

DESIGN REVIEW AND GUIDELINES
DOWNTOWN COMMERCIAL DISTRICT
MARTIN, TENNESSEE

THOMASON AND ASSOCIATES
PRESERVATION PLANNERS
NASHVILLE, TENNESSEE

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I. INTRODUCTION

Significance of Downtown Martin

The historic commercial area of Martin, Tennessee contains a fine collection of late 19th and early 20th century architecture. The majority of the buildings were constructed between 1880 and 1920 and display typical designs and detailing of commercial buildings of the period. Many of the buildings have decorative cast iron on the storefronts, arched windows on the upper floors, and ornate corbelled brick cornices at the roofline.

The downtown area of Martin was the commercial center of the community for many decades. Downtown contained general stores, grocery stores, drug stores, and theaters which served the community and the region. In recent years, downtown's dominance in the retail trade has declined as automobile oriented strip shopping centers have proliferated. Despite these changes, downtown Martin continues as an important center for offices, specialty shops, and financial institutions. The Public Library is also located in the downtown area.

Since the 1960s, the historic character of downtown Martin has been compromised through alterations to storefronts and the concealment of upper facades with metal fronts. These additions and alterations have resulted in the loss of much of the original architectural character along several blocks of S. Lindell Street. However, recapturing this historic character is easily reversed through the removal of the metal fronts along these blocks. If sufficient numbers of these added fronts are removed along these blocks it is likely that the downtown area would qualify as a National Register Historic District. Listing on the National Register would provide tax incentives for building rehabilitation and other benefits.

To promote the historic and architectural character of Martin, the City created the Martin Historic Zoning Commission in 1986. After several years of study the Commission designated a local historic district along several blocks of Poplar Street. This was followed by the designation of the downtown area as a local historic district along S. Lindell Street and Broadway. The Martin Historic Zoning Commission is charged with the protection and enhancement of historic properties and does so through the design review and Certificate of Appropriateness (COA) process. The COA and design review process are described in this manual.

Purpose of Manual

The purpose of this manual is to provide information—design guidelines—to property owners, residents, contractors, and others about the kinds of renovation work and new buildings that may be approved by the Martin Historic Zoning Commission (Commission) for the Downtown Historic District.

Changes Require Approval

The downtown historic area of Martin is a historic district and an additional approval, beyond the normal building permit, is required for most exterior changes. Approvals are granted by the Martin Historic Zoning Commission (Commission), an architectural review board which administers the historic zoning regulations for the city. Approvals are granted by the Commission through issuance of a Certificate of Appropriateness (COA).

The Commission makes decisions on applications based on the set of design guidelines in this manual. The guidelines are standards for the Commission to use in determining the architectural compatibility of proposed changes. They also guide property owners on rehabilitation and appropriate new construction to assist in planning and designing their projects or other improvements.

About the Guidelines

Guidelines help insure that changes in downtown Martin will be in keeping with its architectural character, and they prevent changes that could be detrimental to the area's historic significance. They are based on design principles and preservation standards used by historic district commissions across the country and by state and federal government programs.

The guidelines apply only to the exterior of properties and are intended to protect the historic character of downtown Martin as a whole as well as the architectural integrity of the individual buildings within. They emphasize architectural details, styles and preservation treatments to maintain the rich variety of architectural character present in the district. They are also written to guide the overall design of any new buildings that may be built and they emphasize the importance of relating new buildings and landscape elements to historic streetscapes.

Application Process

1. Determine if Work Requires Approval

Generally, a COA is required for any alteration of any part of the exterior of a structure; for new construction; and for demolition. A COA is not required for routine maintenance (see Appendix C), landscape plantings, or interior changes.

2. Obtain a COA.

- ☐ Complete and submit an application form (see Appendix A - application forms are available from the Building Inspector's Office at City Hall).

Application Requirements:

For existing buildings--

- A. An accurate sketch, photograph, or drawing of each elevation where changes are proposed, showing existing appearances and proposed changes; and
- B. A description of materials to be used and an overall scheme, including but not limited to foundation, walls, trim, windows, doors, roof, storefronts, and any other exterior surface or detail.

For new construction--

- A. An accurate drawing of all elevations showing proposed appearance and its relationship to adjacent and nearby buildings; and
- B. A description of materials to be used including all exterior surfaces and details.



An application (Certificate of Appropriateness) and five (5) copies, must be filed with the City of Martin Building Inspector 7 days prior to the regular monthly Commission meeting, which is the third Tuesday of each month at Martin City Hall. It is recommended that the applicant apply simultaneously for the building permit and an application for a Certificate of Appropriateness. It is the sole responsibility of the applicant to obtain a Certificate of Appropriateness before applying for a building permit.

- ☐ Upon approval, the Commission will issue the COA which will include an itemized list of the work approved.
- ☐ If not approved, the Commission will write a statement of reasons for disapproval and send a copy to the applicant and to the Building Inspector. The applicant can then make the required changes by the Commission and resubmit the COA or appeal the decision of the Commission to the courts.

3. Obtain a Building Permit

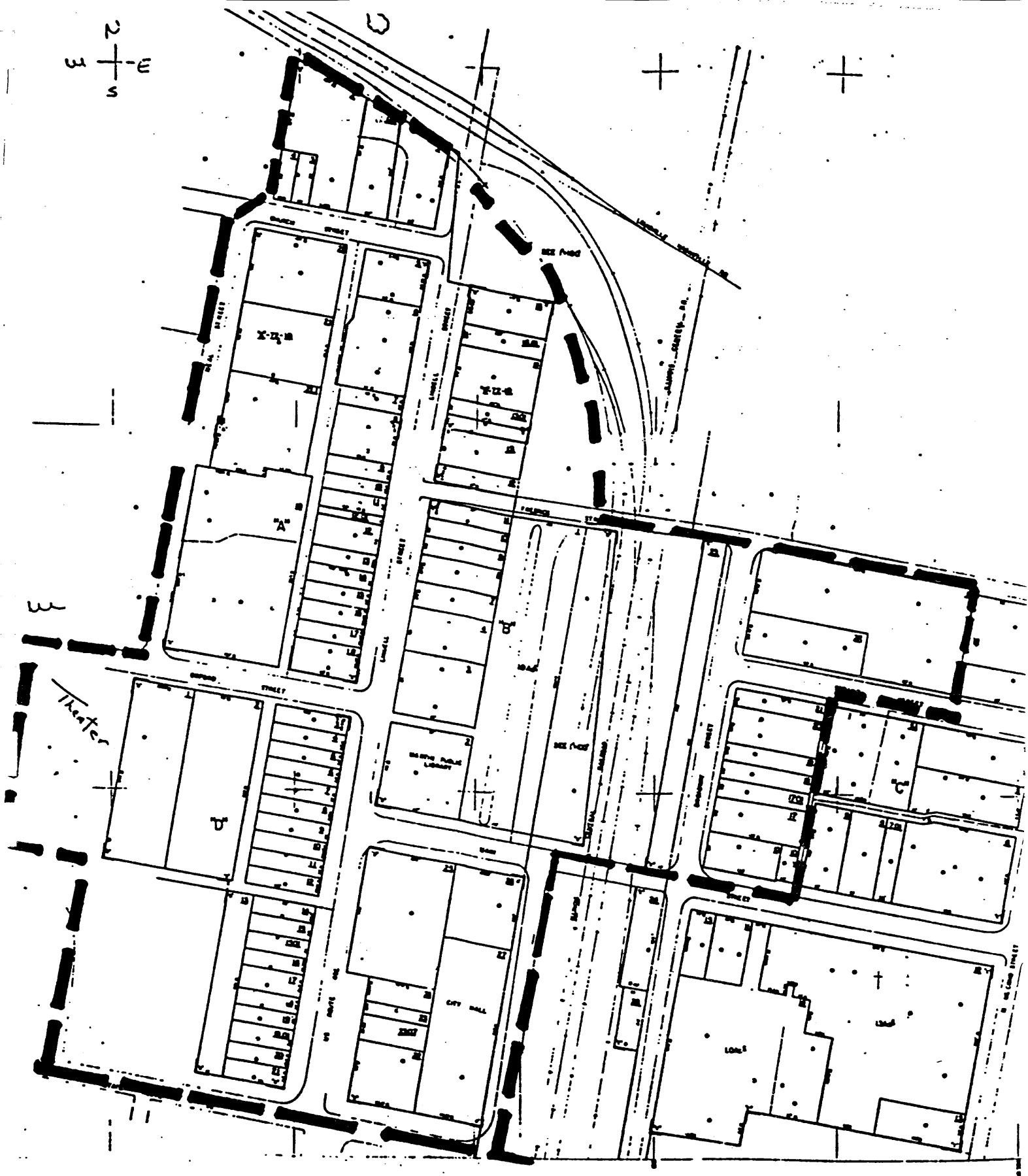
Once a COA has been issued by the Commission, a building permit (if required) may be obtained at the Building Inspector's Office at City Hall.

4. Begin Work

Remember:

If your plans change while work is in progress, contact the Commission BEFORE undertaking a change or deviation from the COA.

Work undertaken contrary to how it was approved in a COA or beyond the scope of the COA requires approval from the Commission. Without approval the work will be considered a violation (with fines up to \$50 plus court costs per day levied against the owner until the work is corrected).



Map of the Downtown Historic District.

II. THE BENEFITS OF DESIGN REVIEW GUIDELINES

ECONOMICS

Design review guidelines are developed for communities and historic downtown areas primarily for economic reasons. By adhering to design review standards a downtown area can maintain its uniqueness and promote individual property values. Guidelines assist property owners in understanding how best to maintain and preserve historic structures and guide new construction. Design guidelines are written to result in a positive change in the visual appearance of an area.

OWNER INVESTMENT PROTECTION

Design review guidelines ensure that a property owner's investment in a historic area will be protected from inappropriate rehabilitation and new construction which could result in lower property values. Downtown Martin is unique through its history and architectural character and future marketing should accentuate these attributes in its economic development.

LOCAL CONTROL

Design review guidelines are adopted and administered by local citizens and property owners. This grass roots approach allows residents to play a strong role in directing the future appearance of their community instead of leaving the future to outside forces.

COMMUNITY PROMOTION

Martin is one of thousands of communities which have recognized that preserving its historic resources makes good sense. A vital and attractive downtown area promotes a city's overall quality of life and illustrates its commitment to its heritage and identity. Design review maintains and enhances this character.

POTENTIAL FOR INVESTMENT TAX CREDITS

Due to the large number of metal fronts added to its buildings the downtown area of Martin does not presently qualify for listing as a National Register Historic District. However, through the design guideline process there is enormous potential for the downtown area to recapture much of its architectural and historical character and meet the criteria for listing on the National Register. Such listing would allow property owners to take advantage of the Investment Tax Credit which provides for a 20% tax credit for a certified rehabilitation. This credit applies to all rehabilitation costs on a building including infrastructure, exterior improvements, contracting fees, etc.

III. A BRIEF HISTORY OF MARTIN AND ITS DOWNTOWN ARCHITECTURE

HISTORY

The city of Martin was established in 1873 on land belonging to the heirs of William Martin, who was born in Halifax County, Virginia, in 1806. He was married in 1828 to Sarah Glass, daughter of Dudley Glass, Sr. and Nancy Carr of Halifax County, who moved to Weakley County soon after their daughter's marriage. William and Sarah followed in 1832, settling on a tract of land six miles northwest of Dresden. In 1838, William moved to a 2,500 acre tract upon which the town of Martin was eventually built. Martin erected a home just north of the present Eastside Cemetery. In 1852, Mr. Martin was instrumental in getting the Nashville and Northwestern Railroad (later the L. & N.) to locate their east-west line through his property, by contributing a great deal of money to the venture. Martin was one of the largest tobacco planters in the country, and he needed adequate transportation for his crop. The railroad was completed before Martin's death in 1859.

William and Sarah Martin became the parents of nine children, three of whom figured prominently in the development of Martin. Their third child, Thomas Dudley (1835-1915), inherited land located east of the city. Their fifth child, George Washington (1839-1913), was the moving force in securing the north-south Mississippi Central Railroad (later the Illinois Central and presently the Norfolk-Southern) line which ran through property that George and his brothers inherited. George's brothers, Marshall Presley (1847-1896) and William Hartwell (1850-1878), inherited land located west of the proposed railroad. The early deeds of property show George W. Martin's name on land sales of property east of the railroad tracks; and Marshall P. and William Hartwell's names jointly for property on the west side. After 1878, when William Hartwell died in the Yellow Fever Epidemic, the names of his sister, Virginia Martin Gardner (1843-1922) and brother, Thomas Dudley appeared on the west-side deeds. The two siblings inherited their share of property from their deceased brother.

Once the junction of the two railroads was secured on land belonging to the three Martin brothers, building began immediately. The original 1873 map of Martin, named for William Martin, is located in the Martin City Hall. A sawmill was erected by the Martin brothers about 300 yards southwest of the proposed junction, as well as a fine frame hotel that was named the Martin House. Martin's first commercial buildings and homes were built from lumber hauled in wagons from Paducah or Hickman, Kentucky, until a planing mill was constructed in 1881. The first business area developed east of the railroad, on Broadway and Main Streets. It was not until the Mississippi Central Railroad tracks were completed that the west-side business buildings were built. Soon after the Mississippi Central tracks were completed, both railroads built depots, but these were destroyed by fire. In 1884, both companies constructed a Union Station which served both railroads until the 1960s when it was condemned by the city and burned.

In 1874, Pinkey Lee and his brother, Tom, built a cotton gin on the east side, but after a few years disposed of it. They ran a grocery store for a year, and in 1878, they launched into a venture that proved very profitable. The brothers established a brick making business, furnishing bricks for many of the downtown buildings. By this time, there were many small wooden houses occupied by different businesses on Main, Broadway and Lindell Streets. It was not until 1888 that John G. Walters began manufacturing brick. His kiln and brick yard were located on the site of the present Martin Junior High School. Walters supplied brick for most of the town's school, bank and church buildings. The quality of the brick was vitrified, and is as good today as when it was first fired.

Martin was incorporated in 1874. A city government was formed with George W. Martin, H.C. Draughn and A.M. Clemons as commissioners. John L. Smith was appointed mayor. When the first election was held in 1875, B.A. Crawford became the first elected mayor. Marshall P. Martin became the city treasurer.

Soon after the town was incorporated, the Martin brothers donated land for a public school on the corner of Lindell and Mechanic (later University) Streets. George W. Martin donated land on the east side of town for the Methodist Church and Primitive Baptist Church Buildings.

In 1878, the population of Martin was 710 citizens, 52 of whom died during the Yellow Fever Epidemic between August and November. By this time, Broadway and Main had most of the vacant lots occupied. A few of these buildings were brick. The first brick buildings on Lindell were erected during this year by Marshall P. Martin who operated a dry goods store in one of the buildings. Merchants from surrounding villages quickly moved into the new town to be near the two railroads. A building boom took place over several years, and the Martin brothers were kept busy selling lots and attending to their various enterprises. Nevertheless, George W. Martin took time to serve two terms in the Tennessee House of Representatives (1873-75 and 1881-83), and two terms in the Senate (1877-79 and 1885-87).

By 1883, the population of Martin was 1,200. The town boasted of two drug stores, eight dry goods stores, ten groceries, a livery stable, six saloons, an undertaker and other businesses. The First National Bank opened in 1890, reorganized in 1913 as the City National Bank, and in 1920 became the City State Bank. By 1891, there were several tobacco warehouses in existence as tobacco became one of the main crops produced in the area. A three-story brick tobacco house was built on the corner of Broadway and Rebecca during this year. In 1894, one frame and three brick business buildings burned on Broadway during a fire which originated in the drug store of J.F. Baker. Lost in the fire were two saloons, a grocery, a millinery, a dry goods store and an office.

By 1895, the citizens of Martin were pressing the city government for a water and light system. A vote was taken. Of the 209 votes cast, 169 were for the improvements and 40 were against. It was not until 1898 that the city was able to provide these services. In 1896, the Cumberland Telephone and Telegraph Company completed its exchange. The Martin Mail, a local newspaper, reported that by this time Martin had three houses of worship; two schools: McFerrin, a Methodist Institute founded in 1890 and built on six acres donated by George W. Martin, and a public school; five secret orders; one bank organized in 1886 with George W. Martin as president; one building and loan association; one planing mill; one flour mill; three hotels; two printing offices; nine dry goods stores; ten grocery stores; three drug stores; one racket store; one photographer; two livery stables; five saloons; one large hardware and furniture store; one restaurant; two undertakers; and four lawyers. The city limits were extended about 200 feet on the east side of town.

The following year, in 1897, a three-story brick building was constructed on the east side of Lindell for the J.F. Parker Hardware Store. By this time, Martin had forty-seven brick commercial buildings and twenty-three frame commercial buildings. An opera house was built north of the Parker Building by S.H. Landrum, Moore and Walters. The lower floor eventually became the Martin Overall Factory in 1911.

In April of 1898, fire destroyed eight businesses houses on Lindell Street, all of which were small frame buildings. These were on the west side of Lindell in the block between Oxford and Church Streets. With the completion of the water and light system, two fire companies were organized, a growing necessity for the town. A stock law was passed prohibiting hogs and cattle to run at large.

By 1900, the population was 1,845 citizens. This year saw the completion of Hall Moody Institute, a Baptist school. A drive took place to complete a two-story, brick public school to replace the one that had burned. In 1902, the Tennessee Wholesale Grocery Company was established, which later became Lovelace-Farmer Wholesale Grocery Company. This business was in downtown Martin for seventy-four years. The Martin Bank was organized in 1906, succeeding the Bank of Martin. In 1907, the Peoples Bank was organized and opened in January of 1908. The 1910 population of Martin was 1,730. An extension of the city's limits in 1911 increased the population to 3,200 people.

In 1911, fire destroyed seven of the ten buildings on Lindell between Oxford Street and the present small city park. It was Martin's last major fire. An industry, Chambers-Godfrey Company, started in 1911, continues to

operate today. At first the company manufactured a ham preservative. In 1959, it began to process and sell hams. The name was changed to Mar-Tenn Hams in the 1960s and in 1961, the company moved outside of the city. In 1911 the city government passed a law that prohibited horses from being hitched in front of businesses. A hitching rack was provided on both sides of the Illinois Central Railroad track for this purpose. Also in 1911, the U.S. Treasurer condemned property belonging to the Illinois Central Railroad on the north corner of Main and Lindell for the construction of a post office. It was not completed until 1917, replacing the original post office located on the west side of Lindell Street. In 1913, a sewer system was installed in the city.

By 1923, the population of Martin was 4,250 people. Businesses were changing; the town was expanding and growing. The local paper mentioned several merchants who were improving their property by putting in iron and glass fronts and installing brick on their existing buildings. During this year, the American Cigar Factory started production with 300 employees in a building financed by local merchants. The cigar factory moved to smaller quarters and, in 1933, the building was occupied by Slant and Slant, a shirt manufacturer. The company was sold in 1945 to Martin Manufacturing Company, which continued shirt production. This company moved to the outskirts of Martin in 1974.

McFerrin Institute closed its doors in 1924 and the building, after remodeling, was occupied by Martin High School. In 1926, Martin citizens sold shares and purchased the former boys dormitory of McFerrin Institute to house the Weakley County Hospital. R.W. Brandon, Sr. came to Martin from Lafayette, Kentucky to be the administrator. Eventually, Dr. Brandon became the sole owner, taking his son, Robert Jr., in with him as partner in 1948. The hospital was sold in 1972 and in a few years ceased to operate. In 1927, Hall Moody Junior College was consolidated with Union University and moved to Jackson. A number of citizens from Martin and Weakley Counties led the way in securing a branch of the University of Tennessee to occupy the vacant buildings. In the fall of 1927, the University of Tennessee Junior College opened its doors to 120 students with fifteen faculty members. Since its inception, there have been only six administrators. The institution has grown during its sixty-six years of existence into a four-year university with a total enrollment of 5,494 students which includes the graduate school. There are 708 individuals employed at the university, including 253 regular faculty members. The annual budget is in excess of \$44,000,000, making the university Martin's biggest asset.

By the mid 1940s, a grocery store was opened by Willard Rooks on the northeast corner of University and Lovelace, east of the university property. By 1963, a restaurant and women's apparel store, the Fashion Corner, joined the grocery business which had expanded to a larger building. In 1972, a building with space for several businesses was constructed, which joined the original buildings on the east. Directly across University Street, several businesses started in the 1970s. This was the first group of businesses not located in the original downtown section of the city.

The population of Martin in 1950 was 4,082. In 1955, Merritt Clothing Company of Mayfield, Kentucky, opened a branch factory in Martin, but it was not until the administration of Douglas R. "Doug" Murphy, mayor from 1962 until 1966, that the city began to blossom industrially. In 1964, Martin Brothers Container and Timber Products Corporation of Toledo, Ohio, opened a wire-bound box manufacturing plant. In 1966, the Miller-Hubbell Company, the oldest manufacturer of lighting equipment in the United States, started production with 150 employees. The same year, Maness, Inc. started manufacturing special machines, tools and dies. It is a family owned firm. In 1968, Leland Powell Screw Company began operating in Martin. Originally an import firm, it assumed a manufacturing function in 1972.

Volunteer General Hospital, a 49-bed facility, was dedicated in 1964. Since that time the hospital has grown to a 100-bed, multi-million dollar enterprise, owned and operated by the Hospital Corporation of America. In 1970, the population of Martin was 7,781. The second shopping center to be built outside of downtown Martin was Weldon Plaza, which was constructed in 1974 in the northern part of town. It housed Wal-Mart, a discount store, and W.E. James, a grocery. Wal-Mart moved from the area in 1986. In 1976, Arrow-Aluminum Company, manufacturers of insulated doors and windows, started production. The 1980 population of Martin was 8,898. Burst of Graphics, a textile screen-printing company, started production in 1983. M.T.D. Products, Incorporated, manufacturers of

riding lawn mowers and automotive parts, came to Martin in 1984, and Creative Labels, a foil stamping and embossing manufacturer, started operations in 1987.

In April 1986, Wal-Mart moved to the University Plaza, just west of the university property. A motel and restaurant were near the property when the Plaza was constructed. This was developed into a large shopping mall that eventually included two clothing stores, five restaurants, one grocery, one drug store, one book store, two banks, a variety store, a theater, a video store and a state office building. Across the highway, are two restaurants and a motel. When the University Plaza was completed and began operating, the downtown area of Martin lost much of its business. The 1992 census of Martin (a recount of the 1990 census) showed that there were 9,246 people living in the city.

(This condensed History of Martin, Tennessee is provided by Weakley County Historian, Virginia Clark Vaughan).

ARCHITECTURE

The majority of the buildings in downtown Martin were constructed between 1890 and 1920 when it became a prominent rail center in west Tennessee. These buildings are generally two-stories in height and of brick construction. Many of the buildings reflect the influence of the commercial Italianate style which was popular at the turn of the century. This style emphasized decoration such as arched windows and elaborate sheet metal or brick cornices at the roofline. By the early 20th century, commercial buildings became more simplified in form with an emphasis on rectangular windows and decoration confined to brick patterns or brick banding in the upper facade.

The buildings of downtown Martin share many common features. Commercial buildings of this period were generally constructed with similar storefronts on the first story and two-story buildings generally displayed several windows on the upper floor. Some type of cornice or belt coursing was placed at or near the roofline. Storefronts were designed to be as transparent as possible to afford maximum display area. Large sheets of glass were used for display windows and transoms and large single-light entrance doors also added to the transparent appearance of storefronts. Cast iron columns and pilasters were used to support the weight of the upper facade walls allowing most of the storefront to be of glass. Martin has an especially fine collection of cast iron on storefronts from this period provided by foundries in Union City, Paducah, Evansville, and St. Louis.

Storefronts were often designed with central entrances flanked by display windows. These entrances could be flush with the sidewalk or recessed to provide for additional display area. Almost all of the original storefronts in the downtown area were changed or altered in some fashion but a few retain original bulkheads and entrances. New storefronts based upon these traditional forms and arrangements are recommended for future building rehabilitation.

Upper facades on two- and three-story buildings were built with large windows to provide for illumination into the interior. Skylights were also employed to help provide light into the interiors. Many windows in the downtown area have their original one-over-one or two-over-two wood sash windows. Windows were both rectangular and arched and have details such as brick or sheet metal hood molding. Sheet metal and brick were also used to create cornices at the roofline. Buildings constructed in the 1910s and 1920s are generally simpler in detailing on the upper facades with variety provided by inset concrete panels, varied brick patterns, and recessed masonry panels.

Downtown Martin's historic appearance has been compromised in recent decades by the widespread use of aluminum and other types of metal facades. These added facades conceal the original features of the buildings and deny the inherent attractiveness and uniqueness of the area. The design review guidelines for downtown Martin are designed to encourage property owners to remove these metal facades and to rehabilitate buildings in accordance with their original architectural and historic character.

IV. DESIGN REVIEW GUIDELINES

OVERALL APPROACH AND FORMAT

The principal approach in design review guidelines is the emphasis of *preservation* over complete restoration. This view is illustrated through the use of such words as *repair*, *retain*, *maintain*, and *protect*. It is important to *repair* original materials rather than replace them; *retain* original storefront elements such as cast iron; *maintain* the original brick cornices because they are integral in displaying historic character; and *protect* the original features of an upper facade to protect a building's integrity.

This manual is divided into several chapters dealing with different types of actions; alterations to site and setting, rehabilitation, infill or new construction, and demolition. Illustrated descriptions of the architectural details present in downtown Martin have been included to familiarize property owners with the distinguishing features of the commercial area. Included in the appendices are definitions of terms and a bibliography of suggested readings on historic rehabilitation and materials conservation. The bibliography is included for consultation by property owners.

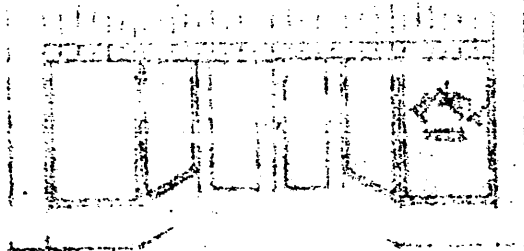
The design review guidelines are based upon national standards stated in the Secretary of the Interior's Standards for Rehabilitation. The Secretary of the Interior's Standards for Rehabilitation are standards used throughout the country as a basis for local design review guidelines. These standards are the basic points from which the downtown Martin guidelines have been developed.

The Standards that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy, and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and building sites and environments, as well as attached, adjacent or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken in the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



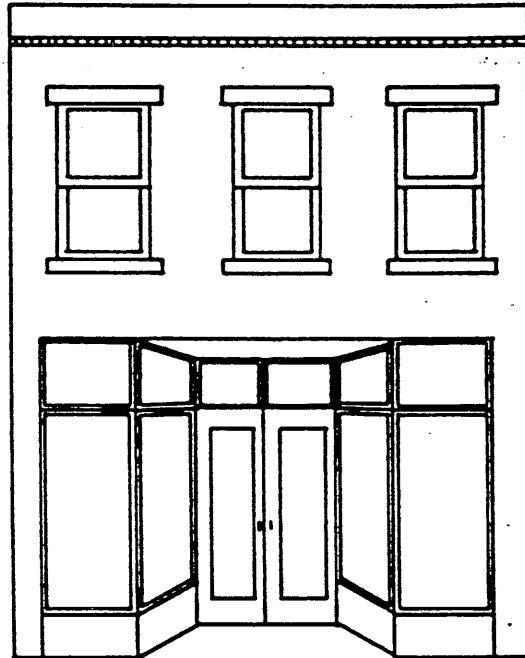
THE BASICS - COMMERCIAL BUILDINGS

The commercial buildings in Martin have several basic components in common. It will help to use this manual effectively if you can identify these components.

THE BODY:

Upper Facade

Storefront

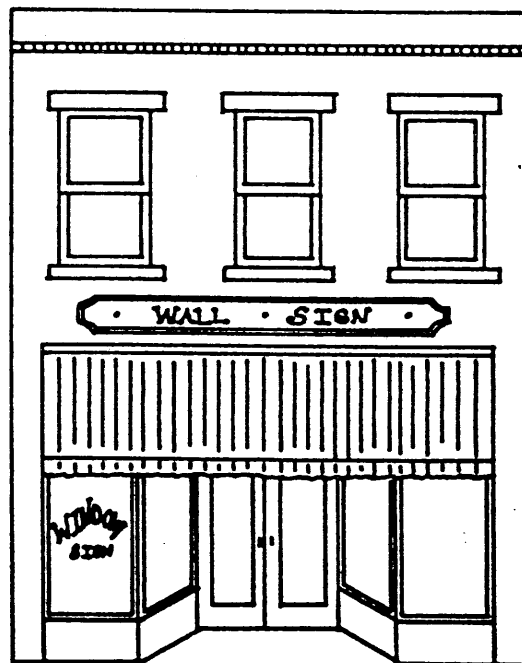


THE CLOTHES:

Architectural Features

Signs

Awnings



UPPER FACADE COMPONENTS:

Cornice or Parapet

Decorative top to facade.

Windows

If two stories or more, they are usually regularly-spaced. The type depends on architectural style or period of structure.



306 Broadway

STOREFRONT COMPONENTS:

Display Window(s)

Often with transom.

Entrances

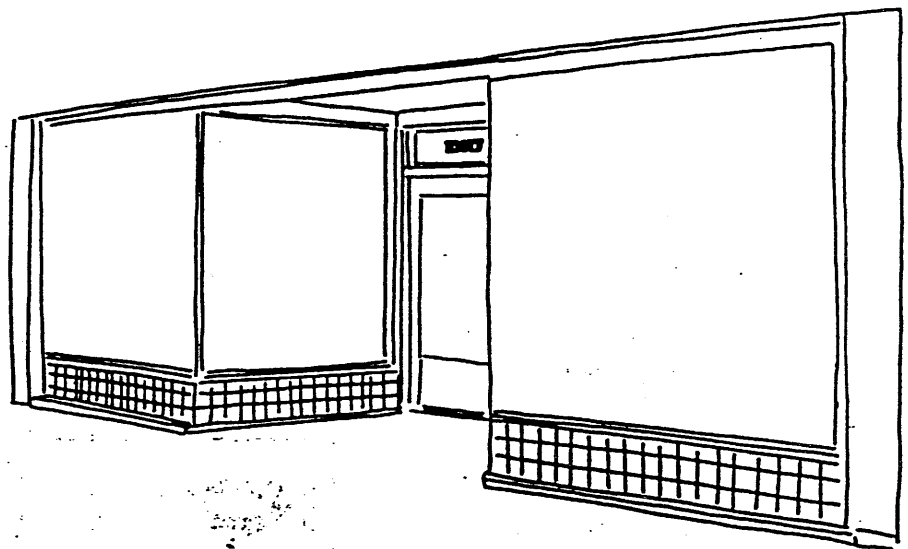
Usually recessed in middle or at side.

Door(s)

Single or double, glazed with transom and bulkhead.

Bulkheads

Support panels for display windows. Generally of wood, brick, or glazed tile.

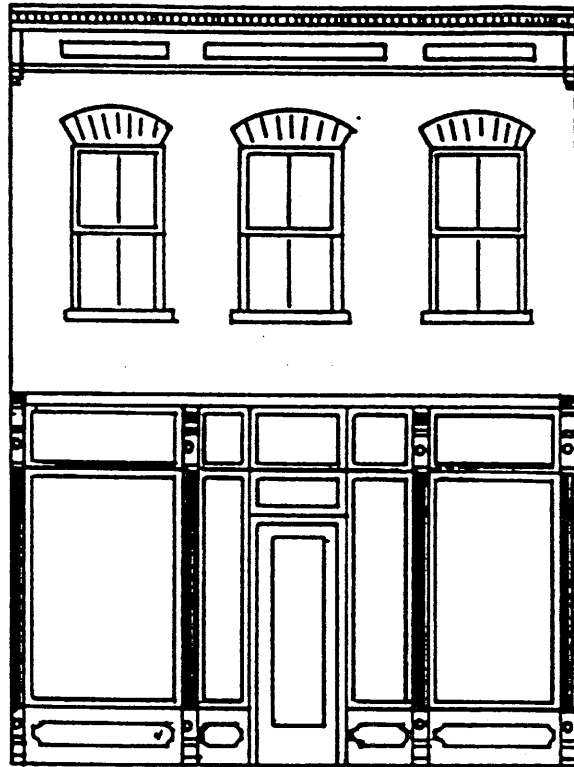


237 S. Lindell

DECORATIVE COMPONENTS:

Architectural Features

Columns, pilasters (half columns against walls), brick corbelling (pattern-work,) window hoods or lintels, cornice ornamentation (dentils, brackets, etc.).

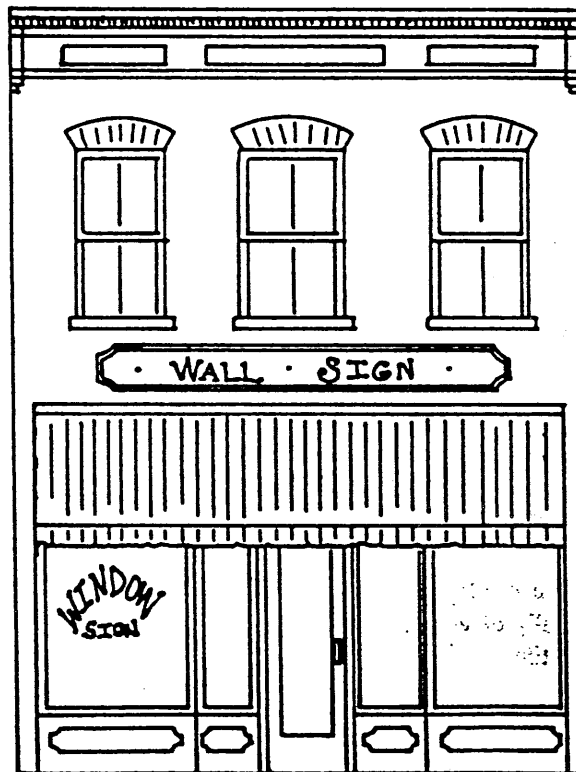


Awnings

Most buildings would have had canvas shed-type awnings over the storefront, entrance, and/or at windows.

Signs

Signs were usually in one or more of the traditional locations (painted on doors or windows, above entrance, in beltcourse area, on awning, flush-mounted on storefront wall surfaces).

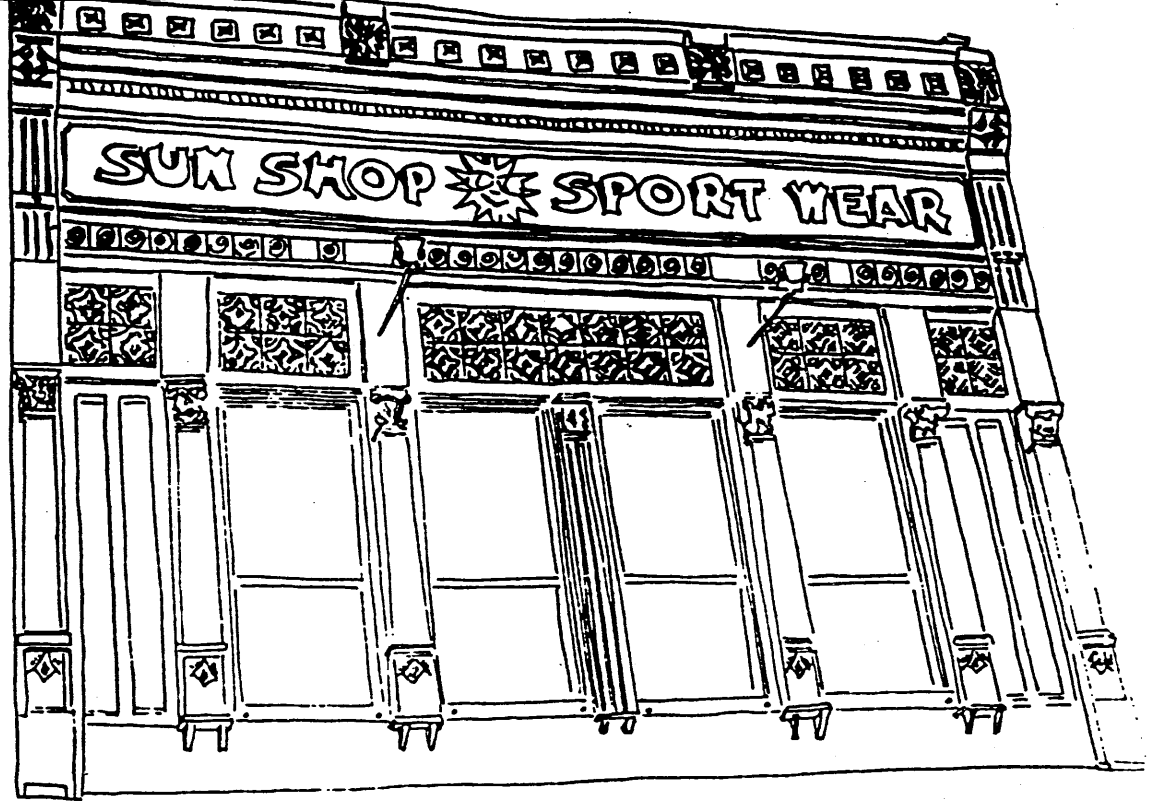


*Decorative pressed
metal upper facade/
cornice*

Wall sign

Pilasters

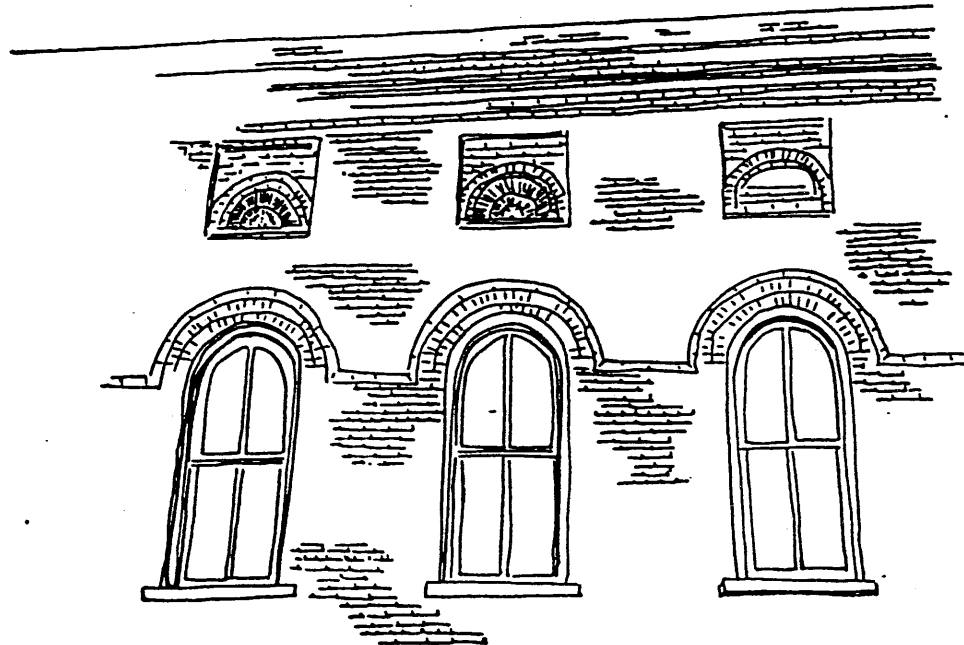
*Regularly-spaced
windows*



300 Broadway

Brick corbelling

Brick window hoods



310 Broadway

STOREFRONTS

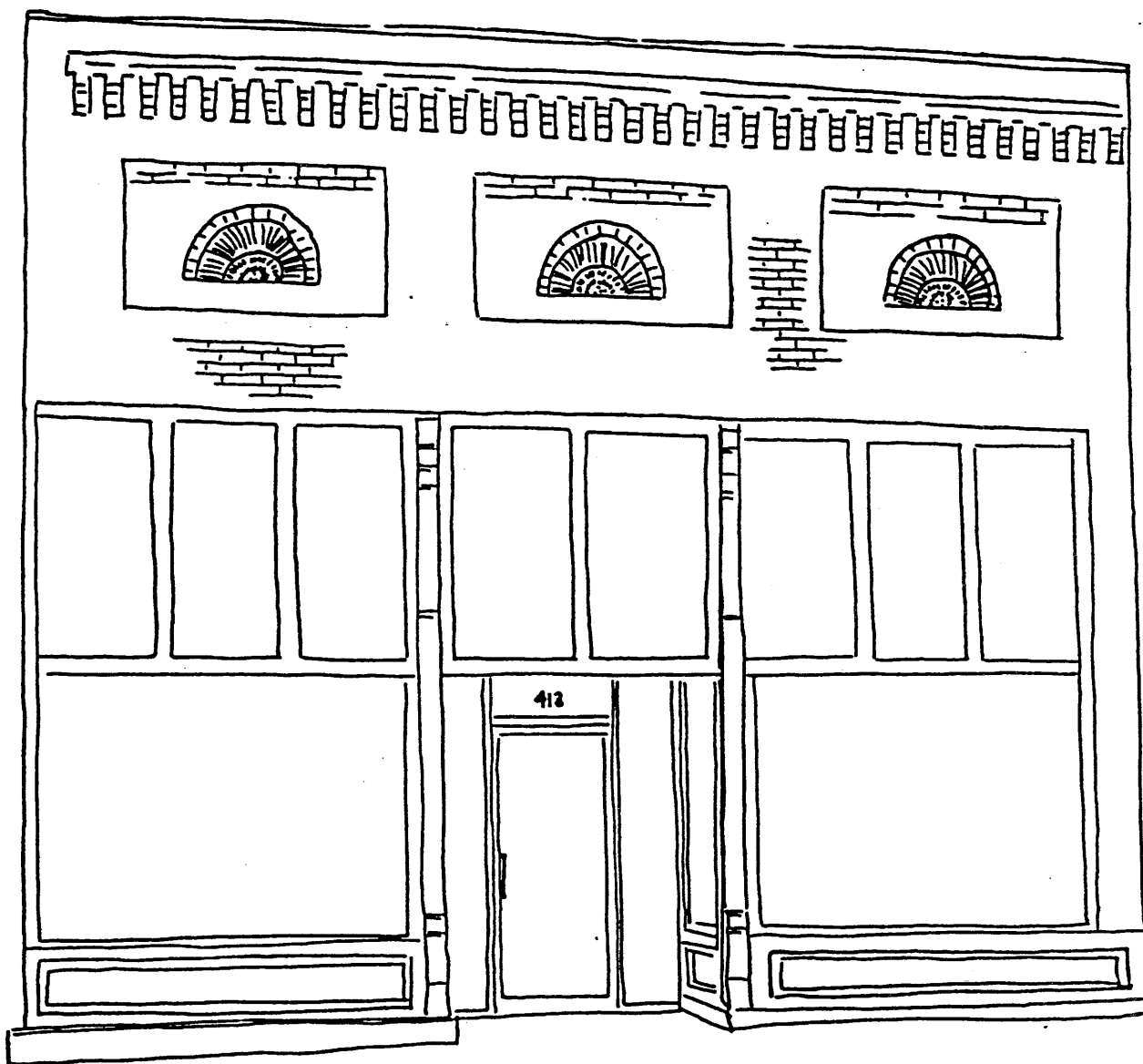
GENERAL STANDARDS

1. Preserve existing original storefronts by maintaining or restoring, do not remove or alter.
 2. It is always better to repair than replace deteriorated storefront features.
 3. If replacement is necessary due to severe deterioration, replace with features to match (accurately duplicate) in design and materials.
 4. In restoring a storefront altered after the 1940s, base design and features on pictorial or physical evidence of the original.
 5. Use a traditional storefront arrangement with features, materials, and proportions typical of similar structures of the same (not earlier or later) architectural style or period when the original design and features cannot be determined.
 6. Retain significant storefronts from the mid-20th century (such as those using decorative tile, glass, or marble) if such remodeling is architecturally important or noteworthy.
-

ENTRANCES

1. Preserve by maintaining, restoring or replacing (do not enclose, cover, or alter) the original entrance design, materials, depth, and placement (whether recessed, flush, or other).
2. New entrance openings should not be added to storefronts. If an additional entrance is required by codes, place it on the rear or side facade. New entrance openings should be simple in design and match the design of the original door.

STOREFRONTS



Preserve and maintain historic storefronts and storefront elements such as the brick corbelling, pilasters, transoms, display windows, bulkheads, and recessed entrance at 413 S. Lindell.

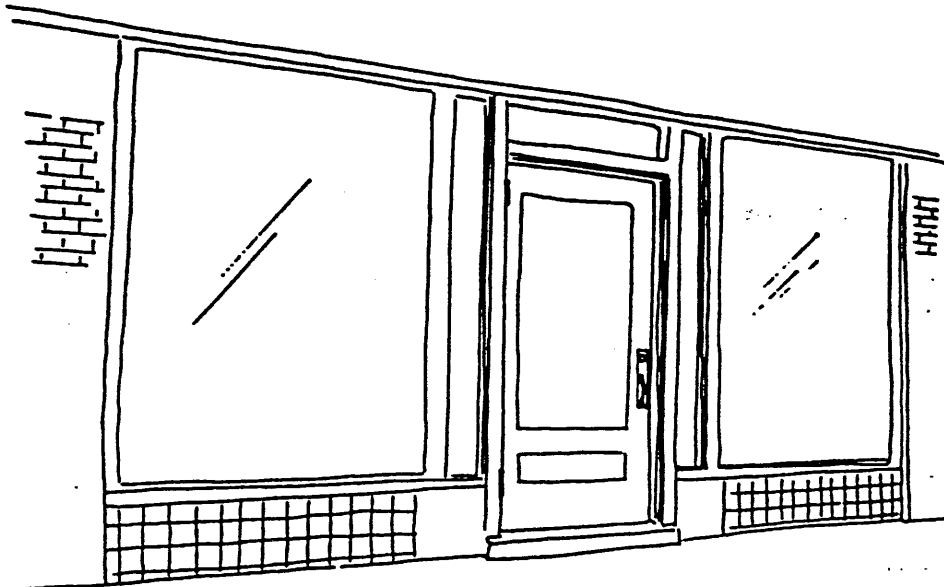
STOREFRONTS

DOORS

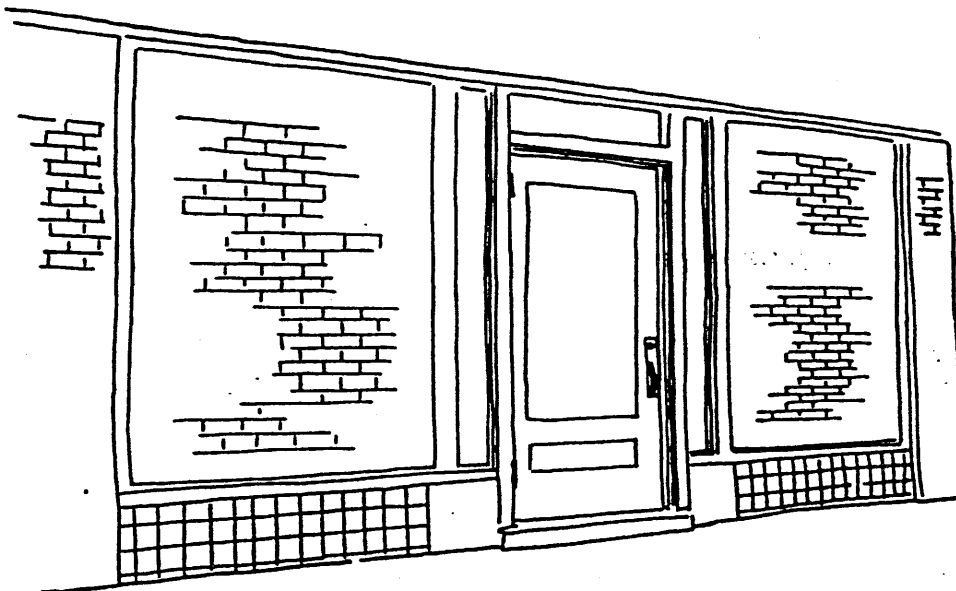
1. Retain and maintain original doors.
2. Replace missing doors to match original in design and materials. Do not install solid wood doors on front facades.
3. If original design is unknown, replace the missing door with a plain wood door with plain glazing (glass area), not solid wood doors, decorative doors, or any kind of period reproduction door (i.e. six-panel Colonial style door).

DISPLAY WINDOWS

1. Preserve by maintaining, restoring or replacing (do not remove, reduce, cover or alter) original display windows.
2. To replace missing or damaged display windows, match the original in location, design, size, and materials.
3. If the original design is unknown, replacement windows should maintain traditional scale and be of solid glass with as few structural divisions as possible to maintain that traditional transparent storefront appearance.
4. For mullions or framing, use wood, copper, or bronze metal.
5. Glass should be clear, not tinted or decorative (such as glass blocks). If privacy or shade is required, other than that provided by an awning, use interior shades or blinds.



Preserve and maintain original doors and display windows (200 block S. Lindell).



Covering any portion of the display window is an inappropriate alteration.

STOREFRONTS

TRANSOMS

1. Preserve by maintaining or replacing (do not remove, conceal, enclose or alter) transoms where they exist/ed.
 2. Retain historic transom materials (prism glass, leaded glass, etc.).
 3. When replacing missing or damaged transoms, replicate design and original configuration (whether it was a continuous band of transom windows, or each transom was individually located above windows and/or doors).
 4. Use glass when possible. If not possible, use the space for signage or a plain panel.
 5. When replacing missing transom glass or damaged glass, use clear, not tinted, glass if the original cannot be feasibly replicated.
-

BULKHEADS

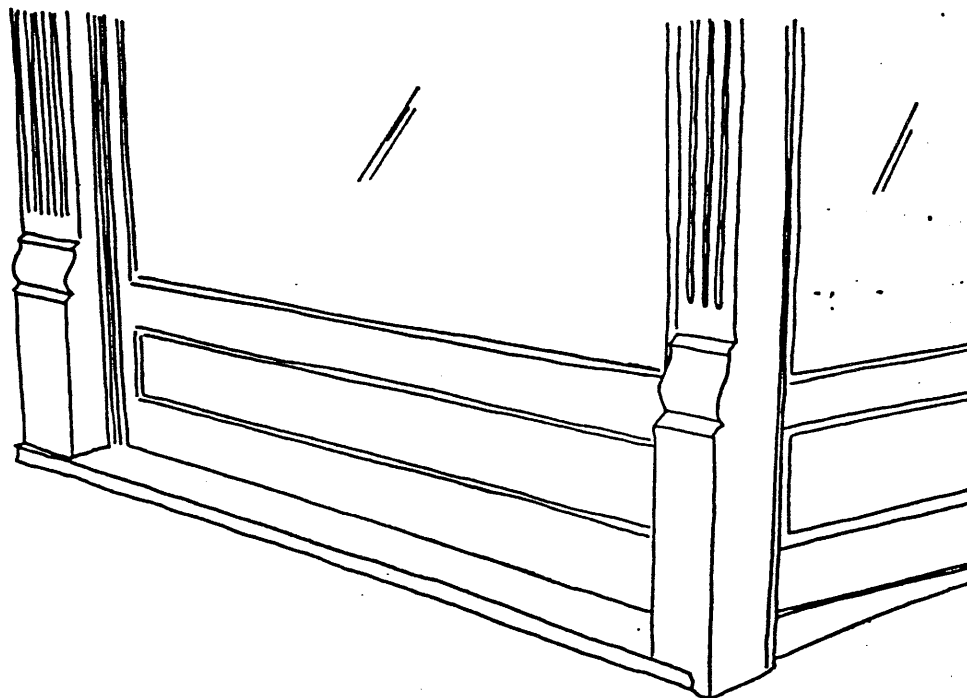
1. Preserve by maintaining, restoring or replacing (do not remove, conceal or alter) bulkheads (kickplates) where they exist/ed.
 2. When replacing missing bulkheads, match the original in design, size, and material.
 3. If original material is unknown, use wood. Brick may be substituted when matching original brick of building or painted to complement other storefront elements.
-

BELTCOURSES

1. Preserve by maintaining, restoring or replacing (do not remove, conceal, or alter) the original beltcourse where it exist/ed.
2. When replacing a missing or damaged beltcourse, closely match or replicate the original in general design, location, materials, detailing, and scale.



Transoms and display windows should not be covered or enclosed.



Original wood, brick, stone, and ceramic tile bulkheads should be preserved and maintained (224 S. Lindell).

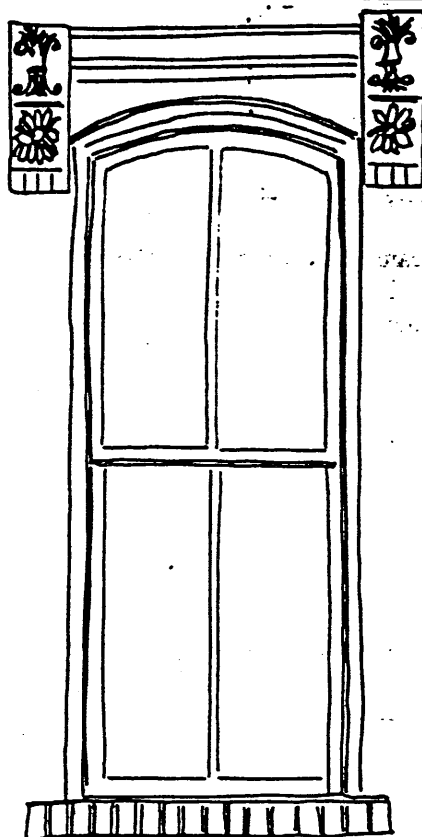
UPPER FACADES

GENERAL STANDARDS

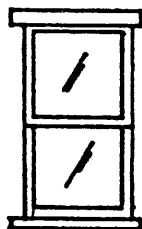
1. Preserve by maintaining or restoring (do not conceal or alter) original appearance and details of upper-story facades.
 2. The removal of added metal fronts on the main facades of buildings is encouraged.
-

WINDOWS

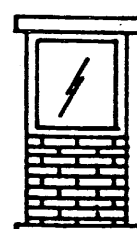
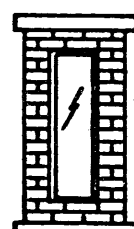
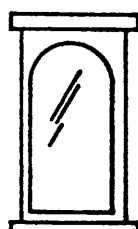
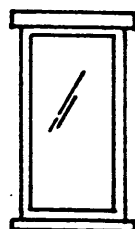
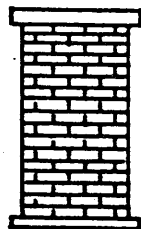
1. Preserve by maintaining or restoring (do not enclose) original windows, including dimensions, number and arrangement of lights in each sash, materials, and detailing.
2. It is always better to repair than to replace windows when possible. Replace missing or damaged windows to match originals.
3. If original window design is unknown, use window type and detailing (sash, materials, dimensions) of the architectural style or period of the building.
4. When unable to use original material, use anodized or baked-on enamel aluminum, in white, dark or bronze finishes, of the same dimensions (sash, surrounds, trim) as traditional for the building's architectural style or period.
5. Do not use snap-on or flush muntins.
6. Do not add shutters unless based on physical or pictorial evidence that shutters existed. Closed shutters may be added to conceal blocked-in or bricked-in windows if restoration of windows is not feasible.
7. When replacing missing or damaged shutters, use shutters to fit the window opening so that if closed, the opening would be covered.
8. If adding storm windows, use full view or sash proportionate, blind-stop type of wood or aluminum with anodized or baked-on enamel finish.
9. Preserve by maintaining or restoring (do not remove, alter or conceal) original window detailing and decoration such as lintels, sills, hoods, etc.



Preserve original window sash, hood and sill (218 S. Lindell).



Original window.



Inappropriate window alterations.

UPPER FACADES

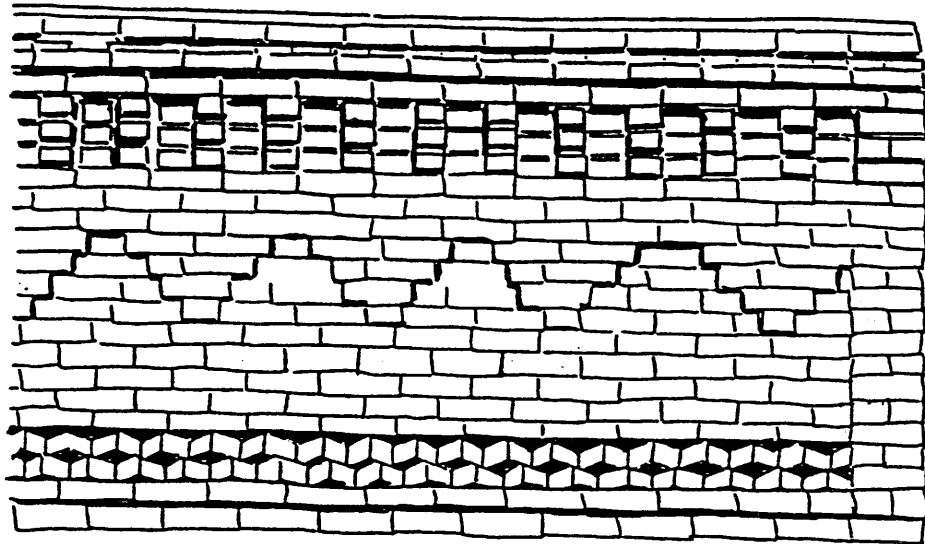
CORNICES

1. Preserve by maintaining or restoring (do not remove) original metal and brick cornices.
 2. Do not conceal or obscure original cornice elements.
 3. When replacing missing or damaged cornices, they should be based on historic evidence such as photographs or "ghosts" markings of cornice locations. If no such evidence is apparent a simple cornice in keeping with similar cornices in the downtown area is appropriate.
-

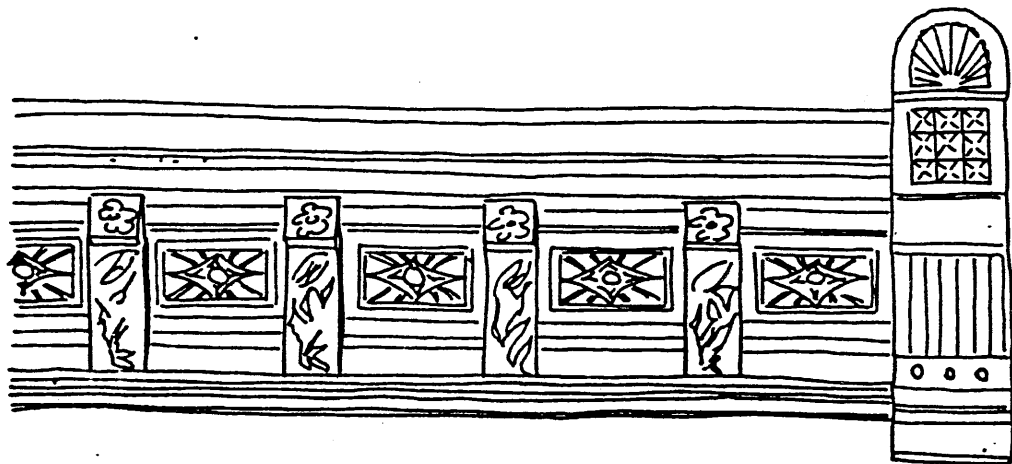
ROOFS

1. Preserve original roof materials where they exist.
2. New roofs of rolled composition or asphalt materials are appropriate. Most of Martin's commercial buildings have flat or sloping roofs of these materials. The installation of a higher pitched roof to improve water runoff is acceptable as long as the new roofline is not visible on the primary facade and is constructed below the roof parapet wall.
3. Copper flashing should be used with new roof materials extending along the brick walls to protect against leaks.
4. Roof parapet walls and features that are original to the building should not be altered or removed.

UPPER FACADES



Corbelled brick cornice (220 S. Lindell).



Sheet metal cornice (218 S. Lindell).

DECORATIVE FEATURES

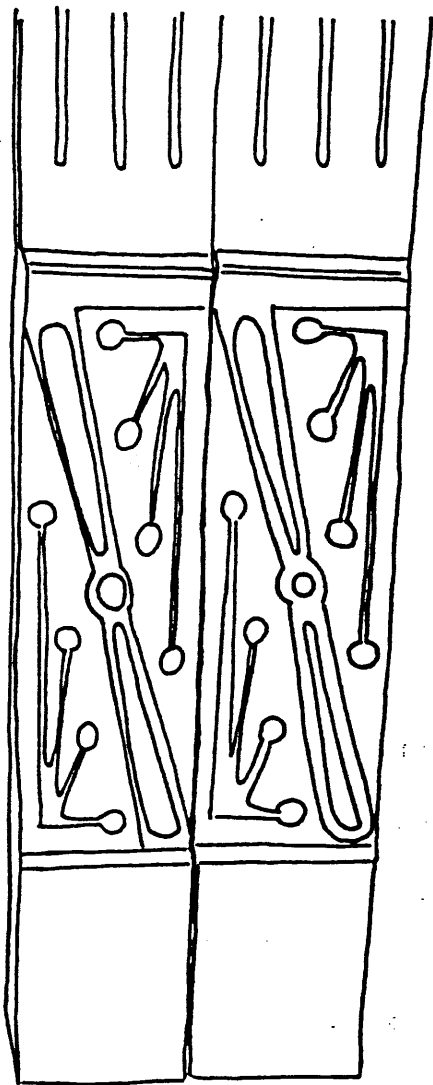
ARCHITECTURAL FEATURES

1. Preserve by maintaining or restoring (do not remove, conceal or alter) original decorative features and detailing such as columns, pilasters, brick corbelling or patternwork, window hoods or lintels, and cornice ornamentation.
 2. When replacing missing or damaged features, base on original design, placement, materials, proportions and details.
 3. If missing features cannot be determined or replicated, use a simpler (but to scale) version of features from a similar building of the same architectural style or period.
 4. Do not add decorative architectural features where none existed originally.
 5. When repairing existing features, take care to avoid damage by using only compatible methods and materials.
-

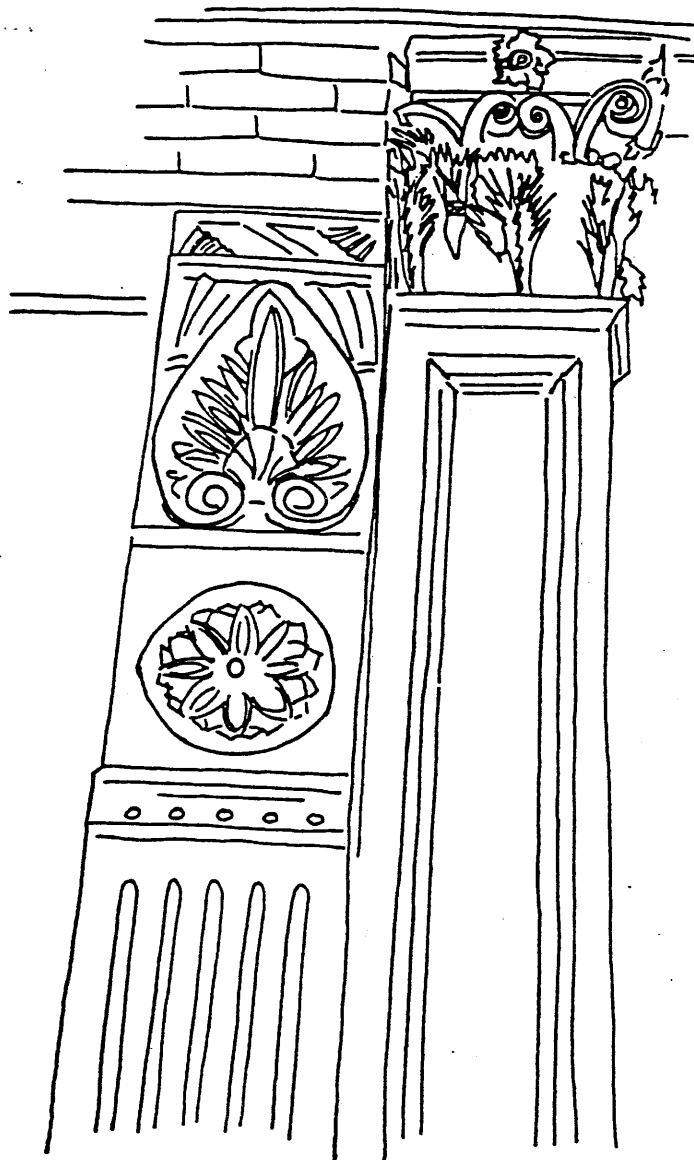
CAST IRON

1. Preserve by maintaining and restoring original cast iron columns and pilasters.
2. Do not conceal or obscure original cast iron columns or pilasters.
3. To remove paint from cast iron use chemical agents, paint removers designed for that purpose. The use of sandblasting or other abrasive cleaning methods is discouraged.

DECORATIVE FEATURES



*Cast iron detail
(226 S. Lindell).*



*Cast iron capitals
(302 Broadway).*

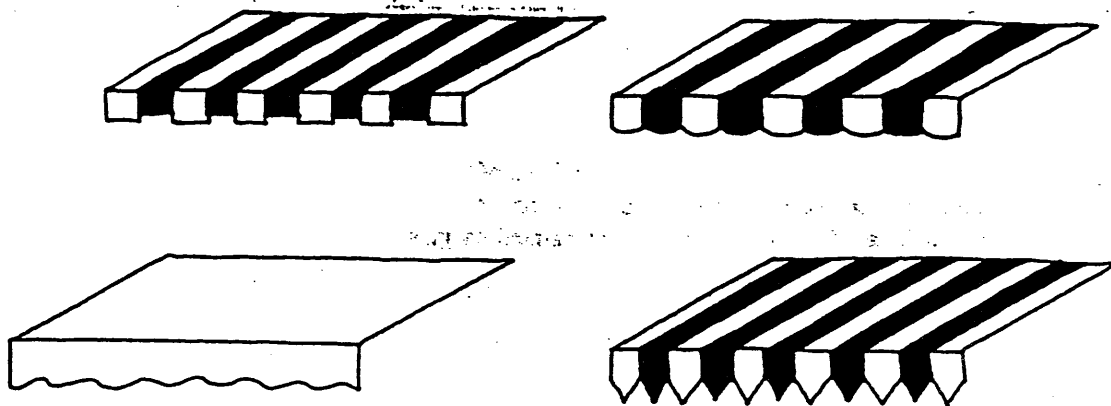
Cast iron pilasters and columns are important architectural features in downtown Martin.

DECORATIVE FEATURES

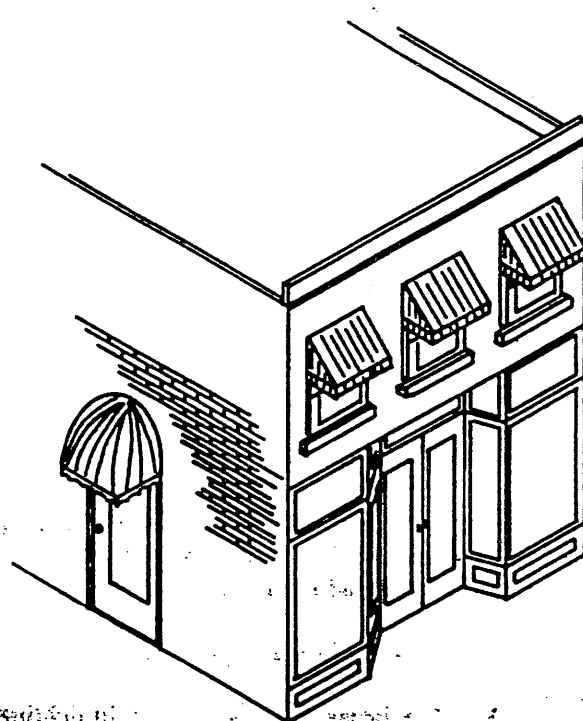
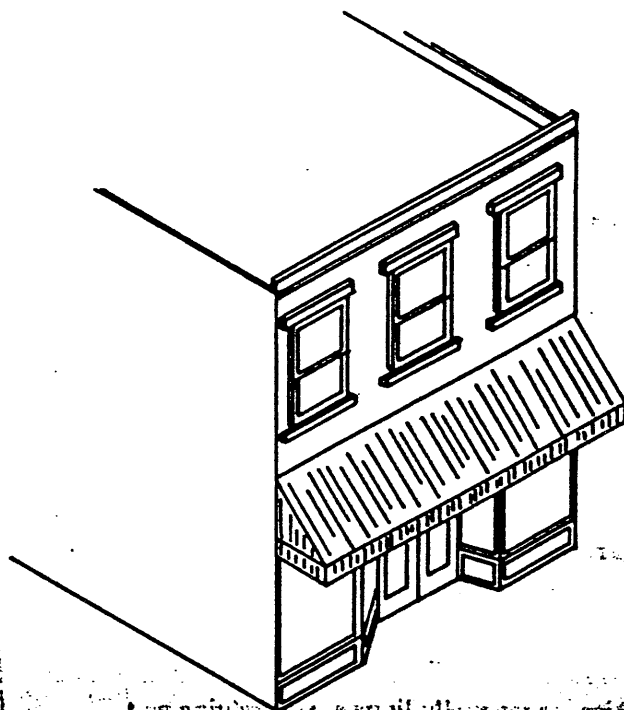
AWNINGS

1. Preserve by maintaining or restoring (do not remove) historic awnings where they exist/ed.
2. For new awnings, use traditional types, materials, placements and forms. Traditional type awnings are:
 - retractable or fixed;
 - canvas, vinyl coated or acrylic material;
 - positioned individually within major bays, not covering architectural features;
 - designed to fit the opening (shed awning for rectangular opening, arched awning for arched opening);
 - flat or straight if a shed type awning, not bubble, concave or convex in form;
 - to cover no more than a third of the opening (vertically, from sidewalk to top of opening);
3. Wood awnings over storefronts are acceptable if they are based on photographic evidence and match the original in design and detailing.
4. Do not use modern metal awnings or back lit awnings.
5. If it is necessary to retain an existing metal awning, cover with canvas to conceal.
6. Do not use canopies unless functionally required, such as for valet parking.

DECORATIVE FEATURES



*Appropriate shed type
awnings for storefronts.*

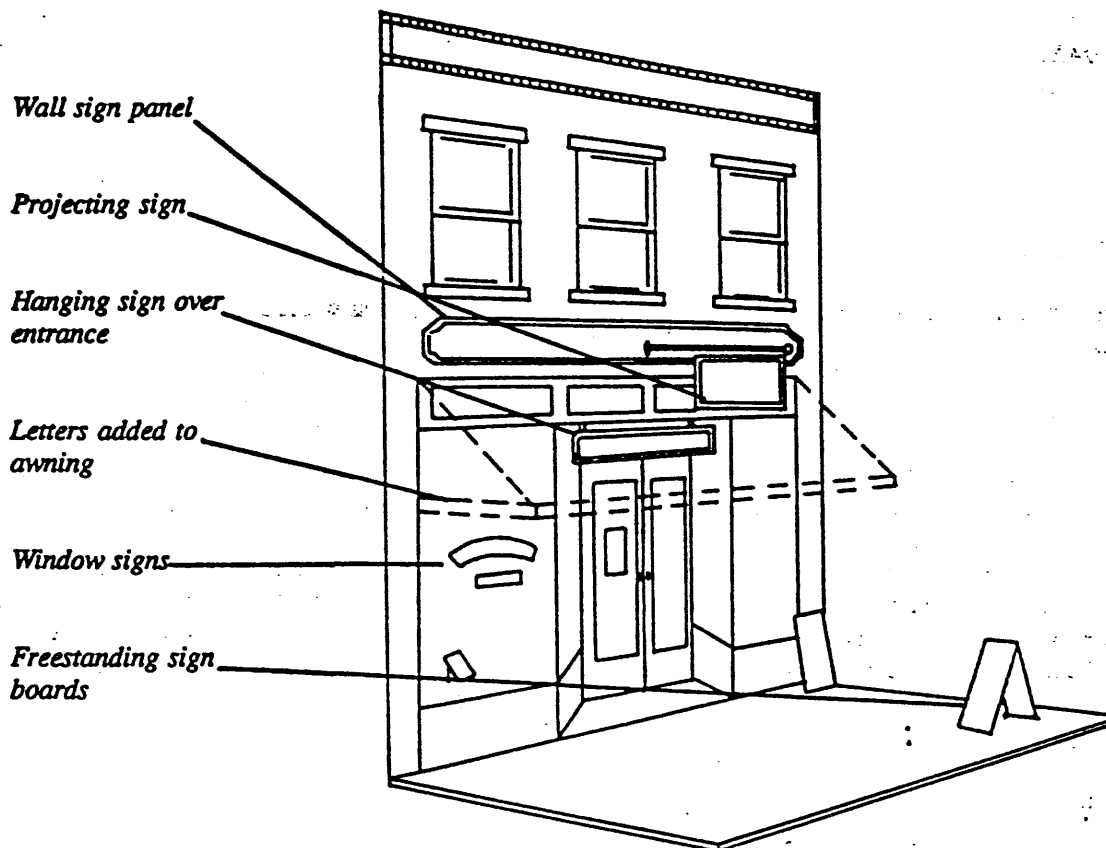


Awnings should be designed to conform with the window openings such as flat or arched.

SIGNS

1. Preserve by maintaining or restoring (do not remove) existing historic wall signs on masonry walls.
2. Use signs in historically traditional locations:
 - on storefront beltcourses or on flat surfaces of building (attached or painted onto walls, not to exceed 20% of surface affixed to) or painted on glass elements;
 - hanging or mounted inside windows or door;
 - projecting, with wood or finished metal brackets mounted into mortar, not brick, no higher than second-story window sill level;
3. Use historic sign materials: finished, carved or sandblasted wood, glass, gold leaf, brass and copper letters, not unfinished wood, unfinished plywood or plastic. (Neon is appropriate only for interior use.)
4. Use signs of traditional design:
 - no more than 2 or 3 colors coordinating with overall building colors, (i.e. dark background with light letters);
 - compatible in scale and appearance, making them complimentary with signs on adjacent buildings for visual unity;
 - serif, sans serif, or script lettering, not exceeding 18 inches in height, and not covering more than 60% of total sign area;
 - not an earlier type than the building itself - not Colonial Williamsburg or New England type;
 - with logos and symbols for easy, quick identification of business;
 - no more than 2 signs per building, not counting window signs, no more than 1 freestanding sign per building front;
 - of shape and proportions to fit the building;
5. Use incandescent spot or up-lit lighting, not floor, flashing, or internally-lit type, and lighting not readily visible from sidewalk level.

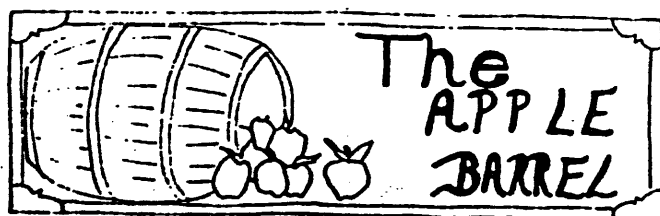
SIGNS



Appropriate sign locations.



Appropriate hanging sign (306 Broadway).



*Appropriate wall sign panel
(Old Masonic Lodge, S. Lindell).*

BUILDING MATERIALS

GENERAL STANDARDS

Preserve by maintaining or restoring (do not replace, cover or alter) original building materials.

WALLS AND FOUNDATIONS

1. When repointing masonry, maintain original tooling configuration, joint width and depth, and mortar color.
2. Do not sandblast or use any abrasive method to clean masonry. Sandblasting or high pressure cleaning methods are not acceptable for brick. These methods remove the outer patina or "crust" of the brick and expose the soft inner core which can lead to deterioration. High pressure water cleaning methods which exceed 600 pounds per square inch should also never be used on brick.
3. Masonry cleaning should be with detergent cleansers or with appropriate chemical agents. Low pressure water cleaning is acceptable if the pressure is kept between 200 and 600 pounds per square inch. Steam cleaning of brick is also a good method but also requires a professional. The use of chemicals for the removal of exterior paint is also appropriate if the work is performed by a qualified professional.
4. Water sealants on brick are not generally recommended. Despite these sealants water vapor can still enter the brick and can cause spalling.
5. Mortar should never be removed with electric power saws. Mortar should be hand raked and repointed with mortar to match the original or have composition such as one part lime to two parts sand.
6. Do not paint brick unless it is extremely mismatched or so deteriorated that it cannot withstand weather.
7. If painting is necessary, use original, natural color of the brick.
8. Do not paint stone.
9. Preserve by maintaining or restoring (do not enclose or alter) original stone or brick foundation materials and design.

GUIDELINES FOR MURALS

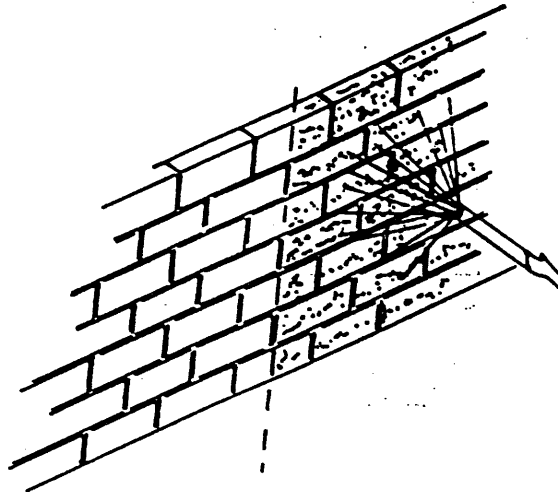
Notwithstanding anything to the contrary in these Design Review and Guidelines, it is the policy of the Martin Historic Zoning Commission to not approve murals.

- 1. Murals have not historically been a part of the Martin Historic District. Without historic precedence, the introduction of murals to the District would not serve the purposes of the District nor the Guidelines, including to:**
 - a. preserve the historic, architectural, and aesthetic value, character, and significance of the District;**
 - b. help ensure that changes in the District will be in keeping with its unique historic, architectural, and aesthetic value, character, and significance;**
 - c. to prevent changes that could be detrimental to the District's historic, architectural, and aesthetic value, character, and significance;**
 - d. and to protect the District's unique historic, architectural, and aesthetic value, character, significance, integrity, and compatibility as a whole and the buildings within it. As such, murals are not appropriate in the Martin Historic District.**

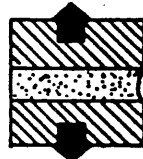
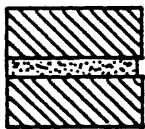
GUIDELINES FOR GHOST SIGNS

“Ghost Signs” are faded remnants of advertising that was historically painted on masonry.

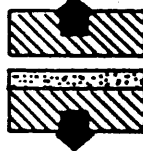
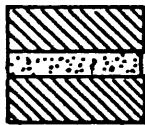
- 1. While it may tempting to touch or overpaint such signs to renew their appearance, this Creates a false sense of history and diminishes the integrity of the commercial district.**
- 2. Such signs through Martin’s historic business district are to be retained in place and allowed to age as part of the authentic patina of the area in which they are located.**
- 3. This guideline shall not, however, preclude building maintenance that may involve masonry restoration. All such work shall be reviewed by the MHZC prior to undertaking.**
- 4. Overpainting, removing, or otherwise diminishing the visibility of currently visible “ghost signs” shall be avoided.**



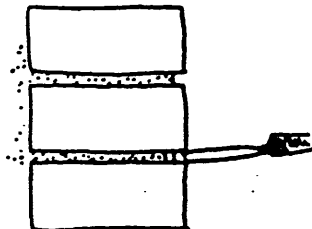
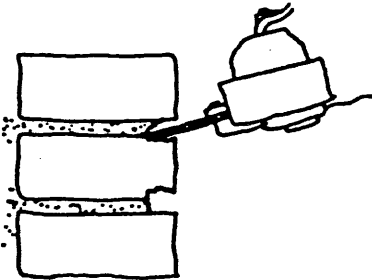
Sandblasting damages the exterior surface of masonry and is never acceptable.



Proper mortar allows joints to . . . expand . . . and contract.



Inflexible mortar can cause spalling . . . and gaps between bricks.



Do not use power tools to remove mortar . . . should be removed by hand.

REAR ENTRANCES AND SIDE FACADES

1. Preserve original windows, doors, and architectural detailing on rear and side elevations.
2. Rear and side entrances can be enhanced by adding simple signage, awnings, and lighting that is related to those of the front facade.
3. Keep rear and side entrances clear and uncluttered.
4. New windows and doors may be added when needed if in keeping with the size, design, materials, proportions, and location of the originals. Follow guidelines for *windows* and *doors* for new openings on rear and side facades.
5. HVAC units and dumpsters placed at rear or side facades need to be screened by using landscaping, framed lattice panels, or flat wood board fences painted to be visually unnoticeable by blending with surroundings.
6. Coordinate the treatment of rear and side facades with that of neighboring structures and businesses where possible for a unified look. Especially for such things as parking, paving, landscaping, and centrally located trash collection.
7. Locate any necessary exterior staircases, balconies, elevator shafts, and additions on rear facades.

REAR ENTRANCES AND SIDE FACADES



In addition to the signage, appropriate windows in openings and an awning at the entrance would further enhance this rear facade (300 block S. Lindell).

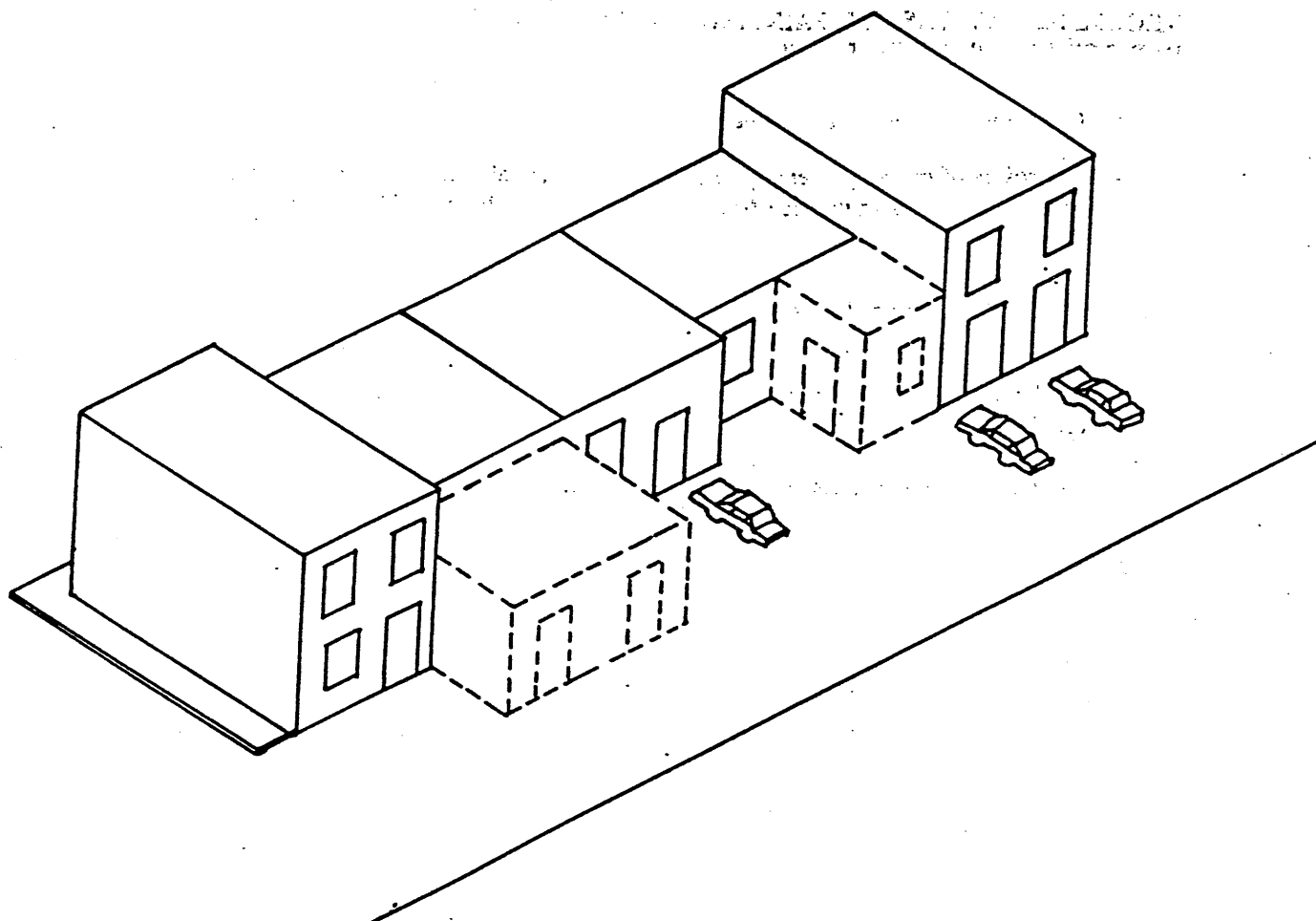
ADDITIONS

ROOFTOP

1. Rooftop additions are inappropriate unless it will not be readily visible from the street or other pedestrian viewpoints or scenic vistas.
 2. If a rooftop addition is desirable, keep it as small and set back from the visible facades of the building as possible.
 3. Design should be compatible with, not imitative of, the original structure through use of compatible (blending) materials, color, shape, and rhythm and proportion of openings.
-

REAR

1. Preserve early (pre-1945) additions of architectural importance.
2. Remove later (after-1945) additions only if incompatible, where feasible or desirable.
3. For necessary additional space, build a new addition:
 - at the rear facade;
 - with a lower roof than the original structure;
 - of compatible design (not imitative or conspicuously contrasting but one that blends in with the old structure) in proportion and rhythm of openings, size, scale, and materials.
 - of frame or brick construction preferable (glass is less desirable);
 - secondary in importance (the storefront entrance remains the functional and visual primary entrance);
 - so as not to cause irreparable damage to or destroy the rear facade and its details.



Additions should be placed at rear facades, and always smaller and lower than the original structure.

1. Do not paint unpainted masonry surfaces (for exceptions, see guidelines for *walls and foundations*).

RECOMMENDATIONS FOR PAINTING NON-MASONRY SURFACES OR PREVIOUSLY PAINTED MASONRY SURFACES

- Keep color scheme simple, using no more than 4 colors.
- Use colors of or complimentary to the dominant neutral building material colors of the structure or others in the area (such as dark red or red-brown of brick, or buff, taupe or gray tints of stone).
- Do not use loud, harsh or garish colors.
- Use softer, muted hues overall (those with gray or white added to basic hue, not pure hues) for the body and to highlight architectural details (window frames, sills, cornices, and detailing).
- Use mildly brighter tones as subtle ways to bring attention to entrances, signs, or awnings.

LANDSCAPING AND STREETSCAPES

LANDSCAPING AND STREETSCAPES RECOMMENDATIONS

1. Preserve original landscape patterns and features, both natural and man-made, such as vegetation, street furniture, walks, drives, retaining walls, curbs, and paving materials.
 2. Follow recommended streetscape guidelines:
 - enhance streetscape through complimentary landscaping;
 - add or maintain low planters, flower boxes or low shrubs.
 3. Do not use solid walls or fences or chain link fences.
 4. Use simple iron fences, painted or stained picket fences, or shrubs to define spaces where separation is needed.
-

LIGHTING

1. Preserve by maintaining or repairing (do not replace) original light fixtures where they exist/ed.
2. If replacement of or new light fixtures on buildings are needed, use concealed fixtures, fixtures of a plain design, or fixtures appropriate to the period of the building (not from an earlier period such as Colonial carriage lamps).
3. If replacing or adding streetlamps, duplicate the original type and design if known; use historic type design for the period of the historic buildings; or use a simple contemporary fixture of quality design and materials.

PARKING

PARKING

1. Screen parking lots from street view with low shrubs and trees at edges, entrances, and in medians within.
2. Do not use single, large expanses of parking (break parking lots into smaller, well-defined areas).
3. If parking is provided on a vacant lot between buildings, align its buffer screening with the front facades of adjacent buildings (maintain existing setback).

MECHANICAL UNITS

Locate mechanical units, dumpsters, large trash receptacles, and storage sheds at rear of buildings, and conceal them with painted or stained wood board fences, or evergreen shrubbery.

NEW CONSTRUCTION

GENERAL STANDARDS

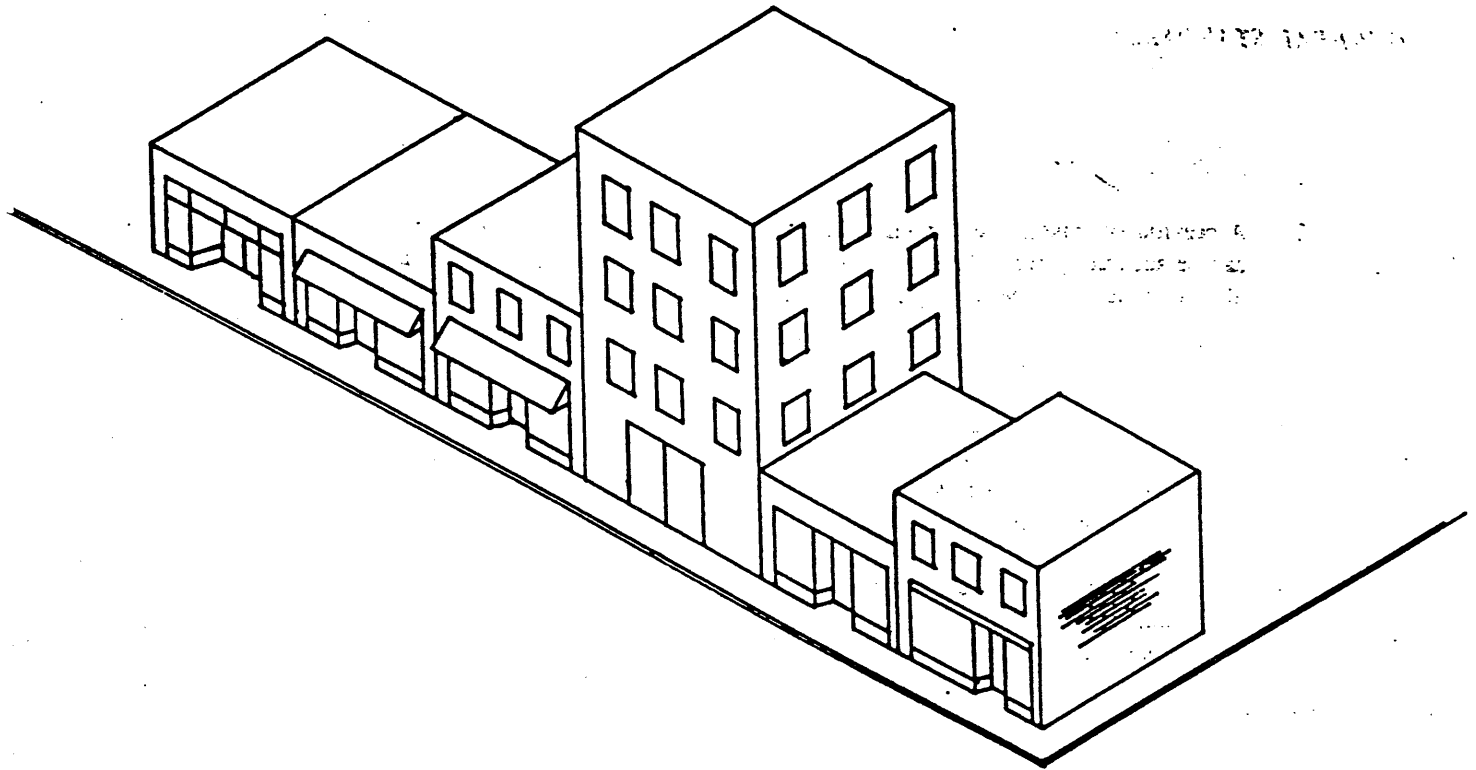
1. The design of a new building should reflect the period of its construction (not a reproduction or copy of an old style). Yet it should be compatible in scale, height, materials, shape, orientation, rhythm and proportion of openings, texture and placement.
2. A previously existing building should be reconstructed only if it will be on its original site, and can be accurately replicated based on documentation of its original design and detailing such as photographic evidence or original drawings.
3. Move a historic building only under these circumstances:
 - if the only alternative is demolition;
 - when it does not involve the loss of a historic building to create space for it;
 - when it will be architecturally compatible with adjacent buildings in style, height, scale, materials, shape, design, setback and setting.

GUIDELINES

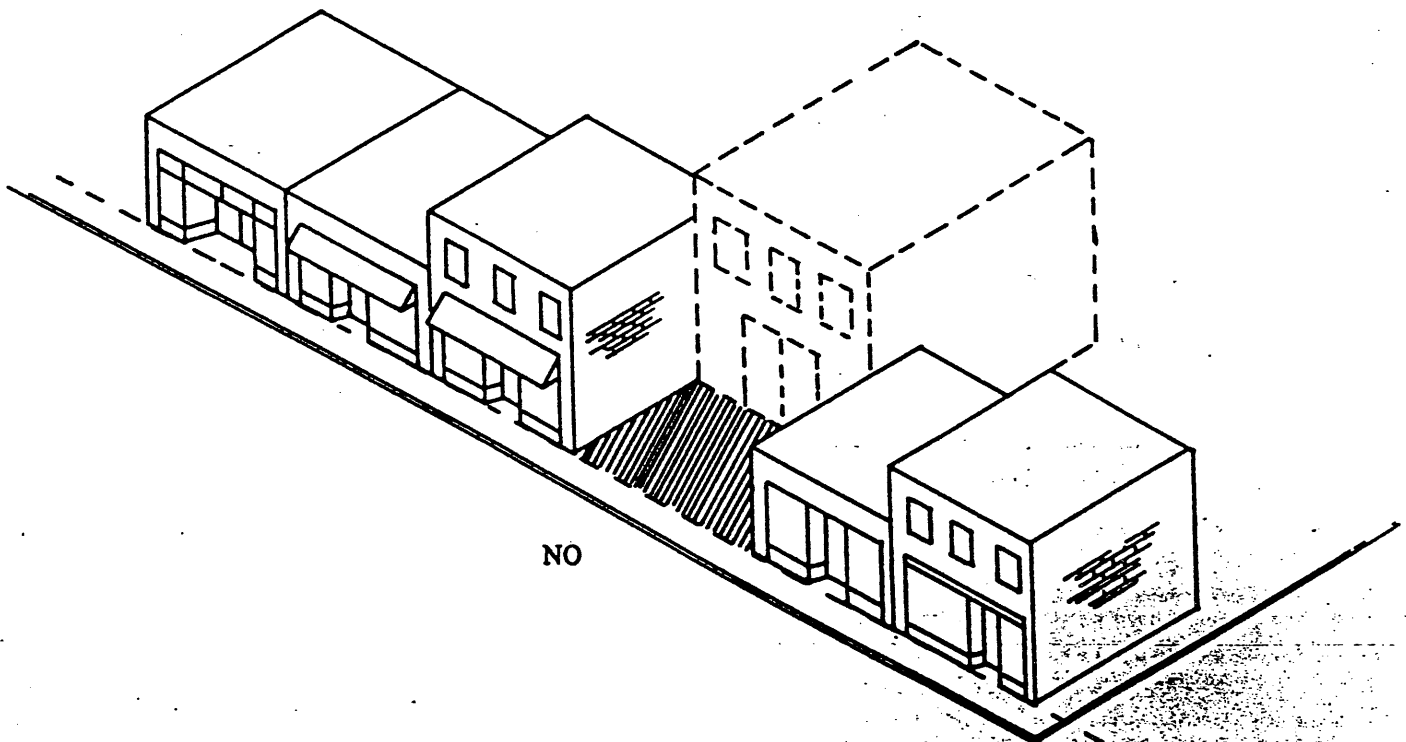
Buildings that are used as infill (fills vacant space between buildings) should be:

- similar to and compatible with adjacent buildings (maintain established rhythms and patterns and not stick out among them);
- aligned with existing setbacks and spacing;
- of similar height, width, scale, and proportions of adjacent buildings. The zoning for the downtown area allows heights of no more than three stories;
- of orientation to the street and with roof forms consistent with adjacent buildings;
- of similar design through composition and arrangement of parts (shapes, sizes, placement of windows and doors, and vertical and horizontal emphasis);
- of similar, compatible materials and colors (not imitative details such as features copied from historic styles).

NEW CONSTRUCTION

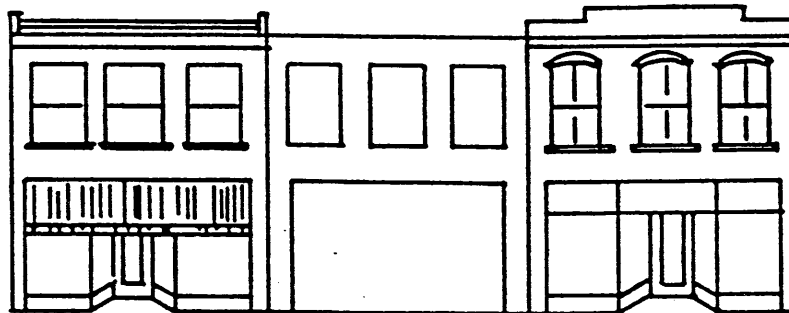


Oversized buildings of three or more stories should not be built in the downtown area.

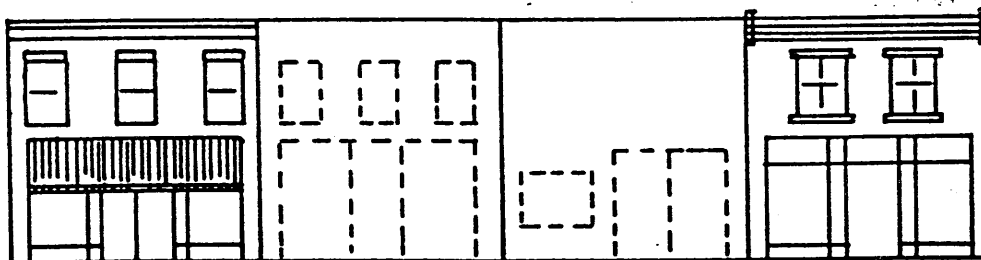


New buildings should be flush with the sidewalk and not set back from adjacent buildings.

YES



NO

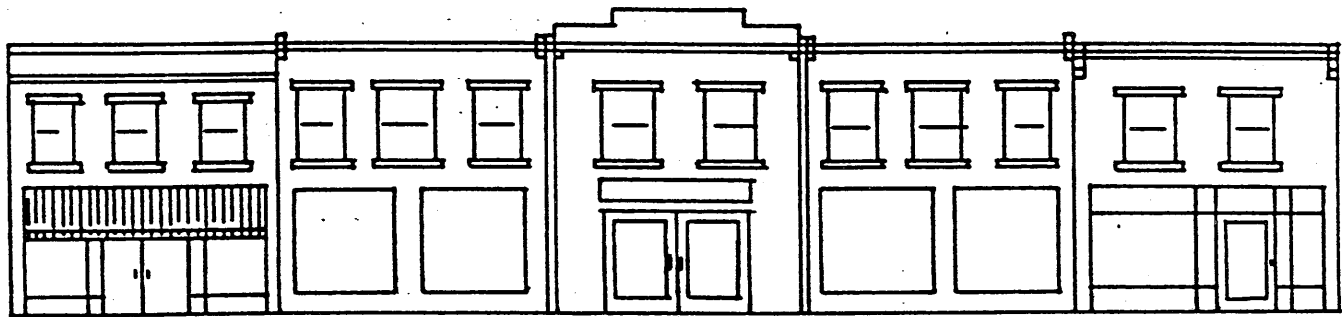


YES

NO

Storefront and upper facade openings should be in alignment.

NEW CONSTRUCTION



Original

New Construction

Original

Buildings covering several lots should have vertical divisions to maintain streetscape rhythm.

DEMOLITION

DEMOLITION

1. Avoid demolition of any building or part thereof which contributes to the historic or architectural character of Martin, unless it is so seriously structurally unsound or deteriorated (as determined by a structural engineer, historic architect, or other historic preservation expert) that its retention absolutely is not feasible.
2. Demolition may occur if required to ensure the public safety and welfare.

APPENDICES

APPENDIX A - APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

**APPLICATION FOR CERTIFICATE OF APPROPRIATENESS
FOR EXTERIOR ALTERATIONS
MARTIN HISTORIC ZONING COMMISSION**

I (we), the undersigned, do hereby respectfully make application for a Certificate of Appropriateness for the following plans and proposals to be undertaken within the boundaries of the Historic District.

Property Location: _____

Property Owner: _____

Owner's Address: _____

Type of Work (check):

- ____ Exterior Alteration or Repair
____ New Construction
____ Demolition of Structure(s)
____ Relocation of Structure(s)
____ Other: _____

See page 2 of this application for additional information to be submitted.

Signature: Applicant: _____

Address: _____

Phone: _____

RETURN APPLICATION TO: Building Inspector
Martin City Hall
University Street
Martin, Tennessee 38237
(Phone: 901-587-3126)

The application, including all additional information, must be filed no later than fourteen days prior to the next regularly scheduled meeting of the Historic Zoning Commission. The Commission meets on the third Tuesday of each month at 5:00 p.m. in the Council Chamber of Martin City Hall. Property owners are urged to attend the meeting. Copies of all information submitted with an application must be retained by the Historic Zoning Commission.

Date Received by Martin City Hall: _____ by _____

Date Approved: _____ by _____

ADDITIONAL INFORMATION TO BE SUBMITTED WITH APPLICATION

1. EXTERIOR ALTERATION OR REPAIR

Describe clearly and in detail all work to be done. Include the following items where appropriate:

A. Sketches, photographs, specifications, manufacturer's illustrations or other description of proposed changes to the building facade or roof, new additions, or site improvements. Drawings will be required for major changes in design for such items as roofs, facades, porches, or prominent architectural features.

B. Color of brick or stone and type of mortar to be used for masonry work.

C. Description of proposed materials including colors when the original material will not be retained.

D. Site information including the location of driveways, parking areas, walls, fences, outbuildings, or other landscape features of note where major site improvements are proposed.

2. NEW CONSTRUCTION

Describe the nature of the proposed project. Include the following items where appropriate:

A. Site plan with measured distances.

B. Elevation drawings of each facade and specifications which clearly show the exterior appearance of the project.

C. Photograph of the proposed site.

D. Landscape plan.

E. Color schedule if possible.

F. Samples or other description of materials to be used.

G. Drawings or other description of site improvements: fences, walls, walks, lighting, pavement, patios, decks, etc...

3. DEMOLITION OF STRUCTURES

A. Describe the structure and give the reason for the demolition. Include a photograph.

B. Describe the proposed reuse of the site.

4. RELOCATION OF STRUCTURES

A. Give the reason for the relocation. Include a photograph. If the structure is to be relocated within the District, describe any proposed changes.

B. Describe any site features which will be altered or may be disturbed, including foundation, walls, and driveways.

**CERTIFICATE OF APPROPRIATENESS
MARTIN HISTORIC ZONING COMMISSION
CITY HALL
MARTIN, TENNESSEE
DATE _____**

A Certificate of Appropriateness is hereby granted for the work described in the APPLICATION FOR CERTIFICATE OF APPROPRIATENESS dated _____, signed by _____ involving the alterations at _____

The approved exterior work (or new construction or demolition) is:

Any changes from the work described above will necessitate further review by the Martin Historic Zoning Commission.

_____ date _____

Chairman, Martin Historic Zoning Commission

Recommendation: An action or activity advised but not required by the Martin Historic Zoning Commission.

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

Rehabilitation: The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.

Restoration: The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

Retain: To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.

Re-use: To use again. An element, detail, or structure might be reused in historic districts.

Rhythm: Movement or fluctuation marked by the regular occurrence or natural flow of related elements.

Routine Maintenance: Actions which do not constitute substantial material changes. Routine maintenance may include the following:

1. Replacement of window glass;
2. Caulking or weatherstripping;
3. Replacement of gutters and downspouts as long as the shape and color match the existing;
4. Replacement of small sections of missing, damaged, or deteriorated siding, trim, roof materials, porch flooring, or steps as long as the replacement materials match the original or existing materials in profile, dimensions, detail, and color;
5. Installation of building address numbers and mailboxes;
6. Repair of existing yard lighting;
7. Temporary signs such as political signs, real estate signs, or temporary advertising signs (yard sales, for rent, etc.)

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

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

Significant: Having particularly important associations within the contexts of architecture, history, and culture.

Stabilization: The act or process of applying measures essential to the maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

Streetscape: The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

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

APPENDIX B - MAINTENANCE ADVICE

MATERIALS

1. Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair to keep water from infiltrating the wood surface.
2. All exposed wood should be kept painted or treated with preservatives.
3. Repairs for wood siding such as cracks can be made through the use of waterproof glue or plastic wood. Large cracks may be filled with caulk followed by putty or plastic wood. The surface should then be sanded, allowed to dry, and painted.
4. Where exterior siding has to be replaced the use of pressure treated wood is recommended to prevent deterioration.
5. Oil based paints are recommended for exterior siding.
6. Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, waterblasting and other abrasive cleaning methods are detrimental to historic buildings and should not be used.
7. Repointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is generally not appropriate due to the hardness of the mortar versus the softness of the brick.
8. Most silicone based or waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is discouraged.

ROOFS, CORNICES, CHIMNEYS

1. Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water related problems.
2. Know what metals are used in your cornice or roof's flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic reaction may occur leading to corrosion.
3. Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron oxide oil base. Asphalt based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.
4. Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is recommended to keep out moisture.

GUTTERS AND DOWNSPOUTS

1. Keep gutters and downspouts in good repair. Make sure they are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.
2. The use of splash blocks to keep water away from the foundation is recommended.
3. Gutters and downspouts which are deteriorated should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.

FOUNDATIONS

1. All water should drain away from a building and should not enter the foundation.
2. Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement.

PORCHES AND EXTERIOR ORNAMENTATION

1. Use pressure treated wood for exterior repairs and replacement.
2. Keep all porch and trim elements painted.

ENTRANCES

1. Doors, transoms, and sidelights should be kept clean and the glass should be continually washed.
2. Original locks and hardware should be kept oiled and in good repair. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.
3. Doors with stained wood finish should be kept varnished and paint over the wood finish is not recommended.

WINDOWS

1. Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.
2. Windows should be kept caulked and sealed to aid in energy conservation.
3. Shutters and blinds should be kept painted and in good repair.
4. Old or deteriorated curtains or shades behind windows should be removed or replaced.

AWNINGS

1. Canvas awnings should be washed periodically and kept in good repair.
2. Awning hardware should be regularly checked for rust or loose mechanisms.
3. Awnings which become torn or otherwise deteriorated should be replaced.

SIGNS

1. Abandoned signs and sign hardware should be removed from buildings, unless historic.
2. Signs should be kept painted and mounting bolts should be checked periodically to make sure they are secure.
3. Light fixtures, conduits, and wiring for signs should be inspected and replaced when necessary.

APPENDIX C - DEFINITIONS AND TERMS

A. Procedural Definitions

Certificate of Appropriateness: A document awarded by a preservation commission allowing an applicant to proceed with a proposed alteration, demolition, or new construction in a designated area or site, following a determination of the proposal's suitability according to applicable criteria.

Certified Local Government: Any city, county, parish, township, municipality, or borough or any other general purpose subdivision enacted by the National Preservation Act Amendments of 1980 to further delegate responsibilities and funding to the local level.

Due process: The established procedure by which legal action is carried out.

Normally Required: Mandatory actions, summarized in the guidelines, whose compliance is enforced by the preservation commission.

Public notice: The classified advertisement of an event, such as a preservation commission meeting, that is published in the local newspaper and posted in the city government building in order to notify the general public of the upcoming event.

Recommended: Suggested, but not mandatory actions summarized in the guidelines.

B. Technical Definitions

Adaptive Use: Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.

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

Alteration: Work which impacts any exterior architectural feature including construction, reconstruction, repair, or removal of any building element.

Appropriate: Especially suitable or compatible.

Building: A structure used to house human activity such as a dwelling or garage.

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

Commission: The Martin Historic Zoning Commission.

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

Contemporary: Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

Compatible: In harmony with location and surroundings.

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

Demolition: Any act which destroys in whole or in part a building or structure.

Demolition by Neglect: The destruction of a building or structure through abandonment or lack of maintenance.

Design Guidelines: Criteria developed by preservation commissions to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.

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

Elevation: Any one of the external faces or facades of a building.

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

Harmony: Pleasing or congruent arrangement.

Height: The distance from the bottom to the top of a building or structure.

Historic District: A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.

Historic Imitation: New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).

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

Landmark: A building, structure, object or site which is identified as a historic resource of particular significance.

Landscape: The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures and their patterns.

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

Material Change: A change that will affect either the exterior architectural or environmental features of an historic property or any structure, site, or work of art within an historic district.

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

Obscured: Covered, concealed, or hidden from view.

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

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

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

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

Infill New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.

Jack arch (see Flat arch)

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

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

Masonry Exterior wall construction of brick or stone laid up in small units.

Massing The three-dimensional form of a building.

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

Mortar A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

Mullion A heavy vertical divider between windows or doors.

Multi-light window A window sash composed of more than one pane of glass.

Muntin A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

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

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

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

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

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

Pitch The degree of the slope of a roof.

Portland cement A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old buildings. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.

Preservation The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.

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

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

Reconstruction The accurate recreation of a vanished, or irreplaceably damaged structure, or part thereof; the new construction recreates the building's exact form and detail as they appeared at some point in history.

Rehabilitation The act of returning a building to usable condition through repair, alteration, and/or preservation of its features.

Restoration The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

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

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

Sash The moveable framework containing the glass in a window.

Segmental arch An arch whose profile or radius is less than a semicircle.

Semi-circular arch An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

Shed roof A gently-pitched, almost flat roof with only one slope.

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

Siding the exterior wall covering or sheathing of a structure.

Sill The bottom crosspiece of a window frame.

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

Streetscape The over facade, not of a single structure, but of the many buildings which define the street.

Surround An encircling border or decorative frame, usually at windows or doors.

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

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

APPENDIX E - SUGGESTED BIBLIOGRAPHY

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Morton, W. Brown, III, Gary L. Hume, and Kay D. Weeks. The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. 1979. Rev. ed. Washington, D.C.: Technical Preservation Services. U.S. Department of the Interior, 1983.

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Park, Sharon D., AIA. The Use of Substitute Materials on Historic Building Exteriors. Preservation Brief no. 16. Washington, D.C.: Technical Preservation Services, U.S. Department of the Interior, 1989.

Stahl, Frederick A. A Guide to the Maintenance, Repair, and Alteration of Historic Buildings. New York: Van Nostrand Reinhold, 1984.

Technical Preservation Services, National Park Service, U.S. Department of the Interior. Respectful Rehabilitation. Washington, D.C.: The Preservation Press, 1982.

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Weeks, Kay D. New Exterior Additions to Historic Buildings: Preservation Concerns. Preservation Brief no. 14. Washington, D.C.: Technical Preservation Services, U.S. Department of the Interior, 1986.

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

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

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

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

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

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

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

Elevation Any of the external faces of a building.

Engaged column A round column attached to a wall.

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

Facade The face or front elevation of a building.

Fenestration The arrangement of windows on a building.

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

Flat arch An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

Flemish bond A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

Fluting Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

Foundation The lowest exposed portion of the building wall, which supports the structure above.

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

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

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

Ghosts Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's facade.

Hipped roof A roof with uniform slopes on all sides.

APPENDIX D - GLOSSARY OF ARCHITECTURAL TERMS

Addition New construction added to an existing building or structure.

Alteration Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

Arch A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch)

Attic The upper level of a building, not of full ceiling height, directly beneath the roof.

Baluster One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

Balustrade An entire rail system with top rail and balusters.

Bay The portion of a facade between columns or piers providing regular divisions and usually marked by windows.

Belt course A horizontal band usually marking the floor levels on the exterior facade of a building.

Bond A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond" or "Flemish bond."

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

Bulkhead The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. 19th century bulkheads are often of wood construction with rectangular raised panels. 20th century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

Capital The head of a column or pilaster.

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

Certified Local Government Any city, county, parish, township, municipality, or borough or any other general purpose subdivision enacted by the National Preservation Act Amendments of 1980 to further delegate responsibilities and funding to the local level.

Classical order Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

Column A circular or square vertical structural member.

Common bond A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" end exposed, to structurally tie the wall together.

