetscape	32
Private Yard	33
Building Orientation and Setbacks	34
Parking	36
Fences	37
Building Mass, Scale and Form	38
Building Materials	41
Architectural Elements and Details	42
Windows and Doors	44
Secondary Structures	45
Commercial and Institutional Structures	46
<i>S m</i>	
Mechanical Equipment and Service Areas	48
Demolition	50
Relocation	51
Chapter 5: Design Guidelines for Alterations to Existing Properties	55
Treatment of Character-Defining Features	56
Building Materials	58
Design of Alterations	61
Windows and Doors	61
Porches	63
Chapter 6: Design Guidelines for Additions	67
Design of an Addition	68
Scale of an Addition	69
Roof of an Addition	70
Roof-top Additions	70
Appendix A: Interpretation of Terms Related to Compliance	75
Appendix B: The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings	76
Appendix C: Recommendations for Building Color	77
Appendix D: Glossary of Terms	78

CITY *of* **MEMPHIS**

Introduction



Glenview Historic Preservation District



PREPARED BY THE DIVISION OF PLANNING AND DEVELOPMENT
08/29/00

Introduction



Located in Midtown Memphis, the Glenview Historic Preservation District consists of houses built between the 1910s and the 1940s.



The guidelines reflect a basic preservation philosophy: to encourage the preservation and careful treatment of the historic resources within the neighborhood, while recognizing the need for the contemporary economic use of these structures.

This book presents design guidelines for the Glenview Historic Preservation District in Memphis, Tennessee. Located in Midtown Memphis, the Glenview Historic Preservation District consists of houses built between the 1910s and the 1940s. Also located in the neighborhood are a few commercial buildings and a church. The area is bounded by South Parkway East on the south, the Frisco Railroad on the west, the Southern Railroad on the north, and Lamar Avenue (Highway 78), a major commercial street, on the northeast. Glenview retains the original street plans of its early subdivisions.

The guidelines reflect a basic preservation philosophy: to encourage the preservation and careful treatment of the historic resources within the neighborhood, while recognizing the need for the contemporary economic use of these structures. The guidelines are intended to be a means for balancing the historic qualities of existing historic structures with the demands of contemporary use.

What are Design Guidelines?

Design guidelines convey community policies about the design of alterations to existing structures, additions, new construction and site work. As such, they provide a common basis for making decisions about changes that may affect the appearance of individual properties or the overall character of the neighborhood. However, they do not dictate solutions. Instead, they define a range of appropriate responses to a variety of specific design issues. For example, the guidelines suggest that a new building should have an overall character similar to that seen historically, but do not dictate specific styles. Guidelines also identify some design approaches that are inappropriate in the context of the neighborhood. For example, the guidelines state that sandblasting masonry is prohibited because it will damage the historic protective finish of exterior brick.



Will Complying With These Guidelines be More Expensive?

In most cases, no; following the design principles will not cost more. They help direct *where* money is spent improving a property, not *how much* is invested. For example, the principles ask that a new building be placed in line with others on the block. This generally should not affect the cost of constructing the building foundation.

The Memphis Landmarks Commission

Pursuant to Section 26-70 of the Code of Ordinances of the City of Memphis, the Memphis Landmarks Commission (MLC) was established to protect, enhance and perpetuate structures, districts and elements in the city of historical, cultural, architectural and geographic significance.

The MLC consists of nine members who serve as volunteers, all appointed by the Mayor. It includes one representative of a local historical organization, one architect, one person who is a member of the local planning commission, with the remaining members representing the general community.

What is Reviewed?

The MLC reviews only work on exteriors of buildings that is visible from a public right-of-way, as well as site work. Work visible only from an alley is not reviewed. Principal facades—those facing onto streets—will be more closely reviewed than other facades.

Goals for Design Review

In general, the intended result of design review is to preserve the integrity of historic resources in the neighborhood and to ensure that new construction will be complementary to the important historic fabric in both scale and character. Therefore, the City of Memphis endorses the following design goals:

City's Preservation Goals

The MLC has identified six goals for the city's locally designated historic districts. These goals are to:

- 1) promote the educational and cultural welfare of the people of Memphis;
- 2) preserve and protect the historic and architectural value of significant resources;
- 3) ensure compatibility and create an aesthetic atmosphere with local historic districts;
- 4) foster civic beauty and community pride;
- 5) stabilize and improve property values and strengthen the local economy; and
- 6) enhance the city's attraction to tourists and visitors.

Goal for New Buildings

The neighborhood has already seen change, and it will continue to see change. It is the MLC's intent to encourage high quality development while protecting the heritage that makes the neighborhood special. The goal is to accommodate change in a manner that is compatible with the historic character of the neighborhood. Change should be reflected in subtle ways, with differences in detail, rather than in broad-scale features, such as building massing and materials. Therefore, new construction should be similar to that seen historically in overall mass and scale, materials and treatment of openings.

Goals for Historic Properties

- Preserve the integrity of each individual historic structure, by preserving its character-defining features and by avoiding alterations that would remove or obscure its historic character.
- Enhance the perception of the original character of the historic structures, by restoring damaged historic features and reconstructing missing ones (where adequate documentation exists of what was there historically) and by removing non-historic alterations.
- Preserve and enhance one's ability to perceive a sense of time and place in the neighborhood during its period of significance.

The Scope of the Guidelines

The guidelines address all projects in the neighborhood requiring a Certificate of Appropriateness (COA) from the Memphis Landmarks Commission. *Please note that the Office of Construction Code Enforcement will not issue a construction permit without a COA from the MLC.* Projects that need a COA include:

- Any construction, exterior alteration, removal or demolition, in whole or in part, requiring a construction permit from the City of Memphis.
- Construction, alteration, demolition or removal, in whole or in part, not requiring a permit, but affecting the exterior architectural appearance, as specified in the ordinance designating an Historic Preservation District.
- Correction of any violation of minimum maintenance standards, that involves a change in exterior architectural appearance.
- 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.
- Ordinary repairs that are "replacement in kind," such as reroofing, are not reviewed.
- *Note: Only work that is visible from the street on which the property is located shall be reviewed.*
- *Note: For alterations to non-historic buildings, the guidelines for new construction shall apply.*

In general, greater emphasis is placed on the character of primary facades, those designed to face the street. Greater flexibility is available for work on secondary facades.

Note that other regulations also may affect design in the Glenview Historic Preservation District, including the following:

- The Code of Ordinances of the City of Memphis
- The Standard Building Code
- The Americans with Disabilities Act
- Federal income tax credits for certified rehabilitation of historic buildings (if applicable)

Staff of the MLC can give guidance on where to find this information.

How to Use This Document

Property owners, real estate agents, developers, contractors, tenants and architects should use the guidelines when beginning a project in the neighborhood. This will help establish an appropriate direction for its design. For any project subject to review, the applicant should refer to the guidelines at the outset, to avoid planning efforts that later may prove to be inappropriate.

The guidelines are employed in two formal ways:

- First, MLC Staff will use the guidelines when advising property owners in administrative reviews and making recommendations to the MLC.
- Second, the Memphis Landmarks Commission will use the guidelines when considering the issuance of a Certificate of Appropriateness.

The Commission will consider the guidelines on a case-by-case basis, to determine if an adequate number of the relevant guidelines have been met. However, there is no set number of guidelines that must be met to gain approval. In making its determination, the Commission's overall concerns are that the proposed work complies with the criteria in its ordinance, that the integrity of an individual historic structure is preserved, and that the overall character of the neighborhood is protected. The design guidelines provide an objective basis for determining that these goals will be achieved.

It is also important to recognize that, in each case, a unique combination of the design variables is at play and, as a result, the degree to which each relevant guideline must be met may vary. **If** many of the design variables are configured to be quite similar to features used traditionally, then greater flexibility in variations of other elements may be considered and still result in an overall design that is compatible with the historic context. For example, in the case of a new building, if the proposed structure will be built of brick that is quite similar in color and scale to those used traditionally, and if it aligns with other houses and is of a similar dimension and height, then perhaps greater variation in the details of the new house design may be considered. Thus, the Commission can respond to the unique combination of design variables in each proposed project while also applying a consistent set of guidelines.

This document is organized into five sections:

- This section provides the foundation and understanding for the preparation of this document.
- The second section, *Defining Character in the Glenview Neighborhood*, provides a basic history of the area, describes the different architectural styles found in the district, and provides an overview of the planning and design features that influence the historic character.
- The third section, *Design Guidelines for All Projects and New Construction*, includes design guidelines that apply to all projects, including alterations, new construction and site work, and should be read by all users.
- The fourth section, *Design Guidelines for Alterations to Existing Properties*, presents design guidelines that apply to all properties in the neighborhood.
- Finally the fifth section, *Design Guidelines for Additions*, provides design guidelines for any addition in the neighborhood.

Each of the design guidelines in this document contains the following components:

Design Element

The first is the design element category (e.g., streetscape elements, site planning, building materials and secondary structures) under which the design guideline falls.

Policy Statement

Second is a policy statement explaining the MLC's basic approach to the treatment of a design approach. This statement provides the basis for the more detailed design guidelines that follow. In cases where special conditions in a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement should serve as the basis for determining the appropriateness of the proposed work. *Policy statements are shown in a dark box before the introductory discussion of a design element.*

General

Site Planning

Policy: *Maintain the line of building fronts along the block.*

A front yard serves as a transitional space between the "public" sidewalk and the "private" building entry. In many blocks, front yards are similar in depth, which contributes to a sense of visual continuity. Maintaining this line is preferred.

G.5 A building should fit within the range of yard dimensions seen in the block.

The front yard setback of a new building should match the established range of adjacent buildings. Where the setbacks are uniform, the new building should be placed in general alignment with its neighbors.

- In those areas where setbacks vary slightly but generally fall within an established range, the new building should be within ten feet of the typical setback in the block.



A building should fit within the range of the block.

Sample of the guideline format used in this document

Background Information

Third is a brief discussion of the issues typically associated with the specific design feature. This may include technical information, such as repetition of building forms, as well as general preservation theory or construction technology that might be relevant to the topic at hand.

Design Guidelines

Fourth is the design guideline statement itself, which is typically performance-oriented, describing a desired design treatment. The specific design guidelines are presented as **bold face** statements under each policy statement. A guideline is numbered to indicate its relative position within a chapter. The number does not imply a ranking of importance.

Additional Information

The design guideline statement is followed by supplementary information that is treated as sub-points of the guideline. These sub-points may include additional requirements, or may provide an expanded explanation. These sub-points are listed as bulleted (•) statements.

Illustrations

Design guidelines are further explained through the use of photographs and illustrations. Examples given should not be considered the only appropriate options. In most instances, there are numerous possible solutions that meet the intention of the design guidelines, as well as the needs of the property owner.

./'s and K's

In order to quickly help the reader determine design approaches that are appropriate or not acceptable, many of the illustrations that supplement the policies and design guidelines are marked with either a ./ or an **K**. Those illustrations marked with a ./ are considered appropriate solutions to the design issue at hand; whereas, those illustrations marked with an **K** are not acceptable. Note, however, that the illustrations used in this document do not represent all of the possible design solutions available, and just because an approach is not listed or illustrated does not mean that it is not acceptable. If there are any questions regarding the appropriateness of a potential design solution, the MLC staff should be contacted.

Non-Enforceable Design Topics

In order to create a more livable and congenial neighborhood, the Memphis Landmarks Commission and the Glenview Edgewood Manor Area Association have identified several design topics and guidelines that, although non-enforceable by law, help enhance the overall quality of life. These design guidelines are provided in this document in an effort to encourage residents and property owners to respect the character of the neighborhood and neighbors. Those design guidelines identified by the Commission to be non-enforceable are located in the illustration margin in the chapters containing design guidelines.

It is important to note that *all* of the elements of the design guidelines (i.e., including the introductory and informational sections, the policy statement, and the sub-points) constitute the material upon which the MLC will make its determination of the appropriateness of a proposed project.

Recommended Submittal Documents

Adequate documentation is essential to provide a complete understanding of the work proposed. Applicants are encouraged, and may be required, to submit the following documentation:

- Completed COA application form
- Site plan/roof plan (drawn to scale)
- Proposed building elevations (to scale)
- Photographs of building conditions (existing and historic)
- Product literature or specifications
- Materials samples and color samples

If a drawing is to be included in the submittal package, it should be drawn to scale and executed in a manner that clearly depicts the character of the proposed work. While a professionally produced drawing is encouraged, it is not required, as the sketches on the following page illustrate.

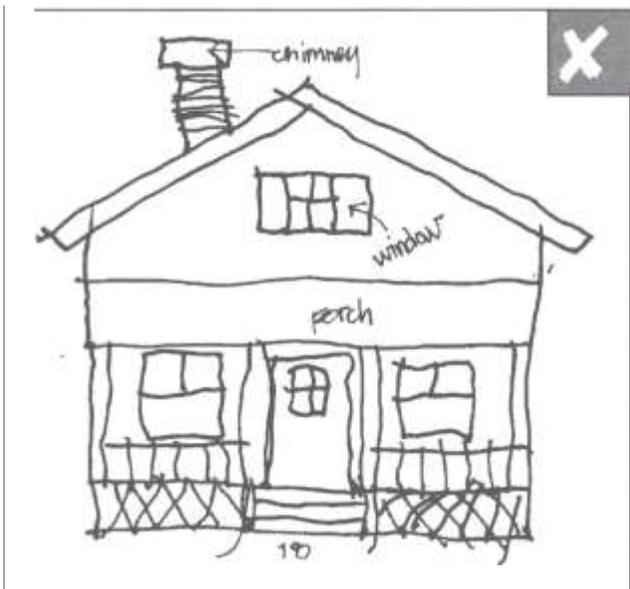
For a complete list of required submittal documents, contact the Memphis Landmarks Commission staff.

Please note that a completed application for a Certificate of Appropriateness must be submitted to the Memphis Landmarks Commission at least twelve (12) days prior to its regularly scheduled meeting. A completed application will be heard at the next two regularly scheduled monthly meetings of the Memphis Landmarks Commission. The Memphis Landmarks Commission will, within thirty (30) days following the receipt of a completed application for a Certificate of Appropriateness, grant a Certificate of Appropriateness with or without attached conditions or deny the certificate, and will state the grounds for denial in writing; and every effort should be made to ensure that all relevant issues and information are identified and presented in full to the Commission for consideration and that all interested parties are given notice of this presentation and are allowed to present their comments during the public hearing on the Certificate of Appropriateness.

Contact MLC Staff for a Certificate of Appropriateness Application, schedule of application deadlines and meeting dates and any additional information about the review process.



Appropriate drawing: while in freehand, this drawing adequately conveys the scale and character of the proposed work.



Inappropriate drawing: the scale and character are not clearly conveyed, nor are there any dimensions.



Appropriate drawing: mechanically drafted to scale, this drawing best conveys the character of the proposed work.

The Concept of Significance

A building possessing architectural significance is one that represents the work of a noteworthy architect or builder, possesses high artistic value or that well represents a type, period or method of construction. A historically significant property is one associated with significant persons, or with significant events or historical trends or is a property already determined to be contributing to the significance of an established historic district. Most buildings in the Glenview neighborhood are significant because they represent the early suburbanization of Memphis and because the neighborhood was an early battleground in the city's Civil Rights history.

The Period of Significance

The Glenview Historic Preservation District has a *period of significance*, which is the time period during which the area gained its architectural and historical importance. It is generally recognized that a certain amount of time must pass before the historical significance of a property can be evaluated. The National Register of Historic Places, for example, generally requires that a property be at least 50 years old or have extraordinary importance before it may be considered for listing.

Glenview Historic Preservation District, for example, has a period of significance that spans approximately 40 years (1910-1940 and 1956-1968). Characteristics of structures built during this period are predominantly brick construction, one to one and one-half story buildings, with sloping roof forms. Throughout this period of significance, the neighborhood was witness to the construction of a number of buildings and alterations that have become an integral part of its character. Conversely, a few structures have been built, or alterations have been made, after this period that may be considered for removal or replacement. In general, keep the following in mind:

Early alterations, additions or construction more than 50 years old *may* have become significant and thus merit preservation.

Many additions or alterations to buildings in the neighborhood that have taken place in the course of time are themselves evidence of the history of the building and its neighborhood and therefore may merit preservation.

More recent alterations, additions or new construction that are not significant may be removed.

For example, plywood siding may presently obscure original masonry. In this case, removal of this alteration, and restoration of the original material is strongly encouraged.

The Concept of Integrity

In addition to being from a historical period, a property also must have integrity; that is, a sufficient percentage of the structure must date from the period of significance. The majority of the building's structural system and materials should date from the period of significance and its character-defining features also should remain intact. These may include architectural details, as well as the overall mass and form of the building. These are the elements that allow a building to be recognized as a product of its own time.

Choosing a Preservation

Approach

Glenview Historic Preservation District has a wealth of architecture remaining from its period of significance. It is crucial that character-defining features of the buildings be preserved. Such projects may include a range of activities, such as maintenance of existing elements, repairs to deteriorated elements, the replacement of missing features and construction of new additions. When planning an approach, consider the definitions of the following terms:

1. **Maintenance.** Some work focuses on keeping the 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. In some cases, preventive maintenance is executed prior to noticeable deterioration. No alteration or reconstruction is involved. Such work is considered "maintenance." Property owners are strongly encouraged to maintain their properties in good condition such that more aggressive measures of rehabilitation, restoration or reconstruction are not needed. Maintenance of a property does not need approval from the MLC unless it will change the exterior appearance. Tuckpointing and masonry cleaning are exceptions, and must be reviewed by the MLC, due to the risk of improper methods and/or materials that can damage original building fabric.
2. **Preservation.** The act or process of applying measures to sustain the existing form, integrity and material of a building or structure, as well as the existing form and vegetative cover of a site is defined as "preservation." It may include initial stabilization work, where necessary, as well as ongoing maintenance of the original building materials. Essentially, the property is kept in its current good condition.
3. **Rehabilitation.** Rehabilitation is 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. Rehabilitation may include the adaptive use of the building and major or minor additions may also occur.
4. **Renovation.** To "renovate" means to improve by repair, to revive. In renovation, the usefulness and appearance of the building is enhanced. The basic character and significant details are respected and preserved, but some sympathetic alterations may also occur. Alterations should be reversible, such that future owners may restore the building to its original design, should they wish to do so.
5. **Restoration.** To "restore," one reproduces the appearance of a building exactly as it looked at a particular moment in time; to reproduce a pure style--either interior or exterior. This process may include the removal of later work or the replacement of missing historic features. One should use a restoration approach for replacing missing details or features of a historic building when the features are determined to be particularly significant to the character of the structure and when the original configuration is accurately documented.
6. **Remodeling.** To remake or to make over the design image of a building is to "remodel" it. The appearance is changed by removing original details and by adding new features that are out of character with the original. Remodeling is inappropriate for historic buildings.

Many successful rehabilitation projects may include a combination of "preservation," "restoration" and other appropriate treatments.

Planning a Preservation Project

The first step in planning a preservation project is to identify any significant features and materials. Retaining such details will greatly enhance the overall quality of the preservation project. If these features and materials are in good condition, then selecting an appropriate treatment mechanism will provide for proper preservation. In making the selection follow this sequence:

1. **If** a feature is intact and in good condition, maintain it as such.
2. **If the** feature is deteriorated or damaged, repair it to its original condition.
3. **If** it is not feasible to repair the feature, then replace it with one that is the same or similar in character (materials, detail, finish) to the original one. Replace only that portion that is beyond repair.
4. If the feature is missing entirely, reconstruct it from appropriate evidence.
5. **If** a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

In essence, the least level of intervention is preferred. By following this tenet, the highest degree of integrity will be maintained for the property.

The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings

The Secretary of the Interior's Standards are general rehabilitation guidelines established by the National Park Service. These standards are policies that normally serve as a basis for more detailed rehabilitation standards. The City of Memphis has adopted *The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings* as a basis for its guidelines for the Glenview Historic Preservation District. The Secretary of the Interior's Standards appear in Appendix B.

Significance and Benefits of the Historic District Today

Across the nation, thousands of communities promote historic preservation because doing so contributes to neighborhood livability and quality of life, minimizes negative impacts on the environment and yields economic rewards. Many property owners are also drawn to historic resources because the quality of construction is typically quite high and the buildings are readily adaptable to contemporary needs. These same reasons apply in Glenview.

Construction Quality

Most of the older structures in the city are of high quality construction. Lumber used came from mature trees and was properly seasoned and it typically was milled to "full dimensions" as well, which often yielded stronger framing. Masonry walls were carefully laid, resulting in buildings with considerable stability. These structures also were thoughtfully detailed and the finishes of materials, including fixtures, wood floors and trim were generally of high quality, all features that owners today appreciate. By comparison, in today's new construction, materials of such quality are rarely available and comparable detailing is very expensive. The high quality of construction is therefore a "value" for many people.

Adaptability

Owners also recognize that the floor plans of older buildings easily accommodate comfortable lifestyles and support a diversity of populations. Rooms are frequently large, permitting a variety of uses while retaining the overall character of each structure. Open space often exists on a lot to accommodate an addition to the rear, if needed.

Livability and Quality of Residential Life When groups of older buildings occur as an historic district, they create a street scene that is "pedestrian friendly," which encourages walking and neighborly interaction. Decorative architectural features also contribute to a sense of identity that is unique for a neighborhood, an attribute that is rare and difficult to achieve in newer areas of the city. This physical sense of neighborhood, can also reinforce desirable community social patterns and contribute to a sense of security.

Environmental Benefits

Preserving an older structure is also sound environmental conservation policy because "recycling" a building saves energy and reduces the need for producing new construction materials. Three types of energy savings occur:

- First, energy is not consumed to demolish the existing building and dispose of the resulting debris.
- Second, energy is not used to create new building materials, transport them and assemble them on site.
- Finally, the "embodied" energy, that which was used to create the original building and its components, is preserved.

By "reusing" older materials and buildings, pressure is also reduced to harvest new lumber and other materials that also may have negative effects on the environment of other locales where these materials are produced. Because older buildings are often more energy-efficient than new construction, when properly used, heating and cooling needs are reduced as well.

Economic Benefits

The existing stock of older buildings is finite and cannot be replaced, making them precious commodities that many buyers seek. Therefore, preservation adds value to private property. Many studies across the nation document that, where local historic districts are established, property values typically rise, or at least are stabilized. In this sense, designation of an historic district appears to help establish a climate for investment. Property owners within the district know that the time and money they spend on improving their properties will be matched with similar efforts on surrounding lots; these investments will not be undermined by inappropriate construction next door.

The condition of neighboring properties also affects the value of one's own property. People invest in a neighborhood as much as in the individual structure itself and, in historic districts where investment is attracted, property owners recognize that each one benefits from the commitment of their neighbors. An indication of the success of historic preservation is that the number of designated districts across the country has increased, due to local support, such that an estimated 1,000,000 properties are under local jurisdictions of more than 2,000 preservation commissions, such as the MLC.

Preservation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to the purchase of materials available locally. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy and to special construction skills that may be imported as well. Therefore, when money is spent on rehabilitating a building, it has a higher "multiplier effect," keeping more money circulating in the local economy.

Rehabilitating a building also can cost less than constructing a new one. In fact, the Design Guidelines for Alterations to Existing Properties presented in this document promote cost-saving measures. They encourage smaller and simpler solutions, which in themselves provide savings. Preserving building elements that are in good repair is preferred, for example, rather than replacing them. This typically is less expensive.

Responsibility of Ownership

Ownership of a property in the Glenview Historic Preservation District carries both the benefits described above and also a responsibility to respect the original character of the property and its setting. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. In the case of new construction, for example, these design guidelines focus on providing a new residence that is similar in mass, scale, form and materials, not on a particular building style. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of the city at large and that they play a vital role in helping to implement that policy through careful stewardship of the area's resources.

Defining Character in the Glenview Neighborhood



Chapter 1

Historic Overview of the Glenview neighborhood

This historic overview is taken in part from the National Register of Historic Places Registration Form for the Glenview Historic District, as prepared by Blythe Semmer, Ear/ice C. Taylor and Carroll Van West (November 1998).

The suburbanization of the Glenview area was spurred by the development of the Memphis Parkway system in 1904. Designed by nationally known landscape architect George E. Kessler, the parkways were intended to furnish a scenic landscaped route around the perimeter of the city. The City Beautiful movement, which motivated the creation of the Memphis Parkway system, also emphasized the use of street furniture, lampposts, and the creation of parks. These amenities were incorporated into the design of Glenview's suburbs.

Early Auto-Oriented Suburb

Glenview was settled in phases as several independent subdivisions were created in this area along South Parkway East. Development began in the central section of the district near Glenview Park, roughly between Rayner and Oaklawn Streets. This area contains a concentration of bungalows, particularly on Rayner Street. The first subdivision filed for the Glenview area was in 1908, when E.O. Bailey established a thirty-six-lot subdivision in his name on the west side of Glenview Park. Two years later the McLaughlin Land Company re-subdivided this area as the Magnolia Grove Subdivision; therefore the first houses were completed circa 1910. Throughout the 1910s, 1920s and 1930s, the Glenview neighborhood was home to eleven separate subdivisions that established the character of the area as it is seen today.

Businesses developed in the east end of the Glenview neighborhood. The first commercial structure was Mr. Bower's Store, built circa 1920. By 1930 the commercial structures in Glenview included Clarence Saunder's Store (a forebearer of Piggly Wiggly stores and the modern day grocery store), Howard Cleaners, Glenview Pharmacy and Wright's Pharmacy. Small commercial areas still exist at the intersections of Netherwood and Willett and Netherwood and Kyle.

The 1916 Glenview Presbyterian Church, now Tabernacle Baptist, is another community institution that was quickly established in this developing section of Memphis.

During the mid-1930s, an amateur theater group gave performances during the summer months at the home of Alice G. Rosebrough, "Rose Arbor," at 1780 Glenview Avenue. These performances are significant to the early history of locally produced and directed theater in Memphis. On the evening of July 12, 1935, the Rose Garden Players staged the first play of a young playwright, Tennessee Williams, who was attending Southwest College at Memphis (now Rhodes College). "Cairo, Shanghai, Bombay" was directed by Arthur Scharff. This performance is commemorated with an historical marker erected by the Memphis Arts Council.

The Glenview neighborhood initially was settled by members of the middle class employed as small business owners, skilled craftsmen, professionals, and in white-collar jobs. Until the 1960s, the racial composition of the area was predominantly white. The only African Americans seen in the neighborhood were domestics, black laborers on suburban work crews and sanitation workers.



On the evening of July 12, 1935, the Rose Garden Players staged the first play of a young playwright, Tennessee Williams, who was attending Southwest College at Memphis (now Rhodes College). "Cairo, Shanghai, Bombay" was directed by Arthur Scharff. This performance is commemorated with an historical marker erected by the Memphis Arts Council.

Racial Integration

During World War II and the postwar period, however, Memphis's black population revived the search for equal opportunity, sharing to some degree in the prosperity and optimism that came with the postwar boom. A new generation of African-American leaders, who came to maturity during the 1950s and 1960s and assumed leadership roles in their neighborhoods, played a pivotal role in this new activism. Several significant members of the new post-war generation of leaders chose to reside in the Glenview neighborhood.

In 1955, under the guidance and sponsorship of A.W. Willis, Jr., a civil rights lawyer and businessman, came a new financial tool to encourage middle-class blacks to look for better suburban homes. Willis established an integrated law firm and helped to initiate the Mutual Federal Savings and Loan Company that could provide mortgage loans to middle-class blacks wanting to acquire better homes. In the years to come, Willis would expand the opportunities of blacks to acquire homes by creating the Homebuyers Revolving Loan Fund for low and moderate income first-time home buyers.

Thus, by 1956, the stage was set for the initial attempts to integrate the Glenview neighborhood. From 1956 to 1958, several African-American families acquired homes in the area. Perhaps they were encouraged by the progressive spirit in local politics and timed their move into suburban housing accordingly. The resistance they met, however, indicates how deeply the racial divide ran in Memphis and how significantly it affected the housing market.

Glenview residents did not greet the arrival of the first black family with pleasure. Reverend Charles H. (Bob) Mason, Jr., son of Bishop Charles H. Mason, a founder of the Church of God in Christ, and his family bought a Tudor Revival-styled house on Glenview Avenue in 1956. When Mason and his family moved into the house in February 1958, they received a threatening letter. This initial action soon escalated into a battle between the Mason family and white property owners in the Glenview area opposed to the integration of the neighborhood. Newspaper reports chronicle the efforts of white Glenview residents to prevent blacks from buying homes in the area. Violence marked the first months after the Mason family moved into Glenview in February 1958. A burning cross was placed in the front yard of the Mason home.

The conflict over black property ownership in the Glenview neighborhood reveals how the housing market for blacks was strained in the post-war period. Whites in Glenview, however, continued to argue that the neighborhood was not suitable for African-Americans, even if residents were solid middle-class citizens.

The middle-class blacks that moved into Glenview included many educators and professionals as well as blue-collar workers in jobs with good wages. Glenview's growing African-American population also included people moving into city jobs like firemen and policemen.

Not all of Glenview's new African-American residents were from the educated professional middle-class, however, but they all held well-paying jobs. They worked at the factories of RCA, Firestone, International Harvester and the meat packing plants for Armour's and John Morrell. These working residents typified a diverse group that shared in holding good-paying jobs, valuing education and desiring a house in a safe and attractive neighborhood of which they could be proud.

The initial wave of African-American residents from 1958 to 1968 were well aware that they had placed themselves and their families on the front lines for the local struggle for civil rights in Memphis. Several individuals and events create a strong and significant historical association between the Glenview neighborhood and the Civil Rights Movement in Memphis. Ministers Mason and Norsworthy, the first residents, were key local figures in the movement. Mason and his father, in fact, arranged for the use of Mason Temple by Martin Luther King during the Memphis Sanitation Strike of 1968. There King gave his famous "Mountain Top" speech the day before his assassination in April 1968.

Yet, other new African-American residents looked to new homes in Glenview, not to make a statement about Civil Rights, but because they believed that they and their families deserved better homes and neighborhoods. Although the attractiveness of the homes was a reason to choose Glenview, Ada Ateman's family was also "running from what was coming to our community (Klondyk)." People displaced from their homes by the construction of a levy north of the

city were crowding into any vacant house in Klondyk. This displacement left an impression on Mrs. Ateman, who recalled that urban renewal and other city projects seemed to remove landmarks from all black areas: "Places of pride, they removed those. Anything that had historic value, they seem to zoom in on those and tear them down." For the African-American residents of Glenview, this area became a new source of pride.

Race Relations

The year 1968 marks the end of one period of race relations history and the beginning of Glenview's history as a mostly African-American middle-class neighborhood, at least in the eyes of white residents and city officials. In April 1968, in the wake of the assassination of Dr. Martin Luther King, Jr., city officials ordered National Guard soldiers, tanks, and local policemen to occupy the streets of Glenview, imposing a curfew on African-American residents while escorting and allowing the remaining white residents to move about freely. The National Guard occupation of the neighborhood was an unmistakable sign from city officials that they considered Glenview to be "black." Once the troops left, most remaining white families moved out, sometimes selling properties at a loss.

For at least the next decade and a half, city officials gave the neighborhood little consideration as they focused attention and money to other parts of town. However, the African-American property owners carefully preserved, nurtured, and enhanced it over the 1970s and 1980s. Glenview Park now has the Glenview Community Center, a meeting place for all types of groups. Many houses are well landscaped and carefully kept. A high degree of architectural integrity characterizes the neighborhood. And this pride of place is manifested in the dwellings of today speaks loudly to the significance of the social transformation experienced by the neighborhood from the late 1950s to the early 1970s.

The Glenview neighborhood occupies a significant place in Memphis's history by virtue of how clearly it illustrates patterns of suburban development and changing demographics. Glenview is a remarkably intact and well-kept area that preserves the architectural styles, scale and landscape features of Memphis's early automobile suburbs. The buildings within the district

are a catalog of the popular styles of the period from circa 1910 to World War II. They exemplify the creation of the suburban ideal in American culture: the comfortable house, located in a natural setting with other similar houses nearby, with space enough to meet the needs of the middle-class nuclear family intent on raising their children in a healthy environment.

Glenview's history also shows how social conflict arose when African-Americans increasingly began to participate in the suburban ideal during the post-war period. The neat and modest houses of the Glenview neighborhood describe a comfortable life for the prospering middle classes. However, the suburban ideal took on new meaning when challenged by the prosperity and progress of the black community.

Chapter 2

Architectural Styles



Glenview's modest homes represent a variety of styles that were popular throughout the suburbanizing United States in the years before World War II.

Glenview's modest homes represent a variety of styles that were popular throughout the suburbanizing United States in the years before World War II. Beginning with Bungalows, the houses in Glenview also include Tudor Revival styles, Craftsman style, Minimal Traditional style, and a few Spanish Eclectic and Foursquare houses. Many of these styles are among the types of plans published by the Architects' Small House Service Bureau and domestic magazines during the first four decades of the twentieth century. In this period, the progressive influence in home design stressed the organic unity of using a single, coherent style for the interior and exterior of the house. As Bridget May observed in her essay in the *Winterthur Portfolio*, this principle was "particularly important for suburban houses; they needed to conform to their sites and harmonize with other homes in the neighborhood" (1909). The similar scale of all the homes in Glenview insure their harmony. Individual blocks also tend to exhibit a similar style.

The expanding suburban market for small homes reflected and encouraged the developing American ideal of the single family home surrounded by nature as the most appropriate and healthful location for family life. Studies published by the federal government in the 1920s, such as "The Home and the Child" (1929), endorsed the single family residential area as the best environment for raising a child. The absence of trees and green spaces in urban areas, as well as the perceived concentration of vice in cities, were considered detrimental to children. Suburbs offered a comfortable, healthy alternative to members of the expanding middle class who were purchasing cars and could afford to move out of the city.

This chapter provides a brief overview of various architectural building styles found in the neighborhood. While these descriptions highlight many of the types of buildings found here, it is not exhaustive. Certain architectural styles, or combinations of more than one style, may exist that are not included in this section. For more information about building types and styles please see *A Field Guide to American Houses*, by Virginia and Lee McAlester, 1984.



Although bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched gabled roof, full or partial porch and beams or braces added under gables.



Thick, tapered porch posts typify the bungalow.

Craftsman Bungalow

circa 1905-1925

The word "bungalow" denotes a type of house rather than a style. It is believed that the word comes from a type of East Indian dwelling with broad verandas. Its immense popularity in the United States springs from a rejection of the constraints of the Victorian era, from the Arts and Crafts movement, and from the fact that it lent itself well to both modest and impressive house designs.

Although bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched gabled roof, full or partial porch and beams or braces added under gables. Common details found in the Glenview neighborhood include knee braces along the gabled roof line and columns on pedestal bases supporting porches. These porch supports often begin at ground level and extend to the porch roof without a break. Stone is frequently used in the tapering square porch supports. Other common Craftsman details include gable dormers and a wide overhang of the roofline. This style, which originated in southern California, was heavily publicized in domestic magazines and pattern books at the beginning of the twentieth century. As a result, it became the dominant style for American small houses during the first three decades of this century.

Characteristics

- a rectangular plan with one or two stories
- different roof types
- exposed rafters, brackets—anything to evoke the structural composition of the building
- wooden shingles or shakes, cobblestone and brick
- broad eaves
- full-width front porch
- thick, tapered porch posts
- rectangular bay windows
- casement windows
- tripartite (divided into thirds) windows
- doors are wooden with panels and windows in the upper third
- kneewalls from the porch
- dormers that follow the line of the roof
- concrete foundations generally extend one to two inches beyond the wall

Tudor Revival

circa 1915-1935

As with many styles, the Tudor Revival does not adhere to the source of its inspiration-sixteenth-century English architecture-but instead is a mixture of elements from an American image of medieval forms that resulted in something "quaint." Ironically, the popularity of the style was in large part owing to its exposure through mail-order catalogues such as those from Sears Roebuck and the Aladdin Company, in which all of the parts of the house were pre-assembled and shipped by rail anywhere in the United States. The style was used extensively during the 1920s and 1930s.

A side-gabled, steeply pitched roof usually identifies this style. A cross gable is often prominent on the facade and is often decorated with half-timbering. Windows are often tall and narrow with multi-pane glazing. Chimneys are emphasized, and parapet gables are sometimes found on Tudor Revival houses. Tudor Revival houses are often veneered with brick, stone, stucco, or a combination of these materials. A few weatherboard Tudor Revival houses exist although they are not as common. Rounded entryways or windows may be found on the facade.

Characteristics

- steeply pitched roof
- cross-gabled roof lines
- decorative half-timbering
- decorative masonry
- arched doorways
- casement windows, often with leaded, diamond panes
- projecting entryway that follows the slope of the front gable
- rolled edges on roofing (an attempt to imitate thatch)
- use of stucco or brick



A cross gable is often prominent on the facade and is often decorated with half-timbering.



Tudor Revival houses are often veneered with brick, stone, stucco, or a combination of these materials.



A side-gabled, steeply pitched roof usually identifies this style.

American Foursquare

circa 1900-1915



These houses typically have a hip roof and sometimes include dormers and full or partial porches.



This house plan is characterized by the massing of four rooms over four rooms forming a square two-story house.

The Foursquare is really more of a type or a form than a style and architectural historians differ as to its origins. Some say that it is a descendent of the classical styles that were popular in the United States during the late 17th and 18th centuries because of their blocky shape and hipped roofs. These early houses, however, were wide and two rooms deep and not suitable for urban lots one hundred years later. The Foursquare was thus devised to adapt to narrow parcels of land. Other historians claim that it is merely a transition between the Victorian era and the bungalow-lacking the fussiness of the former but not achieving the cozy, earth-hugging quality of the latter. Mail order catalogs disseminated the style from 1900 to the 1930s. throughout the country.

This house plan is characterized by the massing of four rooms over four rooms forming a square two-story house. These houses typically have a hip roof and sometimes include dormers and full or partial porches. Although the name American Foursquare was derived from the plan, many houses are called foursquare that are either larger or smaller in size without the four rooms over four rooms. This is the result of houses with many of the same exterior elements of the square two-story plan with a porch.

Characteristics

- looks like a box
- low-pitched hipped roof
- one-over-one, double-hung windows
- prominent lintels and sills
- full, open porch
- wide eaves
- brackets in some instances
- dormers: shed roof, hipped (with a low pitch), gabled (sometimes with a pediment)
- outside siding: wood clapboard, stucco, brick, concrete or brick foundation

Spanish Eclectic

circa 1915-1935

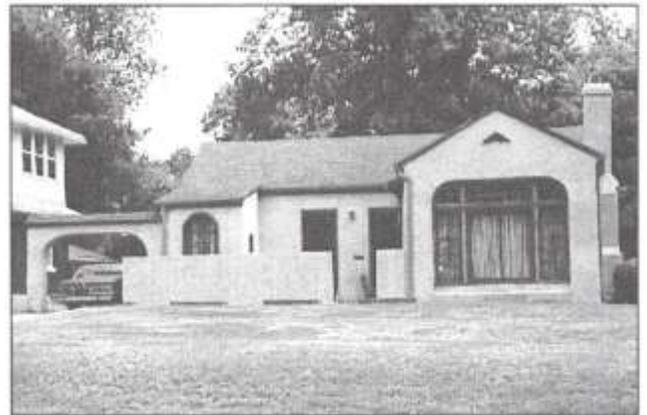
This style was popularized by the Panama-California Exposition, held in San Diego in 1915. The exposition was widely publicized, and the use of architectural examples from the Spanish Colonies encouraged Americans to realize that their country had a rich Spanish heritage, as well as an Anglo-Saxon past.

Characteristics

- use of stucco, often with a textured pattern
- cross-gabled, side-gabled, hipped or flat roof
- use of tile roofs, usually red
- use of wrought-iron for balcony and porch railings
- decorative wall surfaces, using tile or low-relief terra-cotta sculpture
- round-arched openings
- carved, low-relief ornamentation
- usually one large focal window



Seeing stucco walls, arched openings and a red tile roof make it easy to spot a Spanish Eclectic house.



One large focal window (right side) is typical of many Spanish Eclectic houses.



A cross-gabled roof is typical of the Spanish Eclectic style.



Carved, low-relief ornamentation can be seen on some Spanish Eclectic houses.

Minimal Traditional

circa 1935-1950



Minimal traditional houses, which are usually small one-story residences, proliferated before and immediately following World War II.



The minimal traditional house typically has a small entry landing and little or no detailing.



More commonly, the two-story houses include more detailing and represent late examples of the Colonial Revival style.

This style represents a simplification of traditional architectural styles with the economic depression of the 1930s. Decorative details were sacrificed, but similar plans persisted in these houses, which were usually clad in wood, brick, stone, synthetic materials or a combination of these materials. Minimal traditional houses, which are usually small one-story residences, proliferated before and immediately following World War II. Some occasional two-story examples are seen, however. More commonly, the two-story houses include more detailing and include influences from the Colonial Revival style.

Characteristics:

- gabled or cross-gabled roof lines
- brick veneer, permastone, or synthetic lap siding
- usually one-story
- attached garage
- small entry landing
- little or no detailing



Brick veneer, permastone (chimney and entry on top photo) or synthetic lap siding are common materials on Minimal Traditional houses.

Chapter 3

Character-Defining Features of the Glenview Neighborhood

The Glenview neighborhood has distinctive features that contribute to its identity. Some of the key features are described in this guidebook. Because various parts of the neighborhood developed at different times some features differ from block to block.

City Block and Private Yard Features

Street Layouts

The Glenview area has a grid street pattern designed for the automobile, since most of the streets were opened during the 1910s to 1930s, Memphis' first period of suburbanization. Long blocks form an east-west pattern that is usually subdivided into single house lots of approximately fifty to sixty foot frontages.

Curves in streets break the grid pattern. Burriss and LaPaloma Streets and Shady Lane in Glenview show how curvilinear street design was incorporated into early automobile-oriented suburbs.

Alleys

Until 1994, the few alleys that were established in the area were used for trash service, but are no longer. Therefore, parking and trash service occur on the street. However, many residents voiced concerns over the character of these unimproved alleys, and would like to see them repaved and returned to use for garbage collection.

Sidewalks and Walkways

In many areas, sidewalks are usually separated from the curb by a planting strip. In addition to the public sidewalks that run along street edges, some residential properties have private walkways that lead from the sidewalks to the front porch of the houses. Most of these are straight and are paved in concrete. Some residences also have walkways that extend from the driveways to the front porches.



The Glenview area has a grid street pattern geared toward the use of the automobile, since most of the streets were opened during the 1910s to 1930s.

Driveways and Parking

Nearly every house has a driveway that extends to the street. Most driveways are constructed of poured concrete but a few are gravel or dirt. Where parking does occur on site, it is typically located to the side of the house and set back behind the front wall of the building. Some properties have detached garages located at the rear of a site, while others make use of a carport, or porte cochere, which is typically tied into the architectural style of a house. In all cases, the automobile is a subordinate part of a property.



Where parking does occur on site, it is typically located to the side of the house.



Some properties have detached garages located at the rear of a site, while others make use of a porte cochere, which was typically tied into the architectural style of a house.

Lot Layouts

Most lots are rectangular in shape. The widths of residential lots vary greatly throughout the neighborhood, from 50 feet to 100 feet and depths vary from 50 feet to 200 feet. However, while widths vary across the entire neighborhood, they often are quite consistent within an individual block. This similarity of building widths is often an important feature that contributes to a sense of visual unity for a block.

Retaining Walls

Most lots throughout the neighborhood are relatively level with the street, however some sit on lots that are slightly raised above the street with a "rolling" front yard. In some other cases, particularly where the neighborhood is more hilly, houses are built on lots elevated above the street and retaining walls are used to create terraced yards. These walls are typically built at the sidewalk's edge and include steps that lead from the sidewalks to private walks that continue to the front porches. Terraced yards are found on many streets within the neighborhood and are a significant defining feature. The retaining walls are built from a variety of materials, including concrete block, stucco and brick.

Building Setbacks

Building setbacks vary from 25 feet to 50 feet, although the most houses throughout the neighborhood follow a 25 foot setback. In many blocks, however, the setbacks are relatively uniform. As a result, the front porches of most houses on a block align. This contributes to a sense of visual continuity which is an important feature and should be maintained. Side yard setbacks also are similar within an individual block. This establishes a rhythm of building spacing that also contributes to the visual continuity and should be respected.

Landscape Features

Green spaces and trees were retained or created during the development of the Glenview neighborhood as a suburb. Many lots are shaded with hardwood trees. The 1800 and 1900 blocks of Netherwood are lined with mature trees that form a canopy over the roadway. Each house has a lawn and many have hedges, flower beds and other plantings that indicate the care given to the appearance of the lots. Sidewalks throughout the neighborhood are usually separated from the street with a four-foot planting strip. Glenview Park is another element that adds to the natural appeal of the neighborhood, reinforcing the early twentieth-century emphasis on the importance of nature in suburban areas.

Fences

Research suggests that early in the development of the neighborhood, the use of fences was limited. Yards were more often defined and privacy provided by using varying degrees of private landscaping, including grass lawns, trees and shrubs. Where fences are used, they are often decorative features or are limited to enclosing side and rear yards. Typically, they were originally constructed of wood pickets or thin metal members.

In more recent years, a variety of fence types have been introduced into the neighborhood. Chain link fencing has become more prominent over the years, although it is a modern fencing type and is not historic. A few stone or concrete block walls also exist, particularly along property lines.

Typical Residential Building Features

Building Scale

Most residential buildings within individual blocks are similar in scale. Some blocks are composed entirely of single-story structures. Others may have a combination of one and one and one-half story buildings. A few have two-story structures, but these occur less frequently. This similarity in building scale is an important feature of the neighborhood that establishes a sense of identity for individual blocks.

Building Materials

Buildings vary in construction materials, but within a relatively narrow range. Brick and stone veneers are the dominant materials from the earlier decades of development. Wood frame, with clapboard siding, is also seen.

Porches

An almost universal feature of houses in the area is the use of a front porch. This defines the building entry and visually connects the structure to the street. It symbolizes a social connection with the neighborhood as well, and is an important feature that should be maintained. Some variations exist in regard to size, as smaller porches are characteristic of Tudor Revival and Minimal Traditional styles.

Five Concepts for Relating to the Existing Neighborhood Context

Five fundamental concepts underlie the design principles for the neighborhood:

1. A building should be sensitive to its context. How a building is sited with respect to its neighbors and its perceived mass and orientation are among the features of its setting that should be respected.

2. A sense of visual continuity exists in many blocks and should be maintained.

Continuity results from the repetition of similar design elements throughout the neighborhood. The frequent use of brick and wood as building materials and the relatively uniform alignment of building fronts within individual blocks are examples of design variables that, when repeated, contribute to the sense of visual continuity. This sense should be maintained.

3. New development should strike a balance between similarity and diversity.

The neighborhood has a balance between designs that are similar in appearance and a diversity of details that reflect individual tastes. Variety exists, but it does so within a limited range of design variables such that the overall sense of identity of the neighborhood remains intact. This balance should be maintained.

While new buildings should be compatible with their surroundings, creative designs that continue to express a diversity of ideas should be encouraged. Imitating traditional building types and styles, while a successful means of "fitting in" with the context, is not to be required from new construction.

4. The neighborhood is "pedestrian-friendly," and should remain so.

Sidewalks encourage walking and meeting your neighbors, providing a "pedestrian-friendly" setting. Many other design elements contribute to the appeal of the neighborhood for pedestrians as well. For example, one-story front porches that face the street help convey a sense of human scale. These elements also add a feeling of liveliness to the area.

5. Key framework elements that provide organization to the neighborhood and link it to the community at large should be reinforced.

Because the Glenview neighborhood is now well-established, "layers of time" endow it with characteristics that distinguish it from more recent sections of the city. Over the years people have shaped it with their changing ideas and needs. In fact, part of the personality of the neighborhood is the accumulation of individual changes to properties.

Originally, the neighborhood was founded on a traditional grid street pattern with conventional building and landscape design approaches that created an environment which promoted foot traffic and personal interaction along the street. With a high degree of visual diversity and pleasing aesthetic qualities, the Glenview neighborhood remains a "friendly" and enjoyable place to live today. Residents see it as an attractive, desirable neighborhood.

Design Guidelines for All Projects



Design Topic	Page
Public Streetscape	32
Private Yard	33
Building Orientation and Setbacks	34
Parking	36
Fences	37
Building Mass, Scale and Form	38
Building Materials	41
Architectural Elements and Details	42
Windows and Doors	44
Secondary Structures	45
Commercial and Institutional Structures	46
Signs	47
Mechanical Equipment and Service Areas	48
Demolition	50
Relocation	51

Chapter

Design Guidelines for All Projects & New Construction

The following design guidelines are for all construction projects in the Glenview Historic Preservation District. The Memphis Landmarks Commission will use these design guidelines in formal reviews of proposed alterations, new construction, additions and site work. They are also for use by property owners and their architects, when developing designs and strategies for a proposed project.

Designing a building to fit into the context of the Glenview neighborhood requires careful thought. First, it is important to realize that while an historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time. The following four questions address some common concerns that property owners have about design in their neighborhood.

How can a project be designed to respect its setting?

Some basic design guidelines apply. First, when building a new structure or altering an existing one, the traditional ways of building in the neighborhood should be considered. This includes the way in which building fronts may align along the street, or the manner in which front doors all face the street. These common ways of arranging buildings in the block help to establish the character of a neighborhood and are presented in this chapter.

Why is it important to respect the design traditions of the neighborhood?

Over the years, many people have invested their time, energy and money in making their neighborhood livable. In the past, they often constructed buildings in ways that helped to build a sense of community. That is to say that each building contributed to the greater whole of the neighborhood. The most cost-effective way to help invigorate the neighborhood is to reinforce these early work efforts by repairing existing buildings and constructing new ones to be compatible with their setting.

How do the guidelines relate to current building trends?

In general, the design guidelines reinforce current trends in the way in which people are improving their properties. In some cases, however, they may recommend an approach that is different from what some people might initially choose to do. For example, this document discourages the use of wrought iron porch columns and instead recommends returning to wood or stone supports. That is because when most of the houses in the area were built, wood or stone were the most widely available materials, and their porch designs have a stronger impact when these elements are used. There are exceptions, however. Some of the more recent building styles used wrought iron posts from the outset and therefore it is appropriate to use this material on such structures. The design guidelines reflect this flexibility in approach, in which the original style of the building is the major concern.

How will the design guidelines affect functional concerns for a property?

While appearance is important, owners are also concerned that their properties be safe, easy to maintain and meet their functional needs. In general, the design guidelines take these interests into consideration and make recommendations for practical, cost-effective alternatives that will be compatible with the historic context. For example, some owners may seek to improve security by erecting a chain link fence around their properties. This material was not a part of the tradition of building and generally detracts from the appearance of most building designs. Therefore, its use is discouraged; some flexibility is provided in the design guidelines, however, for situations where owners remain worried about security. In most cases an alternative approach is suggested that will meet these functional requirements and still be compatible with the neighborhood.



Where a detached sidewalk exists, it should be maintained.



The use of decorative street lights similar to the historic concrete light posts used historically is encouraged.

Also consider the following:

& Planting street trees is encouraged.

- Existing street trees should be preserved, when feasible.
- When an existing street tree dies, it should be replaced in kind.
- Any new development should include street trees.

Public Streetscape

Policy:

character of the streetscape.

The established streetscape is one of the most important aspects of the Glenview neighborhood. This includes a rich collection of varying street widths, sidewalks and street trees. Most sidewalks are separated from the curb with a planting strip. This design is preferred. South Parkway East also has a distinctive character-defining element as it borders the neighborhood and should be maintained.

N.1 Maintain sidewalks where they exist.

- A damaged sidewalk should be repaired.
- Both detached (i.e., one that is separated from the street edge with a grassy planter strip) and attached (i.e., one that is attached to the back of the curb and no planting strip exists) sidewalks exist throughout the neighborhood.
- Where a new sidewalk is to be built, it should be consistent with what exists in the rest of the block. Where detached sidewalks exist, then a detached sidewalk should be installed when needed in new construction.
- A new sidewalk should be similar in appearance with existing ones. Concrete should be scored, textured and died, if necessary, to match.

N.2 Street lighting should be at a human scale.

- The use of decorative street lights similar to the historic concrete light posts used historically is encouraged.
- Lights over fifteen feet in height are not appropriate. Taller lights will be considered on a case-by-case basis where they are needed for wide streets with high volumes of traffic.

Private Yard

Policy: *Minimize the visual impacts of lighting.*

Street and yard lighting were a part of the early tradition in the neighborhood, but its use was minimal. Lights were typically not very bright and fixtures were relatively low to the ground. This tradition should be continued.

N.3 Yard lighting should be shielded to avoid glare onto adjacent properties.

- Focus lighting down onto walks and entries.
- Security lighting in rear yards should be focused downward and be low in intensity to not cast bright lights into the windows of surrounding residences.

Policy: *character of a front yard.*

A front yard begins at the public sidewalk, continues to the semi-private porch and ends at the front door. This sequence enhances the pedestrian environment and contributes to the character of the neighborhood; it should be maintained.

N.4 Use a grass lawn in the front yard.

- Minimize the amount of hard surface paving for patios, terraces or drives in front yards.
- The use of rock and gravel is discouraged and, if used, should only occur as an accent element.
- The front yard should be similar in depth to neighboring houses.

N.S Maintain the visual connection to the front lawn from the street.

- Enclosing a front lawn such that it is not visible is discouraged. Doing so would negatively affect the pedestrian-orientation of the block.



Plants that are better adapted to the local climate and that require less water are preferred.



Use a grass lawn in the front yard. The front yard should also be similar in depth to neighboring houses.



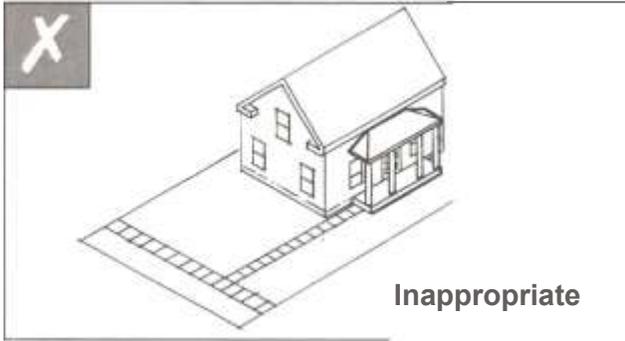
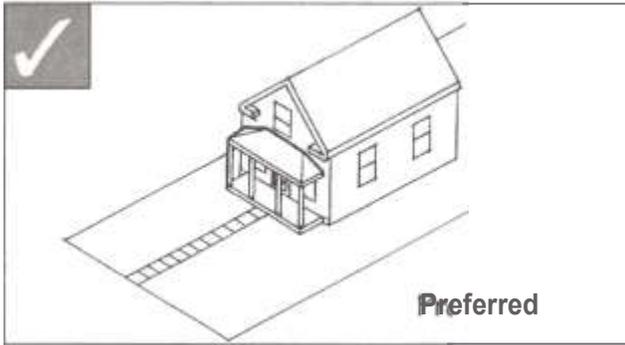
Minimize the amount of hard surface paving for patios, terraces or drives in front yards.

Also consider the following:

iiw *Using new trees and plants that are adapted to the southwestern Tennessee climate is encouraged.*

- *Plants that are adapted to the local climate and that require less water are preferred.*
- *Landscaping that conveys the scale and texture of plantings used traditionally is especially encouraged.*

iiw *The use of lawn art or ornamentation is discouraged.*



When altering a building or when constructing a new primary structure, consider locating the primary entrance to face the street.

Building Orientation and Setbacks

Policy: *Orient the front of a building to the street.*

A typical house faces the street and is sheltered by a one-story porch. This helps to establish a sense of scale and to "animate" the neighborhood. It is a feature that should be maintained.

N.6 Orient the front of a house to the street and clearly identify the front door.

- A prominent entry will contribute to the pedestrian-friendly character of the street.
- Use a one-story porch element to define the entry.
- In some cases, the front door itself is positioned perpendicular to the street. In such a case, the entry should still be clearly defined with a walkway and front porch.

Policy: *M alignment of lots and blocks.*

The Glenview neighborhood has a grid street pattern geared toward the use of the automobile, since most of the streets were opened during the first period of suburbanization—the 1910s to the 1930s. Long blocks form an east-west pattern that is usually subdivided into single house lots of approximately fifty to sixty foot frontages.

N.7 Align a house to be parallel to the lot lines.

Policy: *Maintain the line of building fronts in the block.*

A front yard serves as a transitional space between the "public" sidewalk and the "private" building entry. In many blocks, front yards are similar in depth, which contributes to a sense of visual continuity. This is a key feature and therefore, maintaining this line is important.

N.8 A building should fit within the range of yard dimensions seen in the block.

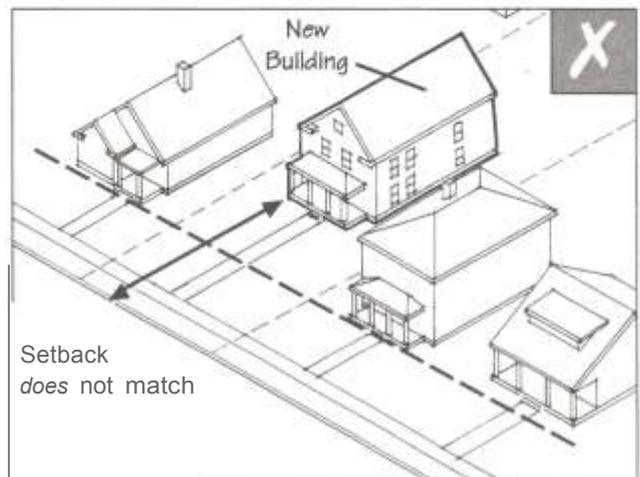
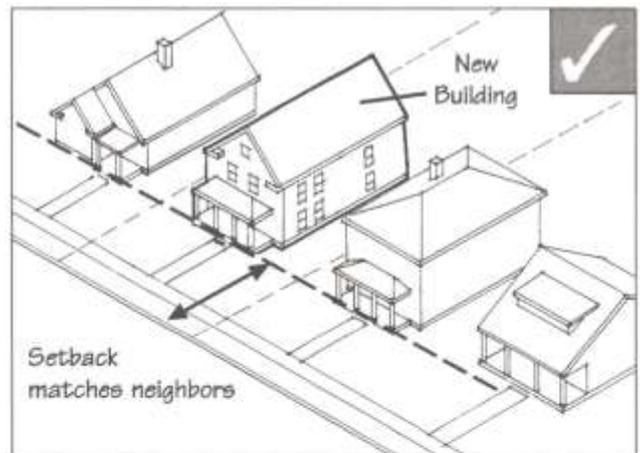
- The front yard setback of a new building should match the established range of adjacent buildings.
- Where the setbacks are uniform, the new building should be placed in alignment with its neighbors.
- In those areas where setbacks vary slightly a new building should fall within the established range.

N.9 Maintain the uniform spacing of side yards.

- Side yard setbacks should appear similar to others in the block, as seen from the street.



A building should fit within the range of yard dimensions seen in the block.



In areas where building setbacks are uniform, a new building should be placed in alignment with its neighbors.



A garage should be located to the rear of a lot and detached from the main structure.



Parking pads located in the front of a residence are inappropriate.



A porte cochere may be considered as an alternative to a garage.

Parking

Policy: *Minimize the visual appearance of parking areas.*

Cars are a part of the tradition in the Glenview neighborhood. The inappropriate design of parking areas can have a negative impact on the neighborhood, however. In order to enhance the pedestrian-orientation of the neighborhood, the visual impacts of cars should be minimized. The best ways are to set parking areas back from the front of a house or integrate them into the house design.

N.IO A parking pad, carport or garage should be located to the side or rear of a lot, and detached from the main structure.

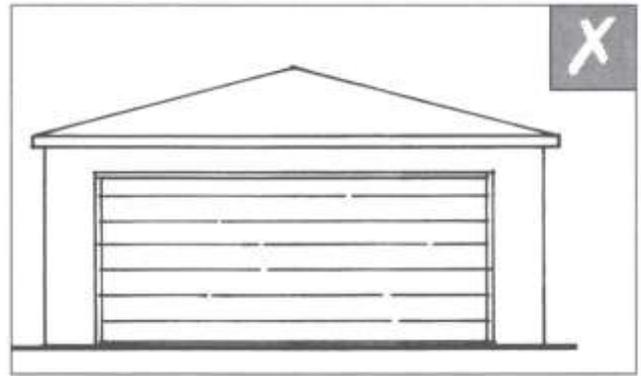
- Consider providing only ribbon paving. This will reduce visual impacts-as well as allow more drainage through soils.
- Consider sharing a single drive and curb cut where multiple driveways are needed.
- A driveway should lead straight from the street to the parking area.
- A parking pad located in the front of a residence is inappropriate.

N.II A porte cochere may be considered as an alternative to a garage.

- Several historic residences in the neighborhood incorporate a porte cochere into their design. However, their successful use is typically associated with the architectural style of the main structure (such as the bungalow).
- Where a porte cochere is to be included in a new residence, it should work well with the overall design of the main structure and not be visually distracting.

N.12 A garage door should be designed to minimize the apparent width of the opening.

- A garage and the garage doors should not be visually overpowering to the main structure. It should be detailed similar to that of the main structure.
- Use materials on the garage and garage door that are similar to that of the primary structure on the lot. The use of a metal garage door is acceptable, but wood is more appropriate and is preferred.
- Artificial siding is acceptable on a detached garage when it is set to the rear of the lot.
- A garage door should be wide enough for a single auto to pass through. Where a garage serves more than one car; use more than one garage door.



Where the garage is larger and serves more than one car do not use one large door, rather consider using two doors. Compare with these two sketches.

Fences

Policy: *If it is to be used, a fence should be in character with those seen traditionally. However, using no fence at all is often the best approach.*

Using fences in front yards is not a strong tradition in the Glenview neighborhood. Typically, fences were low and appeared semi-transparent. Wood pickets or thin metal members were typical. Although their use is discouraged, they may be needed.

N.13 If a fence is to be used in a front yard, it should be low to the ground and have a transparent quality, allowing views into the yard.

- A front yard fence should be less than forty inches in height.
- Transparent elements, such as wrought iron, wood picket and twisted wire, are appropriate.
- Chain link, vinyl fencing, split rail and solid board privacy fences are not allowed in front yards. They may be considered in rear yards, where they are not visible from public ways.
- Consider using shrubbery to soften the appearance of a fence.
- Setbacks of one to three feet are encouraged to soften the transition between a fence and the sidewalk. This is especially important in front yards and along the sides and rear of corner lots.



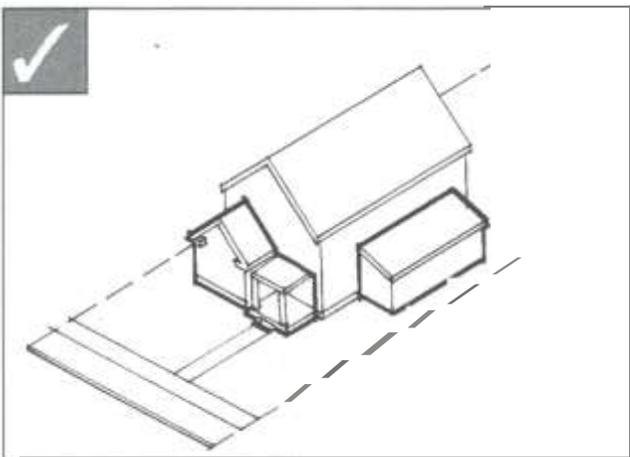
If a fence must be used in a front yard, then it should be low to the ground and have a transparent quality, allowing views into the yard. Transparent elements such as wrought iron, wood picket and twisted wire are appropriate.



Chain link, vinyl fencing, split rail and solid board privacy fences are not allowed in front yards.



A new house should appear similar in mass to that of a single family structure seen traditionally in the neighborhood, such as the one on the right.



In order to minimize the perceived scale of a building, step down its height toward the street, neighboring structures and the rear of the lot.

N.14 A fence may be used to define a side or rear yard.

- A side yard fence should also be low to the ground. Where a taller side yard fence is needed, it may only reach taller heights once it is behind the main facade of the house.
- A rear yard fence is usually taller than the one in front, and may reach a height of six feet. A rear yard fence should begin and end at the rear corner of a house, not the front.
- A chain link fence may be used in a rear yard.
- A side yard fence may be equal to or taller than their front yard counterparts, but the taller portion must be located behind the primary facade of the house.

Building Mass, Scale & Form

Policy: *A building should reinforce a sense of human scale in the neighborhood.*

The mass and scale of buildings are important design issues in the neighborhood. The traditional scale of single family houses dominates the neighborhood, which enhances the pedestrian-friendly character of the streets. To the greatest extent possible, new construction should maintain this human scale. While new buildings are typically larger than many older houses, new construction should not be dramatically larger and cause the visual continuity of the neighborhood to be compromised.

N.15 A building should convey a sense of human scale. Consider the following techniques:

- Use building materials that are of traditional dimensions.
- Provide a one-story porch that is similar in size to that seen traditionally.
- Use a building mass that is similar in size to that seen traditionally.
- Use a solid-to-void ratio that is similar to that seen traditionally. Also use window openings that are similar in size to those seen traditionally.

N.16 Step a larger building down in height as it approaches smaller structures on adjacent lots.

N.17 A building should appear similar in mass and scale to those of single family structures seen traditionally in the neighborhood.

- Subdividing the mass of a larger building into smaller "modules" that are similar in size to buildings seen traditionally is encouraged.
- Other, subordinate modules may be attached to the primary building form.

N.18 A front elevation should appear similar in scale to that seen traditionally in the block.

- Where the immediate context dictates, the front should include a one-story element, such as a porch.
- The primary plane of the front should not exceed two stories in height.

Policy: *Build to a height that appears similar to those of houses found traditionally on the block and in the neighborhood.*

N.19 A building should be within the range of heights seen traditionally in the neighborhood.

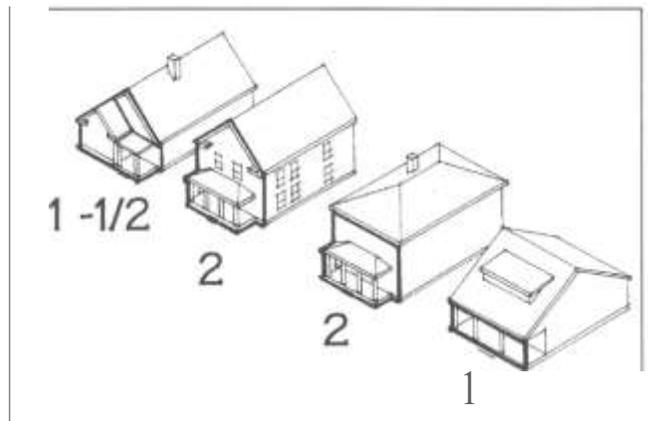
- Maintaining a consistency of building height will contribute to the visual continuity of the streetscape.
- One way to accomplish this is to construct a new building using foundation heights and ceiling heights similar to that seen traditionally.

N.20 Wall heights of one and one and one-half stories are preferred along the street. However, where two-story buildings are typical in the existing context, an exception may be appropriate.

- The back side of a building may be taller than the front and still appear to be in scale.



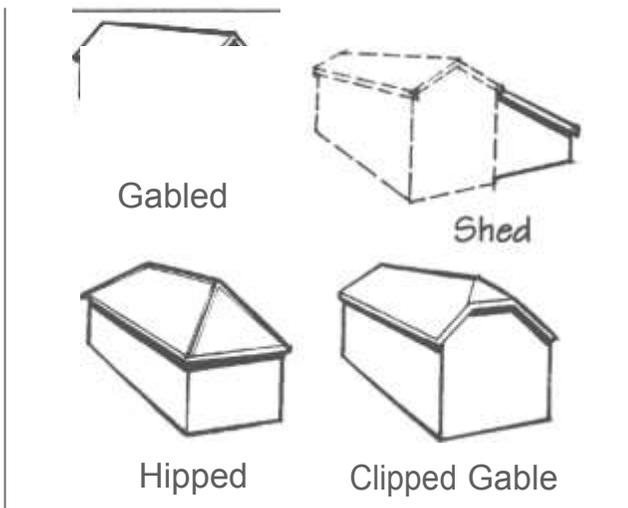
A building should be within the range of heights seen traditionally in the neighborhood.



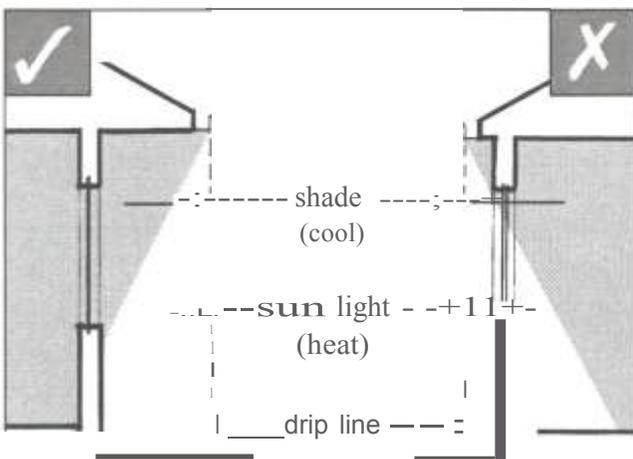
Building height examples of 1, 1 1/2 and 2 stories.



Simple rectangular building forms with sloping roofs are preferred.



Sloping roofs such as gabled and hipped roofs are appropriate for primary roof forms.



Eaves on historic buildings (left) are typically much deeper than those seen today in new construction (right). This tradition should continue.

Policy: B
similar to those seen traditionally.

A similarity of building forms also contributes to a sense of visual continuity. In order to maintain this feature, a new building should have a basic form that is similar to that seen traditionally.

- N.21 Simple rectangular building forms with sloping roofs are preferred.
- "Exotic" building forms that would detract from the visual continuity of the streetscape are discouraged.

Policy: Roofs should appear similar to those seen traditionally in the neighborhood.

The character of the roof is a major feature of buildings in the Glenview neighborhood. When repeated along the street, the repetition of similar forms contributes to the sense of visual continuity. This should be maintained.

- N.22 Sloping roofs such as gabled and hipped roofs are appropriate for primary roof forms.
- Shed roofs are appropriate for some additions but should be to the side or rear of a structure. Shed roofs may also be considered for a dormer.

- N.23 Dormers break up the perceived scale of a roof and are encouraged.
- See also the design guidelines for additions in Chapter 6.

- N.24 Eave depths should be similar to those seen historically.
- Eaves on historic buildings are typically much deeper than those seen today in new construction. This tradition should continue.
 - Deep eave depths provide shade during hot summer months and are therefore desirable in the Southern climate.
 - Deep eave depths also shed water farther away from the foundation (i.e., the drip line) keeping unwanted moisture away from the building.

Building Materials

Policy: *Building materials should appear similar to those used traditionally in the neighborhood.*

Building materials of new structures and additions to existing structures should contribute to the visual continuity of the neighborhood. They should appear similar to those seen traditionally to establish a sense of visual continuity.

N.25 Use masonry that appears similar in character to that seen traditionally:

- Brick should have a modular dimension similar to that used traditionally.
- Stone, similar to that used traditionally, is also appropriate.
- Stucco is also appropriate on building styles that typically incorporate this material.

N.26 Horizontal lap siding may also be considered as a primary building material or as an accent.

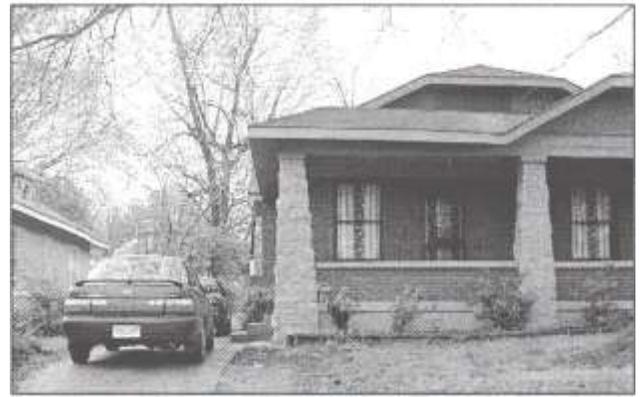
- All wood siding should have a weather-protective, painted, finish.
- Use of highly reflective materials is discouraged.

N.27 New materials that are similar in character to traditional materials may be considered.

- Alternative materials (such as hardiboard) should appear similar in scale, proportion, texture and finish to those used traditionally.

N.28 Use building materials that contribute to the traditional sense of scale of the block.

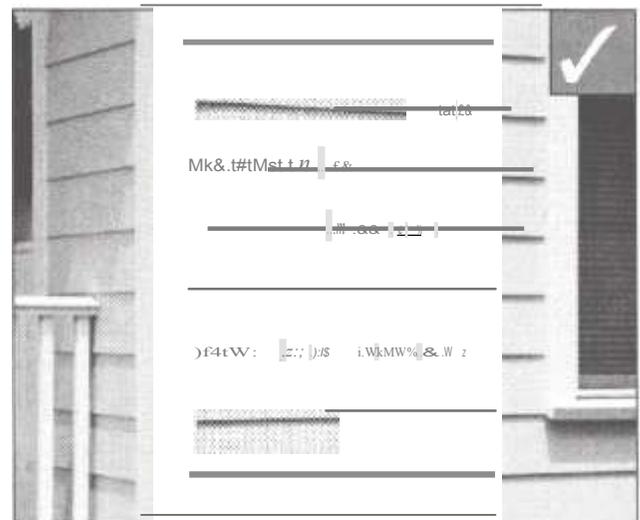
- This will reinforce the sense of visual continuity in the neighborhood.



The use of masonry that appears similar in character to that seen traditionally is appropriate.



Stucco is also appropriate on building styles which typically incorporate these materials, such as this Craftsman bungalow.



Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally. This synthetic wood siding conveys a lap dimension similar to that used historically and is appropriate.



Using contemporary interpretations of historic styles is strongly encouraged for new buildings. Although these infill bungalows do not have raised foundations and should have deeper eaves, they do relate to many of the design traditions seen historically in the neighborhood and would be appropriate.

Policy: *Roof materials should be similar to those used traditionally in the neighborhood.*

N.29 Roof materials should be composite shingles and convey a scale and texture similar to those used traditionally.

- Roof materials should be earth tones and have a matte, non-reflective finish.
- Tile may also be considered if it is integral to an architectural style.
- Metal may also be considered on detail elements such as porches and dormers.

Architectural Elements and Details

Policy: *The use of architectural details that add visual interest to the street is encouraged.*

Features such as one-story porch elements which define entries, columns, posts and brackets contribute to the sense of character of the street and add visual interest for pedestrians. Their continued use in new construction is encouraged.

N.30 Don't confuse the history of building design in the neighborhood by adding fake historic details.

- Use ornamental details with restraint.
- Historic details that were not found in the Glenview neighborhood are not appropriate.

N.31 Using contemporary interpretations of historic styles is strongly encouraged for new buildings.

- New designs for window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that a building is new.
- Contemporary details for porch railings and columns are other examples.
- New soffit details and dormer designs also could be used to create interest while expressing a new, compatible style.

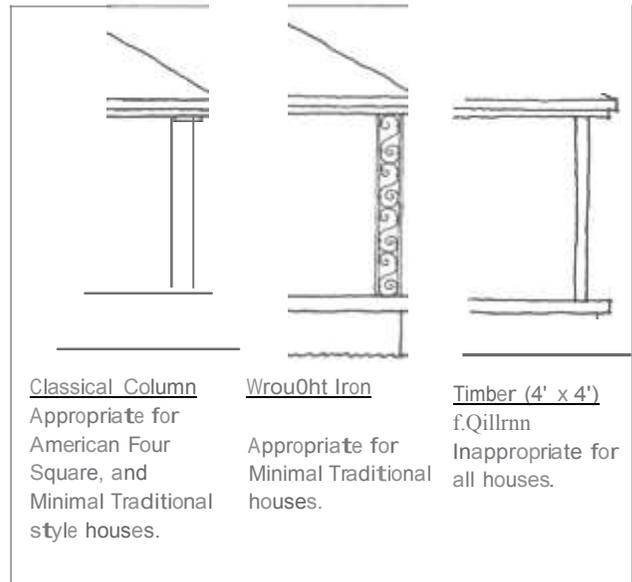
N.32 New architectural details should relate to comparable historic elements in general size, shape, scale and finish.

N.33 Where a deck is used, it should be unobtrusive, as seen from the street.

- Locating a deck to the rear of the primary structure is preferred.

N.34 Use architectural features that are common to traditional buildings in the neighborhood.

- These include porch columns and balustrades, chimneys, trim elements and shutters.
- See also the *Architectural Styles* in Chapter 2 for more information.



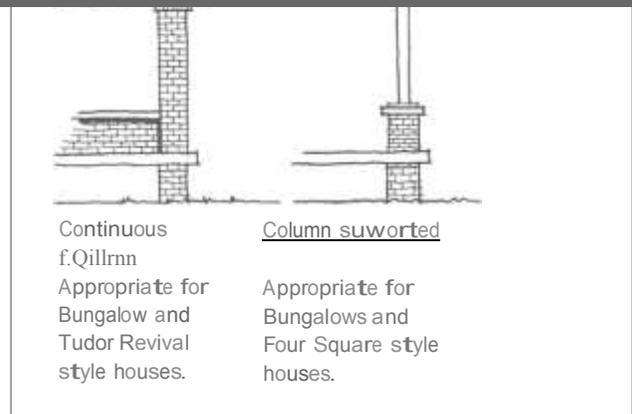
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similar to those seen traditionally.

N.35 The use of a porch is encouraged in any residential development.

- A porch should be similar in character, design, scale and materials to those seen traditionally.
- The size of a porch should relate to the overall scale of the primary structure to which it is attached.
- A porch should use similar materials to that of the primary structure.

N.36 Porch supports should be of a substantial enough size that the porch does not appear to float above the entry.

- Brick or wood columns are best for most structures in the neighborhood.



A variety of column styles, illustrated above, are found throughout the Glenview Neighborhood. Specific column styles compliment building types. For example, continuous columns are mostly found on bungalow style houses. Consider using the appropriate column style when restoring a porch. (Refer to the chapter on Architectural Styles for building type descriptions.)



Windows and doors should appear similar in character to those used traditionally in the neighborhood.

Windows and Doors

Policy: *Window and door designs for new buildings should be similar to those seen traditionally in the neighborhood.*

The similarity of window and door sizes and locations among buildings on a street contributes to a sense of visual continuity along the street. In order to maintain this existing character, new buildings should incorporate typical window and door proportions and placements seen traditionally.

N.37 Windows with vertical emphasis are encouraged.

- As a general rule, the height of a window should be twice the dimension of its width in most residential contexts. However, the width should remain similar to that seen historically.

N.38 Windows and doors should appear similar in character to those used traditionally in the neighborhood.

- Wood double-hung windows with traditional depth and trim are preferred.
- Wood doors with traditional panelling and glazing are preferred.
- Vinyl- or aluminum-clad windows are acceptable when they appear similar in scale, proportion and finish to wood windows.

N.39 Windows should be simple in shape.

- Odd window shapes, such as octagons, circles, diamonds, etc., are discouraged unless placed on a facade not visible from a public way.

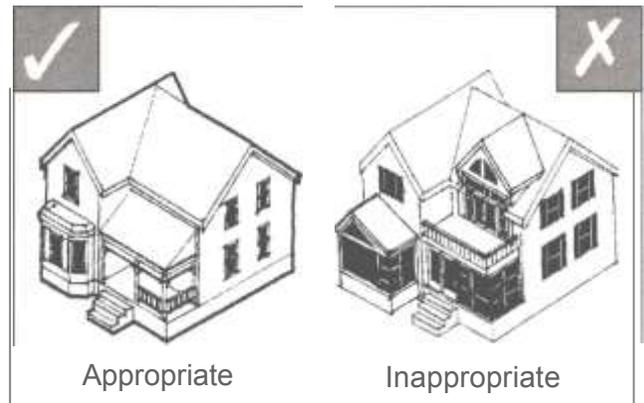
N.40 Minimize the visual impacts of security bars placed on windows.

- Security bars should be simple in design and small in scale. Elaborate scroll work or flower patterns are "too busy" and distract from the character of a house.
- Security bars should be set within the window frame and not extend out. Also consider placing security bars on the inside.

N.41 The use of an awning for a window or door may be considered.

- An awning should only be used on a house style where it was originally part of the design tradition.
- The awning should fit the dimensions of the window or door opening. It should not obscure ornamental details.
- Coordinate the color of the awning with the color scheme of the entire building.

Policy: *The amount of glass on the house front should be similar to that of other houses in the area.*



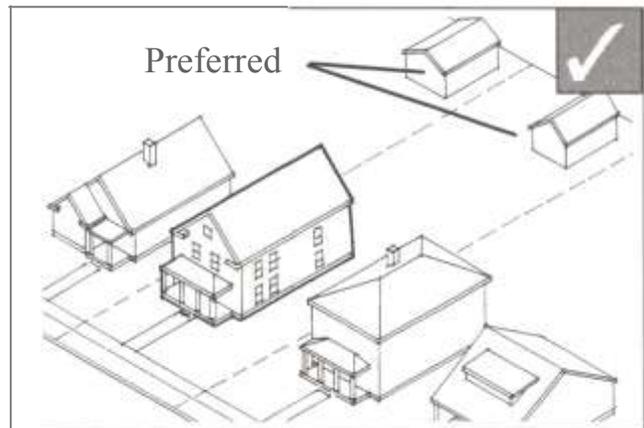
Preserve the historic ratio of window openings to solid wall. On the sketches above, the shaded areas represent the amount of glass on a wall surface.

N.42 The proportions of window and door openings should be similar to those used traditionally in the neighborhood.

- This will help maintain the established ratio of walls-to-windows and reinforce the traditional scale of the building.

Secondary Structures

Policy: *Locate a secondary structure to the rear of the lot, behind the primary structure.*



Locating a secondary structure in the center of the rear yard will reduce the amount of outdoor livable space and is therefore discouraged.

When they were used, sheds, garages and carriage houses were relatively simple. The tradition of detached secondary structures is encouraged because this reduces the overall perceived mass of building on the site.

N.43 A secondary structure should be located in back of the primary structure.

N.44 A secondary structure should be simple in form and character.

- A secondary structure should be similar to those seen historically, in terms of materials, height, scale and details.
- A secondary structure that relates to the general architectural character of the primary building is preferred.
- Basic rectangular forms, with hip or gable roofs, are appropriate.
- See also the design guidelines for Parking, when designing a garage.



Not only is this accessory structure too big, but it is located too close to the primary structure.



Maintain the appearance of commercial and institutional structures.

Commercial and Institutional Structures

Policy: Commercial and institutional structures should reflect their traditional role within the neighborhood.

Churches and corner stores were a strong part of Southern neighborhoods. They provided goods and services and local gathering spots all within walking distance for area residents. The original character of these buildings should be retained, even if the original use is no longer viable.

N.45 Maintain the appearance of commercial and institutional structures.

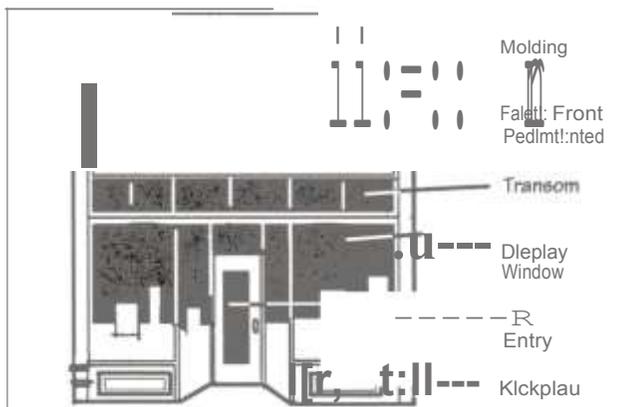
- Every reasonable effort should be made to provide a compatible use for the building that requires minimal alteration(s).

N.46 A new commercial building should reflect the traditional corner store arrangement of the neighborhood.

- Locate a new commercial building at the front of a property.
- Locate parking to the rear of a site. Locating parking in front is not appropriate.

N.47 Maintaining or using traditional storefront elements is preferred.

- Use elements such as display windows, recessed entries, parapets, kickplates and transoms.
- Materials should be applied in a manner similar to those seen traditionally. Appropriate materials include wood, brick, stone and concrete.



Typical storefront facade elements.

Signs

Policy: *Design a sign to be in balance with the overall character of the property.*

A sign typically serves two functions: first, to attract attention, and second to convey information, essentially identifying the business or services offered within. If it is well designed, the building alone can serve the attention-getting function, allowing the sign to be focused on conveying information in a well-conceived manner. All new signs should be developed with the overall context of the building and of the area in mind.

N.48 A new sign should not pre-date the facade it is applied to.

- For example, a 20th century commercial storefront building should not have a colonial style sign.

N.49 A sign should be located on the flat, unadorned parts of a facade.

- Such areas as the flass of the storefront, awning flaps, masonry surfaces or cornice fascia panels are appropriate locations.

N.50 A sign can be placed at mulitple locations such as storefront windows and the panels above the windows.

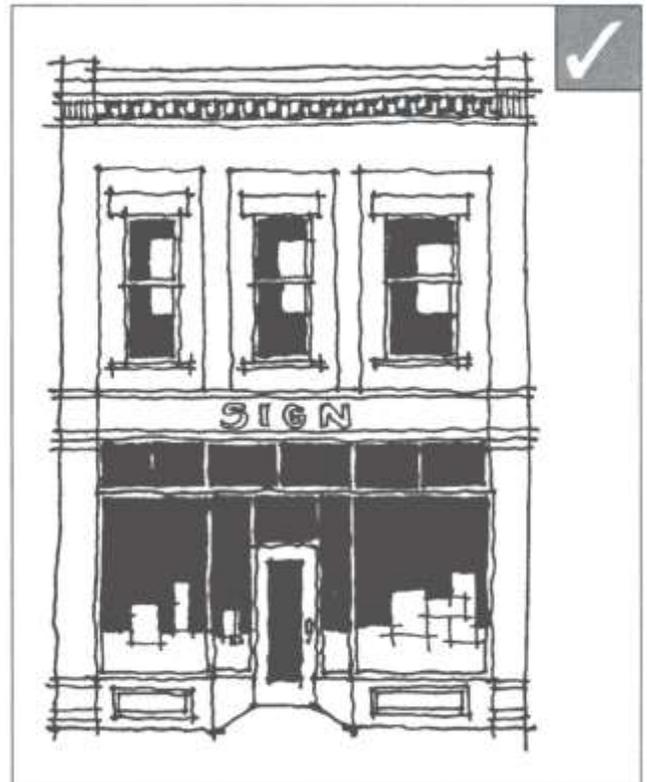
N.51 A sign should not hide architectural details such as windows, cornice details, storefronts or transom windows.

N.52 A sign should not project beyond adjoining buildings or interfere with the facades or details of its neighbors.

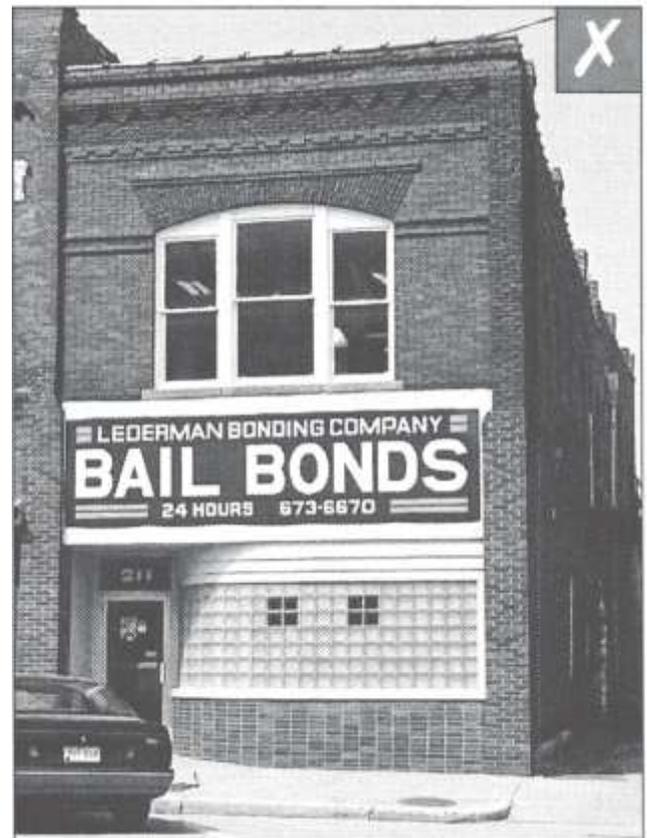
N.53 A sign panel should be square or rectangular and mounted flush on the facade.

N.54 Lettering styles that are appropriate include block-style (or sans serif) and serif style.

- These were generally painted in high contrast to the sign panel color.



A sign can be placed on the panel, or sign band, above the storefront window.



A sign should not hide architectural details such as a transom window.



Window air conditioning units or condenser elements should be located where they are not visible on a front facade.

N.SS In residential areas of Glenview, a detached , or freestanding, sign is appropriate.

- A detached sign shall be no larger than twelve square feet.
- There shall be no more than one sign per lot.
- The maximum height shall be three feet.
- There shall be no illumination allowed on a detached, or freestanding, sign.
- Portable signs shall not be allowed.

Mechanical Equipment and Service Areas

Policy: *Minimize the visual impacts of mechanical equipment and service areas.*

Mechanical equipment that serves a property may include telephone and electrical lines, ventilation systems, gas meters, propane tanks, air conditioners and fire protection, telecommunication and alarm systems. Service areas include loading areas and storage areas for trash, recycling containers, firewood and site maintenance equipment. When laying out a site, adequate provision should be made for service areas. They should not simply be located in "left over" side yards, for example.

N.S6 Minimize the visual impacts of mechanical equipment and service equipment.

- Provide adequate space for mechanical equipment. It should not simply be put into "left over" space that abuts the public right-of-way.
- Locate mechanical equipment at the rear of a property and screen them.
- Minimize the visual impacts of vents and exhaust hoods by integrating them into the building.
- Vents for direct-vent fireplaces should not be installed on the building front.
- Window air conditioning units or condenser elements should be located where they are not visible on a front facade.
- Any utility device or piece of service equipment should have a matte or non-reflective finish and be integrated with the building colors.
- Screen rooftop mechanical equipment and antennas from view.
- Place new telephone and electrical lines underground when feasible.

N.57 Screen a satellite dish to reduce their visibility.

- Use landscaping to screen a satellite dish that is mounted on the ground.
- A small satellite dish should not be mounted to the front of a structure.



A small satellite dish should not be mounted to the front of a structure.

N.58 Service areas should not be visible from major pedestrian ways.

- Locate a service area along the rear of a site.
- Trash areas, including large waste containers or dumpsters, should also be screened from view, using a fence, hedge or enclosure. For a larger storage area, consider using a shed to enclose it.
- Provide adequate trash storage capacity so that debris will not overflow the containers.
- Combine service areas with those of other properties, when feasible.

N.59 The use of an off-street loading zone is encouraged in commercial areas.

- In large structures locating a loading area in the building is preferred.
- Provide access to a service area such that service vehicles will not interfere with pedestrians and other vehicular traffic.



Trash areas for commercial uses should be screened from view, using a fence, hedge or enclosure.

N.60 In commercial uses, service entrances should be separate from those used by customers.

- When feasible, the location of service areas should be coordinated with adjacent properties so that the size and number of driveways and other paved surfaces can be minimized.
- Central service handling areas also should be considered.

Demolition

Policy: *An historic building should not be demolished.*

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

N.61 The following criteria will be used in evaluating the appropriateness of demolition. If a building is to be demolished (after meeting the criteria), then guidelines N.62-N.64 should be followed:

- Whether or not the building contributes to the historical or architectural character and importance of the neighborhood and whether its removal will result in a more positive, appropriate visual effect on the neighborhood.
- Whether or not the building or structure is of such old or uncommon design, texture or scarce material that it could not be reproduced or could be reproduced only with great difficulty and expense.
- Whether or not historic events occurred in the building or structure.
- Whether or not a relocation of the building or structure or a portion thereof, would be to any extent practicable as a preferable alternative to demolition.
- Whether or not the proposed demolition could potentially adversely affect other historic buildings located within the neighborhood or adversely affect the character of the neighborhood.
- The view of the structure or area from a public street or right-of-way, present and future, and the present character of the setting of the structure or area and its surroundings.
- The age and character of the structure, and its condition.
- The public purpose or interest in land or buildings to be protected.
- The public necessity of the proposed demolition.
- Whether or not there has been a professional economic and structural feasibility study for rehabilitating or reusing the structure and whether or not its findings support the proposed demolition.

- N.62 Demolish an historic building only after all preferable alternatives have been exhausted.
- N.63 Document the building thoroughly through photographs and measured drawings according to Historic American Building Survey standards.
- This information should be retained by the Memphis Landmarks Commission.
- N.64 If the site is to remain vacant for any length of time, improve the lot in a manner consistent with other open space in the neighborhood.
- The demolition of a structure in order to provide parking is not appropriate.

Relocation

Policy: *A building should be retained on its present site.*

Relocation refers to moving a building: (1) into the neighborhood, (2) out of the neighborhood or (3) from one site to another within the neighborhood.

- N.65 The following criteria will be used in evaluating the appropriateness of relocation. If a building is to be relocated (after meeting the criteria), then guidelines N.66-N.72 should be followed:
- The public necessity of the proposed move.
 - Public purpose or interest in buildings to be protected.
 - The age and character of a structure, its condition and its probable life expectancy.
 - The view of the structure from a public street or right-of-way.
 - The character and setting of the structure and its surroundings.
 - Whether or not the proposed relocation would have a negative or positive effect on other sites or structures within the neighborhood.
 - Whether or not the proposed relocation would provide new surroundings that would be compatible with the architectural aspects of the structure.
 - Whether or not the proposed relocation is the only practical means of saving the structure from demolition.
 - Whether or not the structure will be relocated to another site in the neighborhood.

- N.66 Move buildings only after all alternatives to retention have been examined.
- This includes a professional feasibility study.
 - Seek guidance from the Memphis Landmarks Commission and staff.
- N.67 Contact the Memphis Landmarks Commission for assistance prior to moving the building if there is a desire to remain listed on the National Register of Historic Places.
- N.68 Seek assistance from MLC staff on documenting the building on its original site before undertaking the move.
- Photograph the building and its site thoroughly.
 - Measure the building if the move will require substantial reconstruction.
- N.69 Thoroughly assess the building's structure condition in order to minimize any damage that might occur during the move.
- N.70 Select a contractor who has experience moving buildings.
- Check references with other building owners who have used this contractor.
- N.71 Secure a building from vandalism and potential weather damage before and after its move.
- N.72 **If** the site is to remain vacant for any length of time, improve the empty lot in a manner consistent with other open space in the neighborhood.
- The relocation of a structure in order to provide parking is not appropriate.

Design Guidelines for Existing Properties



Design Topic	Page
Treatment of Character-Defining Features	56
Building Materials	58
Design of Alterations	61
Windows and Doors	61
Porches	63

Chapter 5

Design Guidelines for Alterations to Existing Properties

The following design guidelines shall apply to all properties in the Glenview Historic Preservation District. The Memphis Landmarks Commission will use these design guidelines in formal reviews of proposed changes to historic properties. They are also for use by property owners and their architects, when developing designs for alterations to and strategies for rehabilitation or repair of historic features.

For the treatment of an historic building it is best to follow this sequence:

1. If a feature is intact and in good condition, maintain it as such.
2. If the feature is deteriorated or damaged, repair it to its original condition.
3. If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (materials, detail, finish) to the original one. Replace only that portion that is beyond repair.
4. If the feature is missing entirely, reconstruct it from appropriate evidence.
5. If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

In essence, the least level of intervention is preferred. In these ways original building fabric will be preserved to the greatest extent possible and the integrity of the property will be maintained.

Treatment of Character-Defining Features

Policy: *Preserve original building features and details.*

Original features, including building materials, architectural details, and window and door openings, contribute to the character of a structure and should be preserved when feasible. Continued maintenance is the best method. When required, repair or replacement should not destroy the distinguishing qualities or character of the property and its environment.

E.1 Protect and maintain significant stylistic features.

- The best preservation procedure is to maintain original features from the outset so that intervention is not required. Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

E.2 Avoid removing or altering any original or significant architectural features.

- Preserve features such as original doors, windows and porches in their original form and position.
- Porches, turned columns, brackets and jigsaw ornaments are examples of architectural features that should not be removed or altered.
- Preserve original siding material.

E.3 Avoid adding features that were not part of the original building.

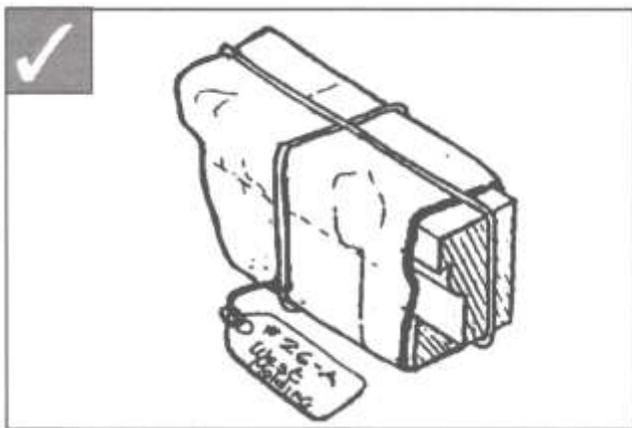
- For example, decorative millwork should not be added if it was not an original feature of the structure.

E.4 When disassembly of an original feature is necessary for its restoration, minimize damage to the original materials.

- Document the location of an original feature if disassembly is required so it may be repositioned accurately. Always devise methods of replacing the disassembled materials in their original configuration.

E.5 Repair those features that are damaged.

- This method is preferred over replacement.
- Use methods that will not harm the original materials.



When disassembly of an original feature is required in a restoration procedure, document its location so that it may be repositioned accurately.

E.6 Use approved technical procedures for cleaning, refinishing and repairing original materials.

- When choosing preservation treatments, use the gentlest means possible that will achieve the desired results.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

E.7 Minimize intervention with original elements.

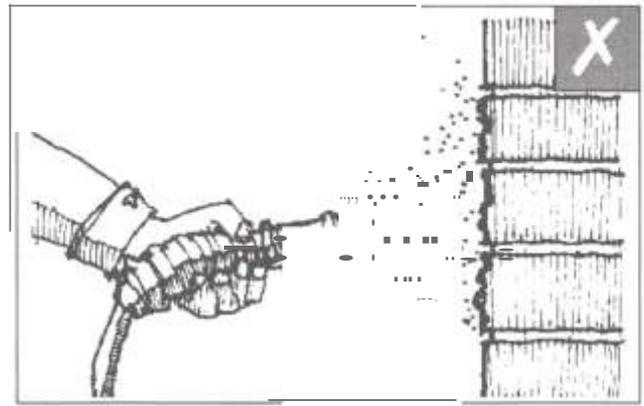
- Maintain character-defining features. Then, repair only those features that are deteriorated. Finally, replace only those features that are beyond repair.
- Patch, piece-in, splice, consolidate or otherwise upgrade the existing material, using recognized preservation methods whenever possible.
- Protect materials and features that are adjacent to the area being worked on.

Policy: *Replace original features in-kind when restoration is not an option.*

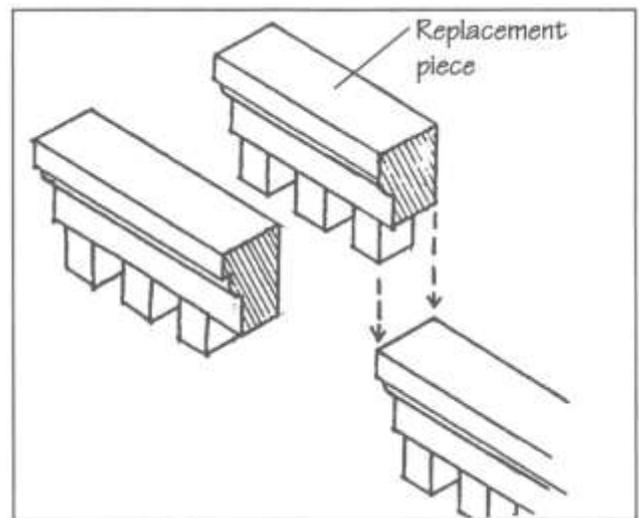
While restoration of the original feature is the preferred alternative, in-kind replacement is also an option. In the event replacement is necessary, the new material should match that being replaced in design, color, texture and other visual qualities. Replacement should occur only if the original material cannot be reasonably repaired.

E.8 Replacement of missing or deteriorated architectural elements should be based on accurate duplications of original features.

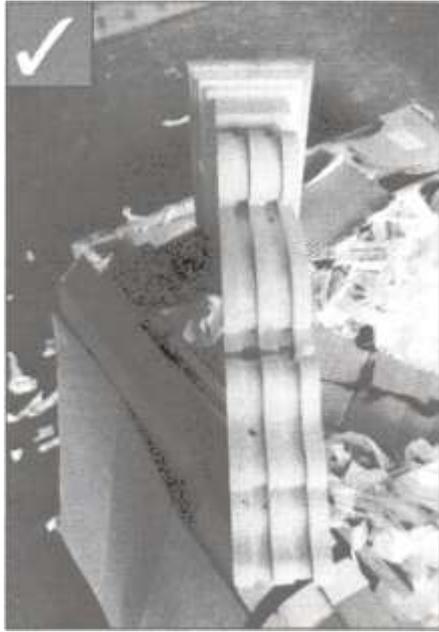
- Replace only those portions that are beyond repair.
- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's heritage.
- Use the same kind of material as the original. However, a substitute material may be acceptable if the size, shape, texture and finish conveys the visual appearance of the original material.



Use approved technical procedures for cleaning, refinishing and repairing original materials. Harsh cleaning methods, such as sandblasting, can damage the original materials and change their appearance. Such procedures are inappropriate.



Where replacement is required, remove only those portions that are deteriorated beyond repair.



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



A wide variety of building materials are seen throughout the neighborhood. On this house alone, stone is used for the porch piers, brick is used for the siding, wood clapboards are in gable ends of the roof and shingle cover the dormer.

E.9 When reconstruction of an element is impossible, develop a new design that is a simplified interpretation of the original.

- This is appropriate when inadequate information exists to allow for an accurate reconstruction of missing features.
- The new element should be similar to comparable features in general size, shape, texture and finish.

E.10 Conjectural designs for replacement parts that cannot be substantiated by written, physical or pictorial evidence are generally inappropriate.

- However, consider designs that are based on details from similar houses within the neighborhood, when there is evidence that a similar element once existed. For example, where "scars" on the exterior siding suggest the location of decorative brackets but no photographs exist of its design, then designs for brackets on houses that are clearly similar in character may be used as a model.

Building Materials

Policy: *Primary original building materials should be preserved in place whenever feasible.*

In the neighborhood, brick and stone are the dominant primary building materials. Wood siding also occurs occasionally in a variety of forms. Original building materials and craftsmanship add textural qualities as well as visual continuity and character to the streetscape and should be preserved.

E.11 Retain and preserve original wall and siding materials.

- Historically, brick, stone and stucco were the dominant building materials in the Glenview neighborhood.
- Wood siding was also seen historically.
- Avoid removing siding that is in good condition or that can be repaired in place.
- Remove only the siding that is deteriorated and must be replaced.

E.12 Don't cover or obscure original facade materials.

- If original materials are presently covered, consider exposing them once more.
- Covering of original facades not only conceals interesting details, but also interrupts the visual continuity along the street.
- Vinyl, aluminum and imitation brick are inappropriate as coverings of historic materials.
- (Note that synthetic siding may be considered on non-historic buildings and new construction.)

E.13 When replacement of facade material is needed, use materials similar to those employed historically when feasible.

- If substitute materials must be used, they should match the original in appearance as closely as is possible.
- Match brick and mortar in color, profile and texture to that of the original building or to another similar building.
- Retaining later covering materials that have not achieved significance is discouraged. Asphalt siding that covers original wood siding is still considered to be inappropriate.

Policy: *Masonry construction should be preserved in its original condition.*

Many of the buildings in the Glenview neighborhood were built of brick or stone.

E.14 Preserve masonry features that define the overall historic character of the building.

- Examples are walls, porch piers and foundations.
- Avoid rebuilding a major portion of exterior masonry walls that could be repaired. Reconstruction may result in a building that is no longer significant and is essentially new construction.
- Brick or stone which was not painted originally should not be painted.
- If masonry has been painted in the past and a change of color is desired, it should be painted a brick color.



Consider removing later covering materials that have not achieved historic significance. Compare the top photo with the one below, after the synthetic siding was removed. Note how the lap dimensions on the original siding are much smaller.



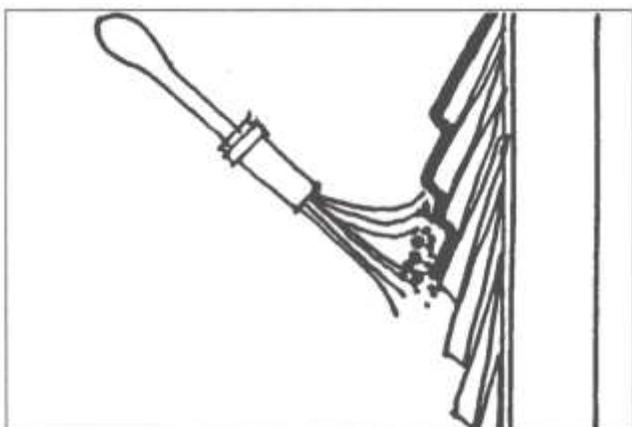
Preserve masonry features that define the overall character of the building. Examples are walls, porch piers and foundations.



Repair wood features by patching or piecing-in new wood elements that match the original.



Prior to painting, remove damaged or deteriorated paint only to the next intact layer, using the gentlest method possible. This peeling paint should be gently scraped away prior to the application of a new coat of paint.



Protect wood features from deterioration. Maintain protective coatings to retard drying and ultraviolet damage. If the building was painted originally, it should remain painted.

- E.15 Preserve the original mortar joint and masonry unit size, the tooling and bonding patterns, coatings and color, when feasible.
 - Original mortar, in good condition, should be preserved in place.

- E.16 Repoint mortar joints where there is evidence of deterioration.
 - Duplicate the old mortar in strength, composition, color, texture, joint width and profile.

Policy: *Wood siding and other wood surfaces should be protected with a compatible painted finish.*

Frame houses were usually painted to protect the wood. To preserve the wood, its painted or stained finish should be maintained.

- E.17 Repair wood features by patching, piecing-in, consolidating or otherwise reinforcing the wood.
 - Avoid the removal of damaged wood that can be repaired.
 - If portions of wood siding must be replaced, be sure to match the style and lap dimensions of the original.

- E.18 Always prepare a good base for painting.
 - Prior to painting remove damaged or deteriorated paint only to the next intact layer, using the gentlest method possible.

- E.19 Use compatible paints.
 - Some latex paints will not bond well to earlier oil-based paints without a primer coat.

Design of Alterations

Policy: *Alterations should be designed in a manner that will not affect the historic integrity of the property.*

E.20 Design any alterations to be compatible with the historic character of the property.

- Avoid alterations that would hinder the ability to interpret the design character of the original building.
- Alterations that seek to imply an earlier period than that of the building are inappropriate.

E.21 Avoid alterations that would damage historic features.

- For example, an addition that obscures decorative porch elements would be inappropriate.
- See also the *Design Guidelines for Additions* in Chapter 6.



Avoid alterations that would hinder the ability to interpret the design character of the original building.

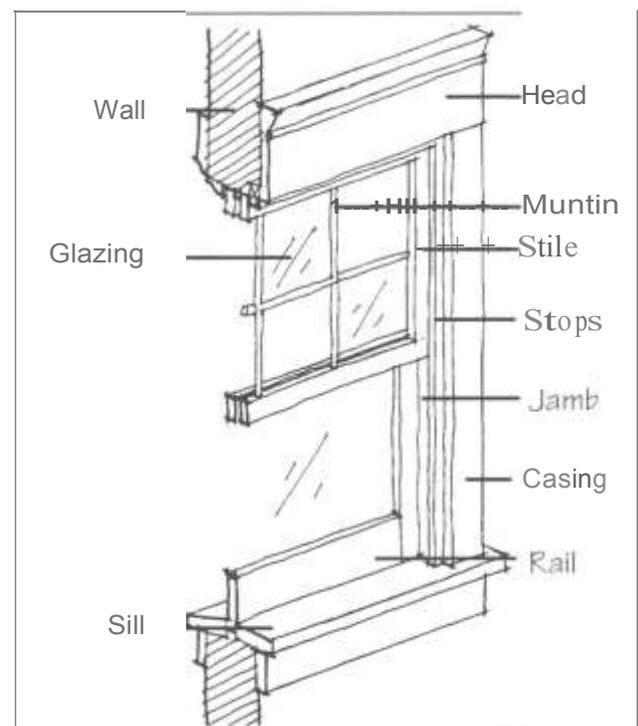
Windows and Doors

Policy: *Because windows and doors so significantly affect the character of a structure, their size and shape should be preserved.*

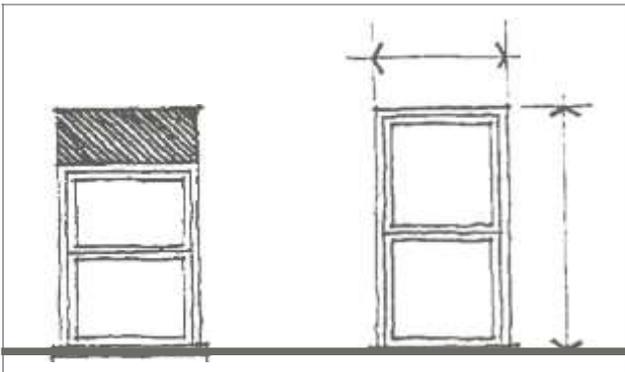
Windows and doors are some of the most important character-defining features of a structure. They give scale to buildings and provide visual interest to the composition of individual facades. These features are inset into relatively deep openings in a building wall or they have surrounding casings and sash components that have substantial dimensions. They also cast shadows that contribute to the character of the building.

E.22 Preserve the functional and decorative features of original windows and doors.

- Repair frames and sashes by patching, splicing or reinforcing.
- Use original windows, doors and their hardware when they can be repaired and reused in place.
- If replacement is necessary, replace with similar features, to match the original.
- Avoid the removal of original windows and sashes.



Typical double-hung window components.



A new opening should be similar in location, size and type to those seen traditionally. A general rule for a window opening is that the height is twice the dimension of the width.

E.23 Avoid changing the position of original openings.

- This is especially important on significant facades.
- Avoid adding additional openings or removing existing openings on facades that are visible from the street.

E.24 Maintain original window and door proportions.

- Altering the original size and shape is inappropriate.
- Do not close down an original opening to accommodate a smaller window.
- Restoring original openings which have been altered over time is encouraged

E.25 When replacement is necessary, use a style that is found on similar structures in the area.

- The original doorway configuration should be preserved in any situation.
- A replacement window or door should be wood and should match those seen on the house traditionally.

Porches

Policy: *Where a porch exists, it should be maintained in its original condition and form.*

A porch is often one of the most important character-defining elements of a residential facade. Porches help to provide visual interest to a building, and can influence its perceived scale, protect entrances and pedestrians from rain and provide shade in summer. Although typically open to the air, some porches throughout the Glenview neighborhood have been enclosed in one manner or another. While generally discouraged, a porch may be considered for enclosure if the overall character of the porch is maintained.

E.26 Preserve an original porch.

- Replace missing posts and railings where necessary.
- Match the original proportions and the spacing of balusters.
- Avoid using wrought iron posts and railings.
- Avoid using a porch support that would be substantially smaller than other supports on the porch or than that seen originally.

E.27 Avoid enclosing an original front porch with opaque materials.

- Enclosing a porch with opaque materials that destroy the openness and transparency of the porch is inappropriate.
- Enclosing a porch with large areas of glass, thereby preserving the openness of the porch, may be considered.
- Enclosing an open porch with screen material is acceptable. Framing for screening material should not interfere with porch supports and should be set behind them.

E.28 If replacing a porch is necessary, reconstruct it to match the form and detail of the original.

- If it is known that a building had a porch, efforts should be made to accurately reconstruct it.
- Use materials similar to the original.
- Avoid decorative elements that are not known to have been used on the building.



Enclosing an open porch with screen material is acceptable. Framing for screening material should not interfere with porch supports and should be set behind them.



This porch has experienced an inappropriate alteration; wrought iron supports have replaced wood piers. Compare it with its "twin" in the photo below.



When replacing porch posts, use supports that are of adequate size. This porch reconstruction was based on neighboring houses of similar character and age.

Design Guidelines for Additions



Policy Topic	Page
Design of an Addition	68
Scale of an Addition	69
Roof of an Addition	70
Roof-top Additions	70

Chapter 6

Design Guidelines for Additions

The following design guidelines are for additions in the Glenview Historic Preservation District. The Memphis Landmarks Commission will use these design guidelines in formal reviews of proposed additions. They are also for use by property owners and their architects, when developing designs and strategies for a proposed project.

Many buildings have experienced additions over time, as need for additional space occurred, particularly with a change in use. In some cases, an owner would add a wing for a new bedroom or office, or expand the kitchen. In some cases, owners simply added dormers to an existing roof, creating more usable space without increasing the footprint of the structure.

The tradition of adding on to buildings is anticipated to continue in the Glenview neighborhood. It is important, however, that new additions be designed in a manner that respects the character of the original structure. It is also recommended that homeowners work with licensed and bonded contractors when undertaking additions to their buildings to ensure a quality product.

Basic Principles for an Addition

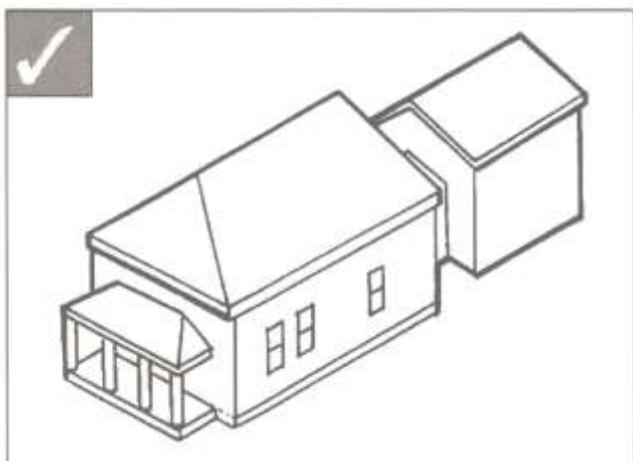
The overall design of an addition should be in keeping with the design of the primary structure. Keeping the size of the addition small, in relation to the main structure, also will help minimize its visual impacts.

It is also important that the addition not obscure any significant features of the building, especially if it is historic. **If** the addition is placed to the rear of the existing structure, it is less likely to affect such features.

Homeowners also should consider the effect their addition may have on the character of the neighborhood as a whole. For example, a side addition may change the sense of rhythm established by side yards in the block. Locating the addition to the rear would be a better solution in such a case.



Design a new addition such that the original character can be clearly seen. This addition to the front of the structure is inappropriate.



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

Design of an Addition

Policy: *D*
compatible with the main house.

When planning an addition to a building, consider the effect the addition will have on the building itself. When creating an addition to a structure, the new work should be recognized as a product of its own time and yet the loss of the building's original fabric should be minimized. A design for a new addition that would create an appearance inconsistent with the original character of the building should be discouraged.

A.1 Design a new addition such that the original character can be clearly seen.

- In this way, a viewer can understand the history of changes that have occurred to the building.
- An addition should be made distinguishable from the original building, even in subtle ways, such that the character of the original can be interpreted. A change in setback of the addition from the main building or a differentiation in material are techniques that may be considered.
- Creating a jog in the foundation between the original and new structures may help to define the new addition.
- Even applying a new trim board at the connection point between the addition and the original structure can help define the addition.

A.2 Place an addition at the rear of a building or set it back from the front to minimize the visual impacts.

- This will allow the original proportions and character to remain prominent.
- Locating an addition at the front of a structure is inappropriate.

A.3 Use building materials that are compatible with those of the primary structure.

- See the principles for materials in the *General Design Guidelines* chapter for a discussion of appropriate materials.

A.4 Use windows that are similar in character to those of the original house.

- If the original windows were a wood, double-hung style, for example, then new windows that appear similar to them would be preferred.

Scale of an Addition

Policy: *A new addition should be compatible in mass, scale and form with the primary building.*

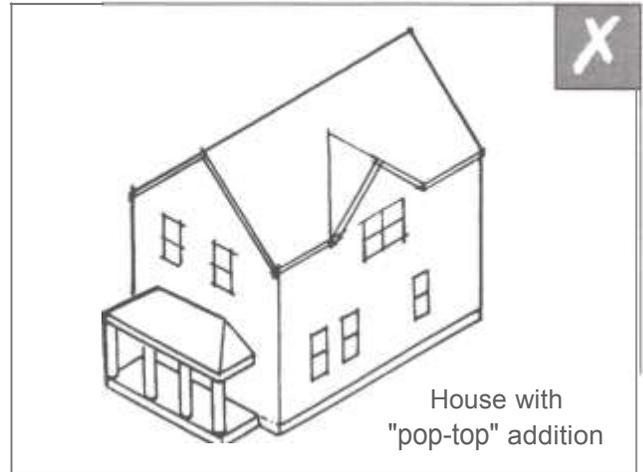
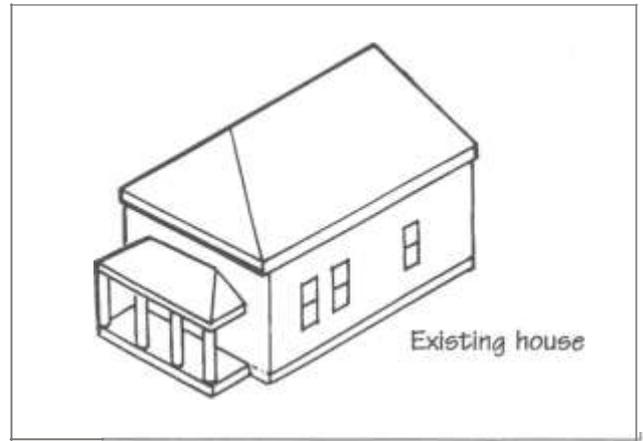
An addition to a structure can radically change the perceived scale and character of the structure if inappropriately designed. Keeping the size of the addition small, in relation to the main structure, will help minimize the visual impacts. If an addition must be larger, it should set apart from the main structure and connected with a smaller linking element.

A.S Design an addition to be compatible in size and scale with the main building.

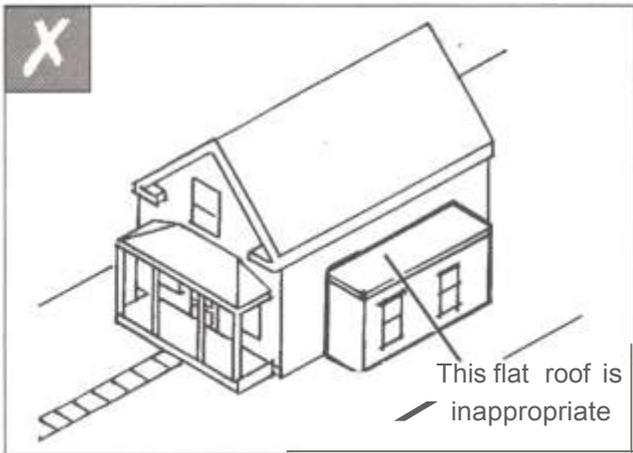
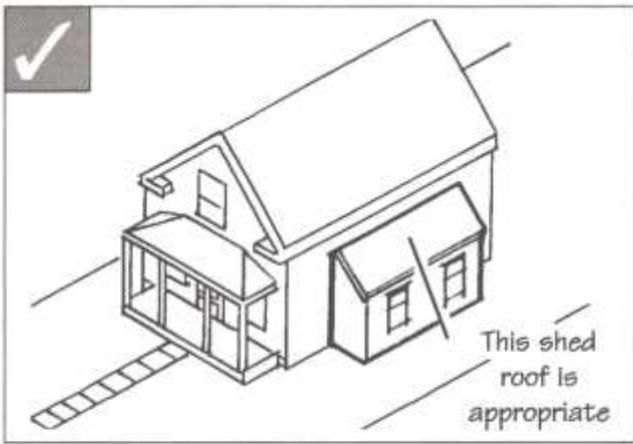
- Keep the mass visually subordinate to the original building.



Design an addition to be compatible in size and scale to the main building. This addition appears to be in scale with the original building because it is separated with a smaller connecting structure.



The sketch above illustrates an inappropriate addition that is not compatible in mass, scale and form with the primary building.



Use roof forms and roof pitches on additions that are compatible with the primary structure and with other established structures along the block.



When constructing a rooftop addition, keep the mass and scale subordinate to that of the primary building. This example shows a dormer that is too large in scale. The addition to the front of this house, through the enclosure of the porch, is not appropriate.

Roof of an Addition

Policy: Use roof forms and roof pitches on additions that are compatible with the main house.

- A.6 A basic rectangular building form and a hipped or gabled roof are preferred.
- A.7 The roofform of a new addition should be in character with that of the primary building.
 - Typically, gable, hip and shed roofs are appropriate. Flat roofs are generally inappropriate.
 - If the roof of the primary building is symmetrically proportioned, the roof of the addition should be similar.

Roof-top Additions

Policy: A roof-top addition should not visually overpower the primary structure.

Additional space can be created by adding dormers to an attic. If these alterations are designed to be in proportion with the main structure, they may have a smaller design impact on the structure as compared to other approaches. In some cases, an additional level may be considered, usually to a one-story building. When this occurs, it should be designed such that the original proportions of the main structure are retained. Generally, setting back such an addition from the front of the house is the best approach.

- A.8 When constructing a rooftop addition, keep the mass and scale subordinate to those of the primary building.
 - The addition should not overhang the lower floors of the primary building in the front or to the side.

A.9 Set a rooftop addition 'back from the front of the building when this will help preserve the building's proportions as seen from the street.

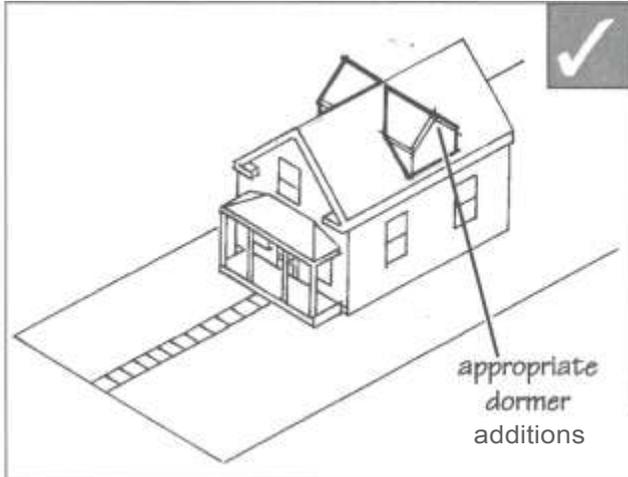
- This will help maintain the original profile of the building.

A.10 When adding a dormer to an existing roof, it should be in character with the primary structure's design.

- A dormer should be subordinate to the overall roof mass and should be in scale with older ones on similar structures.



When constructing a rooftop addition, such as this dormer; keep the mass and scale subordinate to the scale of the historic building.



In some cases, adding vertically, through construction of dormers, will help to minimize the impacts of additions and preserve rear yards.

Appendices



Appendix A: Interpretation of Terms Related to Compliance

These definitions apply to terms related to compliance in the preceding text.

Appropriate - In some cases, a stated action or design choice is defined as being "appropriate" in the text. In such cases, by choosing the design approach referred to as "appropriate," the reader will be in compliance with the guideline. However, in other cases, there may be a design that is not expressly mentioned in the text that also may be deemed "appropriate" by the MLC.

Consider- When the term "consider" is used, a design suggestion is offered to the reader as an example of one method of how the design guideline at hand could be met. Applicants may elect to follow the suggestion, but may also seek alternative means of meeting it. In other cases, the reader is instructed to evaluate the ability to take the course recommended in the context of the specific project.

Context - In many cases, the reader is instructed to relate to the context of the project area. The "context" relates to those properties and structures adjacent to, and within the same block as, the proposed project.

Guideline - In the context of this document, a "guideline" is a requirement that must be met, in order to be in accordance with the intent of this document.

Imperative mood- Throughout this document, many of the guidelines are written in the imperative mood. The reader is often instructed to "maintain" or "preserve" an established characteristic. For example, one guideline states: "Preserve significant storefront components." In such cases, the user shall comply. The imperative mood is used, in part, because this document is intended to serve an educational role as well as a regulatory one.

Inappropriate - Inappropriate means impermissible. When the term "inappropriate" is used, the relevant design approach shall not be allowed. For example, one guideline bullet states: "A parking pad located in the front of a residence is inappropriate." In this case, a proposal to pave a front yard to effectively serve as a parking area would not be approved.

Preferred- In some cases, the reader is instructed that a certain design approach is "preferred." In such a case, the reader is encouraged to choose the design option at hand. However, other approaches may be considered.

Primary facade - The primary facade is the principal elevation of a building, usually facing the street or other public way.

Shall - Where the term "shall" is used in a design guideline, compliance is required.

Should - If the term "should" appears in a design guideline, compliance is strongly encouraged, but is not required.

Appendix B: The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings

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 historic 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.
- Alterations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material. Such design should be compatible with the size, scale, color, material and character of the property, neighborhood and environment.

Appendix C: Recommendations for Building Color

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 in itself does not affect the actual form of a building, it can dramatically affect the perceived scale of a structure and it can help to blend a building with its context. Many buildings are brick and should not be painted.

The following recommendations may be considered:

C.1 Use colors to create a coordinated color scheme for the building.

C.2 Employ color schemes simple in character.

- Using one base color for the building is preferred.
- Using only one or two accent colors is also

using more than two colors in some situations.

C.3 Base or background colors should be muted.

- Use the natural colors of the building materials, such as the buff color of limestone, as the base for developing the overall color scheme.
- Use matte finishes instead of glossy ones.

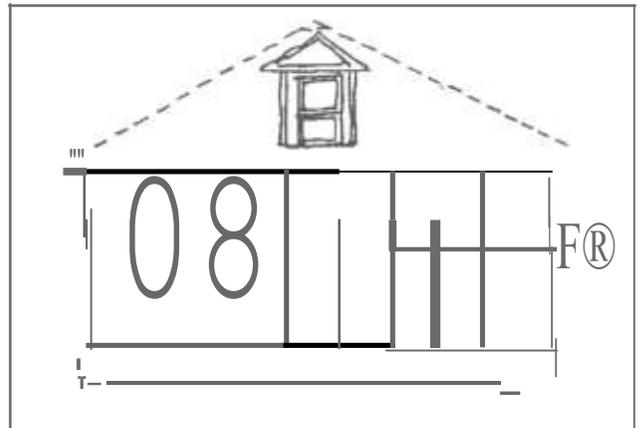
C.4 Reserve the use of bright colors for accents only.

- Bright colors may highlight entries, for example.

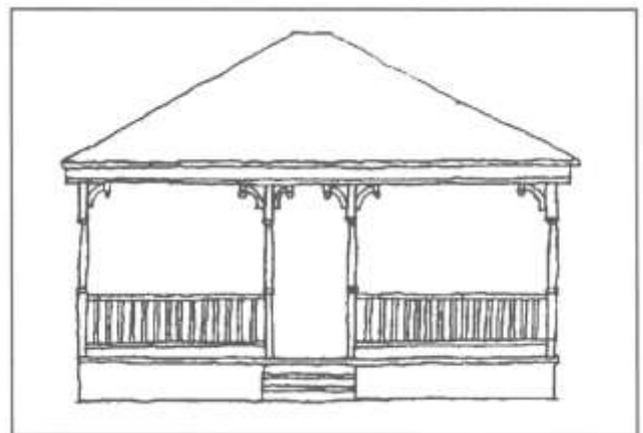


When designing your own color scheme, consider the entire composition:

- The back plane of the main facade is a major surface for which a scheme should be devised.
- A color scheme for the front plane, composed of a porch in this case, also should be designed.



Apply a base color to the main plane of the facade (A). Next, apply the first trim color to window frames and edge boards (B).



When developing a color scheme, use a limited number of colors. Apply one or two colors to porch elements; avoid making the scheme too busy. Consider using a different shade of the first trim color-or even matching it exactly for porch trim.

Appendix D: Glossary of Terms

Alignment. The arrangement of objects along a straight line.

Asphalt Shingles. A type of roofing material composed of layers of saturated felt, cloth or paper, and coated with a tar, or asphalt substance, and granules.

Association. As related to the determination of "integrity" of a property, *association* refers to a link of a historic property with a historic event, activity or person. Also, the quality of integrity through which a historic property is linked to a particular past time and place.

Baluster. A short, upright column or urn-shaped support of a railing.

Balustrade. A row of balusters and the railing connecting them. Used as a stair rail and also above the cornice on the outside of a building.

Bargeboard. A projecting board, often decorated, that acts as trim to cover the ends of the structure where a pitched roof overhangs a gable.

Board and Batten. Vertical plank siding with joints covered by narrow wood strips.

Bracket. A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

Building. A resource created principally to shelter any form of human activity, such as a house.

Clapboards. Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame houses. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.

Column. A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; pillar: It is usually a supporting or ornamental member in a building.

Composition Shingles. See asphalt shingles.

Cornice. The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

Design. As related to the determination of "integrity" of a property, *design* refers to the elements that create the physical form, plan, space, structure and style of a property.

Doorframe. The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called *jamb*s and a horizontal top member called a *lintel*.

Double-Hung Window. A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.

Dormer. A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

Eave. The underside of a sloping roof projecting beyond the wall of a building.

Elevation. A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

Facade. Front or principal face of a building, any side of a building that faces a street or other open space.

Fascia. A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves," sides of a pitched roof. The rain gutter is often mounted on it.

Feeling. As related to the determination of "integrity" of a property, *feeling* refers to how a historic property evokes the aesthetic or historic sense of past time and place.

Fenestration. The arrangement of windows and other exterior openings on a building.

Form. The overall shape of a structure (e.g., most structures are rectangular in form).

Frame. A window component. See window parts.

Gable. The portion, above eave level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

Glazing. Fitting glass into windows and doors.

Header. The top horizontal member over a door or window opening.

Historic Preservation District. A significant concentration of sites, buildings, structures or objects united historically or aesthetically by plan or physical development. Also, a local historic district established by the City Council through an historic overlay zone requires architectural design review by the Memphis Landmarks Commission and design review guidelines for construction, alteration, addition to or demolition of buildings, structures, sites and objects in the public right-of-way and within the boundaries of the historic preservation district.

Historic Property. A building, site, structure or object that is at least 50 years old or older, or is associated with significant people or events, and adds to the historic significance of a historic preservation district.

In-Kind Replacement. To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

Integrity. A property (or historic district) retains its integrity if a sufficient percentage of the structure (or district) dates from the period of significance. The majority of a building's structural system and materials should date from the period of significance and its character defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building.

Lap Siding. See clapboards.

Location. As related to the determination of "integrity" of a property, *location* refers to a historic property existing in the same place as it did during the period of significance.

Mass. The physical size and bulk of a structure.

Masonry. Construction materials such as stone, brick, concrete block, stucco or tile.

Material. As related to the determination of "integrity" of a property, *material* refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

Module. The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

Molding. A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

Muntin. A bar member supporting and separating panes of glass in a window or door.

Non-historic Property. A recent building and those fifty years old or older that have lost their integrity, and do not add to the historic significance of a historic preservation district.

Panel. A sunken or raised portion of a door with a frame-like border.

Period of Significance. Span of time in which a property attained historical significance.

Property. Area of land containing a single historic resource or a group of resources.

Opaque Fence. A fence that one cannot see through.

Orientation. Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; therefore, it should face the street.

Pediment. A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.

Porch Piers. Upright structures of masonry which serve as principal supports for porch columns.

Porte Cochere. A covered entrance, or porch, projecting far enough across a driveway that automobiles, carriages or other wheeled vehicles may easily pass through.

Post. A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

Preservation. The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

Protection. The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration; loss or attack or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

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

Rehabilitation. The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural value.

Renovation. The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

Restoration. The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Roof. The top covering of a building (see sketches on page 23). Following are some types:

- *Gable roof* has a pitched roof with ridge and vertical ends.
- *Hip roof* has sloped ends instead of vertical ends.
- *Shed roof* (lean-to) has one slope only and is built against a higher wall.

Sash. See window parts.

Scale. The size of a structure as it appears to the pedestrian.

Semi-Transparent Fence. A fence that one can see partly through.

Setting. As related to the determination of "integrity" of a property, *setting* refers to the physical environment of a historic property.

Shape. The general outline of a building or its facade.

Side Light. A usually long fixed sash located beside a door or window; often found in pairs.

Siding. The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term "siding" is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

Sill. The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Size. The dimensions in height and width of a building's face.

Soffit. The exposed underside of an architectural element, such as an arch, cornice, balcony, beam, etc.

Stile. A vertical piece in a panel or frame, as of a door or window.

Stabilization. The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

Standing Seam Metal Roof. A standing seam roof is a roof with vertical panels. Historically, the panels were fitted together with hand rolled seams.

Streetscape. Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

Traditional. Based on or established by the history of the area.

Transom Window. A small window or series of panes above a door, or above a casement or double hung window.

Transparent Fence. A fence that one can see through.

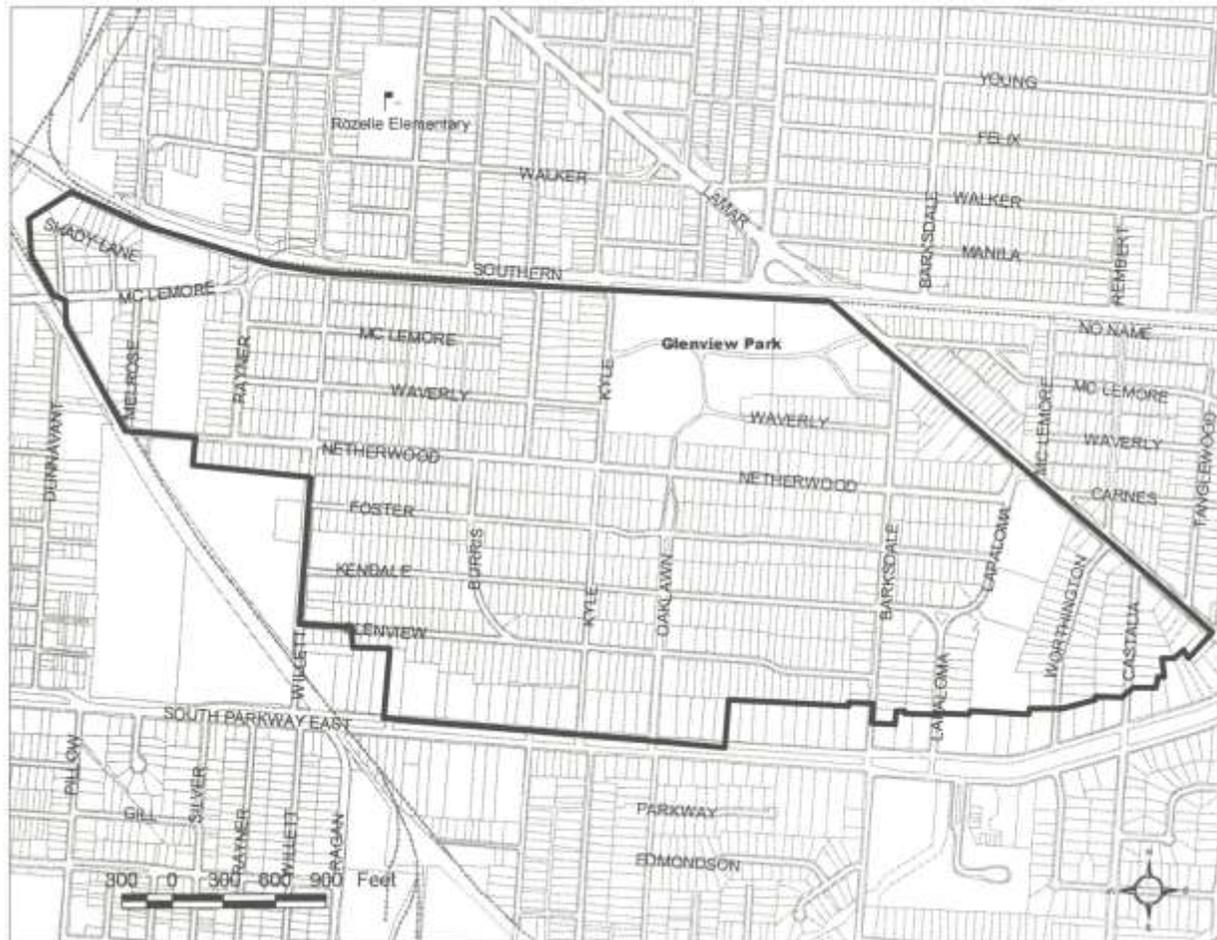
Vernacular. This means that a building does not have details associated with a specific architectural style, but is a simple building with modest detailing and form. Historically, factors often influencing vernacular building were things such as local building materials, local climate and building forms used by successive generations.

Visual Continuity. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Window Parts. The moving units of a window are known as *sashes* and move within the fixed *frame*. The *sash* may consist of one large *pane* of glass or may be subdivided into smaller panes by thin members called *muntings* or *glazing bars*. Sometimes (in twentieth-century houses) windows are arranged side by side and divided by heavy vertical wood members called *mullions*.

Workmanship. As related to the determination of "integrity" of a property, *workmanship* refers to the physical evidence of the crafts of a particular culture, people or artisan.

GLENVIEW HISTORIC PRESERVATION DISTRICT



To ensure preservation of the Glenview Historic Preservation District, 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.



**MEMPHIS LANDMARKS
COMMISSION**

City Hall Room 443
125 N. Main Street

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ax (901) 576-7178

**Work Reviewed by the Memphis Landmarks Commission
In Historic Preservation Districts***

New Construction: new
primary structure new
accessory structures
garages
carports
outbuildings
additions

Demolition:
buildings
features
additions
outbuildings
porches

Relocation of Structures:
into a district
out of a district
within a district
within a property or site

Alterations: *(Any exterior alteration needs review and approval even if a building permit is not required. The list below are examples and is not exhaustive.)*

**Doors, Windows,
Entrances**

AC window units
aluminum or metal doors
aluminum windows
awnmgs
fire exit stairs
security bars
security doors
stairways (exterior)
storm doors or windows
storefront alterations

Masonry and Siding

aluminum or vinyl siding
cleaning masonry
painting unpainted brick or
stone
repointing mortar joints
sandblasting masonry, cast
iron, or wood surfaces
siding replacement
waterblasting brick

Site Improvements

decks driveways
driveway gates
fences and walls
light posts
parking lots/parking pads
permanent planters
satellite dish placement
sidewalks and walkways
signs and billboards
swimming pools

Roofs, Cornices and Dormers

brackets or eave alterations
cornice alterations
dormer alterations
eave alterations
roof- change in material or shape
skylights

Porches

column replacement
enclosure of porches
floor replacement
light fixture replacement
screenmg
railings or decorative trim alterations

* Excludes buildings or improvements that cannot be seen from a public street. Contact our office at 576-7191 to have this verified and exempted from review as applicable.