

# Historic District Design Guidelines



Historic Zoning Commission  
101 E Main St, Second Floor  
McMinnville TN, 37110

Adopted as amended January 12, 2015

# Historic District Design Guidelines

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# Historic District Design Guidelines

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## Administrative



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## Preface

Main Street McMinnville was organized by members of the Warren County Heritage Alliance in 1999. It operates with a 501 (c)(3) tax-exempt charter, with a working Board and a paid Director funded through a city-county cooperative effort. One of the first priorities of the Main Street program was to draw boundaries for a downtown historic district and to adopt design guidelines for that area. After several public meetings facilitated by Nancy Jane Baker, certified local government coordinator for the Tennessee Historical Commission, an initial set of guidelines was drafted. A Design Committee formatted the information into guidelines that were adopted by the City of McMinnville. The initial historic district was divided into two areas, with residential districts to be phased in later. Additional guidelines will be required for the residential districts.

With heritage tourism on the rise in Tennessee, interest in preserving the “best of the past” has increased across our state. Our city hopes to increase an awareness of the historical significance of McMinnville and to revitalize the downtown area through economic development and investment. Neighboring cities have adopted similar measures with resounding success. Consequently, these guidelines are not meant to prohibit individual property usage, but to protect and give direction to those who maintain ownership in our downtown area.

It is with this purpose in mind that these guidelines are adopted.

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## Approach / Purpose

The principal approach in design guidelines is the emphasis of preservation over complete restoration. The approach 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 original brick cornices because they are integral in displaying historic character; and protect the original features of an upper façade to protect a building's integrity.

This manual is divided into several chapters dealing with different types of action: alterations to the site and setting, rehabilitation, new infill construction, and demolition. Illustrated descriptions of the architectural details present in downtown McMinnville have been included to familiarize property owners and merchants with the distinguishing features of the commercial area.

### **What Design Guidelines Do:**

1. Maintain and reinforce district character.
2. Guide and improve district growth and development.
3. Protect property values by avoiding inappropriate design change.
4. Protect the visual integrity of the district.
5. Provide a basis for objective design review.
6. Provide educational material for contractors, merchants, and property owners.

### **What Design Guidelines Cannot Do:**

1. Limit growth as it applies to area land use/zoning issues.
2. Limit the use of space within a building (design review applies only to the exterior of district buildings.)
3. Guidelines are intended to guide design change, not to prevent change.
4. Review routine maintenance.

Design guidelines are a set of standards used in specially designated districts to preserve the unique and valued qualities of the district. The most common form of design guidelines are those applied to historic districts to regulate urban design and architectural character of the district, as in the case of these guidelines for the downtown McMinnville historic district. Over 1,000 communities across the country presently utilize such districts.

The authority for design guidelines lies in the City's historic preservation ordinance, which designates the district and creates the design review body to make decisions on applications for work within the district. Design guidelines provide that review body with an objective set of standards on which to base its decisions, and they pertain only to design issues, as opposed to land use.

The benefits of design guidelines are numerous, including the preservation of affordable housing stock, the stabilization and enhancement of property values, protection from intruding buildings, aesthetics, and the nurturing of civic pride. Furthermore, the sensitive and substantial rehabilitation of income-producing historic buildings eligible for the National Register of Historic Places can qualify property owners for the 20% federal investment tax credit.

It is important to note that design guidelines are just what their name implies—"guidelines." Unlike the historic preservation ordinance that serves as their legal basis of authority, the design guidelines should be used with a fair

# Historic District Design Guidelines

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## Approach / Purpose (continued)

measure of flexibility and discretion. There will, undoubtedly, be situations in which a rigid application of the design guidelines would not be in the best interest of a particular property, the district, and historic preservation as a whole. While it may have been possible for these design guidelines to account for many of these “exceptions to the rule” ahead of time, such an approach is not advisable.

Experience has shown that design guidelines that are full of footnote-like exceptions tend to be more confusing than useful. Rather than having guidelines that are convoluted and difficult to understand by the average property owner, it is best that the implementing design review body acknowledge that exceptions to the rule will, indeed, occur from time to time, and that these should be dealt with on a case-by-case basis.

## Design Guidelines & Economic Benefits

- **Economics**

Design review guidelines are developed for communities and historic downtown areas primarily for educational and economic reasons. By adhering to design and review standards a downtown area can maintain its uniqueness and promote individual property values. Guidelines assist property owners in understanding the best ways to maintain and preserve historic structures and to guide new construction. Design guidelines are written to affect 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 insensitive rehabilitation and new construction, which could result in lower property values. Downtown McMinnville is unique through its history and architectural character and future marketing should capitalize upon these attributes for economic development.

- **Local Control**

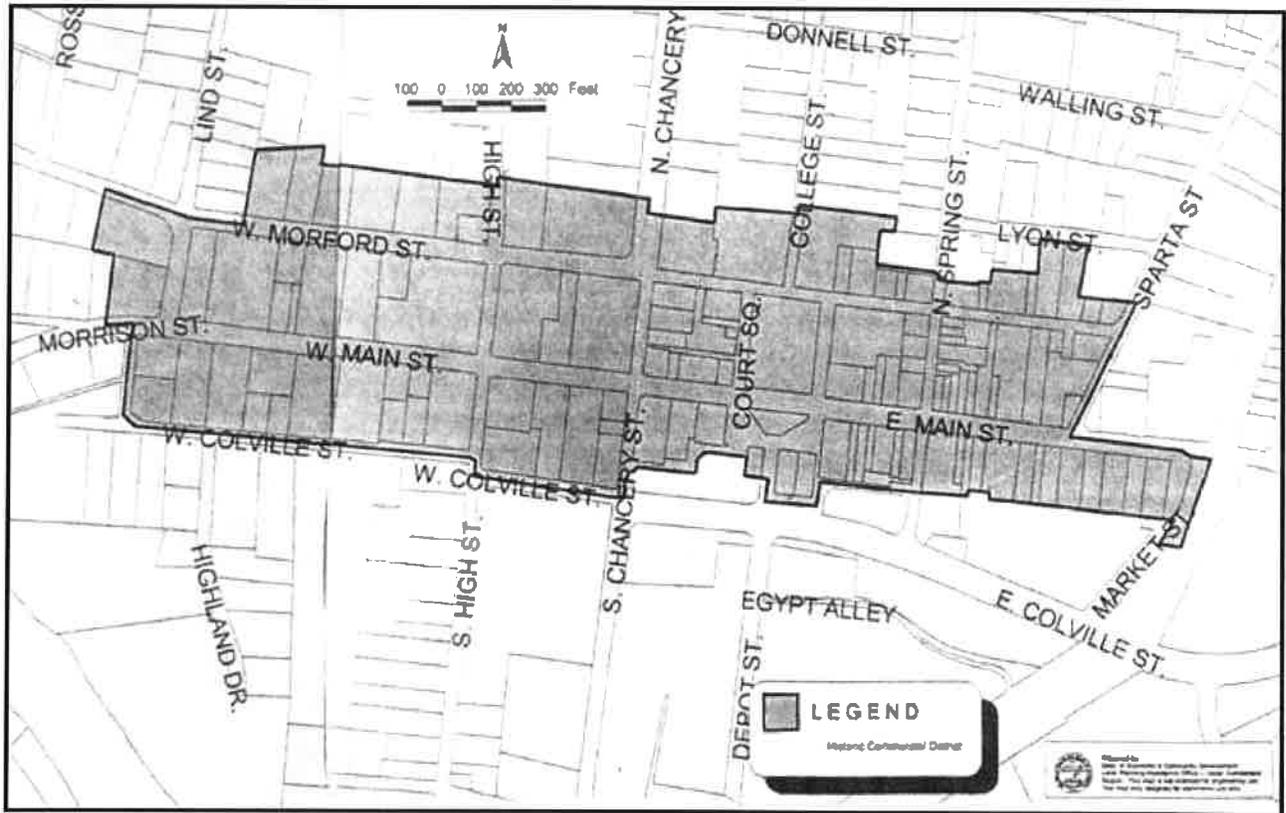
Design review guidelines are adopted and administered by local citizens and property owners through the Historical Zoning Commission which meets on the second Tuesday of each month at the Blue Municipal Building.

- **Community Promotion**

McMinnville is one of thousands of communities to 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.

# Historic District Design Guidelines

## Map Of The Historic District



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# Historic District Design Guidelines

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## Application, Review, Approval Process

In order to protect and enhance the historic significance and physical characteristics that make downtown McMinnville such a special place, the City of McMinnville Historic Zoning Commission (HZC), oversees all physical alterations in the district. Someone contemplating an alteration to a district property should follow the following steps:

### **Step 1: Determine if Approval is Required**

In general, any noticeable alteration to a building, new construction or demolition requires HZC approval in the form of a Certificate of Appropriateness (COA). A COA is not required for routine maintenance, exterior paint colors, or interior alterations. See Section 1.6 for a list of specific activities to verify approval requirement.

### **Step 2: Investigate Financial Incentive Possibilities**

Contact the Main Street Director to see if your property qualifies for any of the financial incentives being offered for rehab work on historic district properties.

### **Step 3: Apply for a COA**

Complete and submit an application form to the Director of Building and Codes at 1266 Belmont Drive. The phone number is (931) 473-1204.

The degree of information required to accompany an application form will depend upon the magnitude and complexity of the work proposed. However, in general, the following types of information will be needed:

#### Alteration of an existing building or new construction

- Photograph of the building and/or an elevation drawing of the area to be affected.
- Detailed description and drawings of work to be done, including all relevant dimensions.
- Information about materials to be used, referring to catalogs or product descriptions provided by the building material supplier.

#### Demolition

- Photograph of the building
- Information relating to the building's history and significance
- Information relating to the building's physical condition
- Information relating to the building's market and financial circumstances
- Information on the future plans for the building's site.

### **Step 4: Assist the HZC with Application Review**

It is usually helpful to meet with the Director of Building and Codes before and/or after submitting an application to assist them in clearly understanding the proposed work. This may include showing the Director of Building and Codes and HZC members the subject property. The HZC may recommend revisions to the proposed work for the applicant to consider prior to a formal HZC meeting.

### **Step 5: Attend the Scheduled HZC Meeting**

This meeting will allow the applicant to elaborate on the proposed work and answer any specific questions from the HZC and staff. Applications are typically either approved as proposed, approved with conditions, or denied with an explanation.

### **Step 6: Obtain a Building Permit and Begin Work**

Not all work requiring a COA will require a building permit. Refer to Section 1.6 of these guidelines to verify the need for a building permit. If a COA and a building permit (if needed) are approved, the applicant may begin work.

# Historic District Design Guidelines

## Approval / Permit Guideline Chart

Type Of Work	No Approval Required	COA Required	Building Permit Required
Addition		X	X
Architectural Details (brackets, shingles, cornices, etc)		X	X
Awnings		X	X
Brickwork		X	X
Chimneys		X	X
Curb Cuts			X
Decks		X	X
Demolition		X	X
Doors		X	
Fencing, retaining walls		X	
Fire Escapes		X	X
Foundations		X	X
Garbage collectors (institutional/commercial)	X		
Glass replacement (matching original)	X		
Glass replacement (not matching original)		X	
Historic glass removal		X	
Gutters/boxed		X	
Handicap ramps		X	X
Hanging gutters / downspouts	X		
Landscaping		X	No permit, but needs to consult with Urban Forester and Master Plan
Light fixtures / exterior		X	
Masonry cleaning		X	
Material changes (siding, metal, brick, etc.)		X	X
Mechanical systems (window units, exhaust, fans, etc.)		X	
Moving buildings		X	X

# Historic District Design Guidelines

Type Of Work	No Approval Required	COA Required	Building Permit Required
New Construction Primary Structures Outbuildings Additions (including porch enclosures, dormers, etc)		X	X
Paint Colors	X		
Paint removal from masonry		X	
Parking lots (pavement and landscaping)		X	No permit, but needs to consult with Urban Forester and Master Plan
Porches (columns, cornices, railings, detailing, etc.)		X	
Public right-of-way improvements (walks, paving, landscaping)		X	X (Public Works)
Retaining walls		X	
Roofs (materials, changes in shape, caves, etc.)		X	X
Satellite dishes		X	X
Screens		X	
Shutters		X	
Siding		X	
Signs		X	X
Skylights		X	X
Solar collectors		X	X
Staircases (exterior)		X	X
Steps		X	
Storm windows, storm doors, security doors		X	
Swimming pools		X	X
Weatherstripping, caulking	X		
Windows (alterations to sashes, etc.)		X	

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# Historic District Design Guidelines

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## History & Background



# Historic District Design Guidelines

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## History Of Downtown

### **McMinnville, Tennessee**

Established in 1810, the city of McMinnville was named in honor of Joseph McMinn, the speaker of the state senate and later governor. McMinnville was never a city of logs. However, the original town village actually sat about one mile southeast of the present location in an area known as Tanyard Springs. There a log community did spring up after the creation of the county by an act of the Legislature in 1806.

By 1809, some of the founding fathers decided that the Spring City area was not suitable for a county seat. Hence a 41-acre site was purchased for \$100.00 from lands belonging to Robert Cowan, Joseph Colville, and John Wilson. Consequently, town lots were laid out and a contract was let for the erection of a courthouse in the center of what is today City Park. Captain William White of Jackson County was employed and by the fall of 1811, the two-story brick courthouse was completed.

By 1825, the city had several hundred citizens and a flourishing commercial center that stretched along Main Street from Chancery to Sparta Street. The architectural styles were eclectic, but Federal influence abounded with many stately homes converted to retail and hotel establishments early in the city's history. Trees lined the unpaved streets. A few brick sidewalks existed, but most were plank and split log. Elaborate gardens lay behind most of the homes and hotels. Later, the intense horticultural rivalry resulted in many of the local residents competing for the most beautiful and ornate gardens in town. This was especially true along West Main Street to Post Road.

Many believe that this competition led directly to the creation of the garden clubs, which still dominate local society circles. The coming of the railroad in the 1850's brought a new prosperity to the area. Not only could luxury goods from New Orleans and the East be easily shipped to McMinnville, but textiles, apple jack brandy, hogs, and mules could now be shipped out to eager markets. Consequently, the city flourished with many new commercial buildings being constructed downtown. These included a new courthouse on the square and the Cumberland Female College facility located at the end of College Street.

The Civil War brought devastation and economic ruin to Warren County. Occupying Union forces burned very few of the Main Street buildings, with most of their efforts being concentrated on residences, barns, the depot facilities, and mill sites. Most commercial activity came to a standstill.

Surprisingly, the post-bellum era was prosperous. McMinnville rebounded rather quickly with an influx of northern capital, which concentrated upon the lumber and mineral resources of the region. The rebuilding of the textile industry by the Faulkner family added to that prosperity.

The 1875-1920 period created a building boom for downtown. Several of the town's leading banks were established at this time, providing capital for much of the expansion. Commercial development on Main Street included several substantial office buildings that still exist today. William Houchins, a black entrepreneur, constructed an opera house during this period, which quickly became a Mecca for social activity downtown. To accommodate a growing population, the Methodists, Baptists, and Church of Christ all erected substantial structures. By 1900, the new courthouse was occupied, but without a clock for its imposing Norman-style tower. Residential expansion along Chancery, Spring, Sparta, and West Main Streets extended the city limits and the tax base for a growing community. A few of the rambling Victorian homes still exist today. It was also at this time that Riverside Cemetery was established in Depot Bottom to alleviate the overcrowding in the old city graveyard on South High Street.

With the turn of the twentieth-century, a renewed interest in downtown beautification began. The old City Park was revitalized with paved walkways, benches, fountains, and the now-famous statue of Hebe. Mayor and entrepreneur Jesse Walling led the effort to bring power, water, and new city services to McMinnville...including sidewalks and streetlights. Even though Walling and several other businessmen had automobiles, Main Street remained unpaved until the 1920's. It was not until the late 1920's that the city got its first modern fire department. That happened only after a devastating fire destroyed the world-famous Southern School of Photography in 1928. By the 1920's, McMinnville was named the richest city of its size in the U.S. No doubt the expanding lumber industry and the extension of the railroad into White and Van Buren Counties helped to fuel the prosperity.

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# Historic District Design Guidelines

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## History Of Downtown (continued)

The Great Depression hit hard, but it did not prohibit the building of a modern hospital, a number of office and commercial structures, and a beautiful movie theater along Main Street. A Greyhound Bus Station was built on the corner of West Main and High Streets, which began the push toward commercialism in former residential areas of the city. The post-war building era gave McMinnville the look that it has today. Many of the older buildings were replaced with brick and the Victorian cornices were removed. Metal awnings replaced the canvas ones along the street. New paving, sidewalks, streetlights, and parking meters completed the modern look. It was during this period that the City Park was destroyed as the highway was cut and paved right down the middle of the court square.

An effort to modernize the city in the 1960's brought urban renewal in the East Colville and East Main Street areas of town. Scores of homes, churches, and businesses were destroyed in what had been the black section of the city. The high-rises on East Main Street and the large parking area along Colville Street are both results of that renewal program.

The decline of downtown was apparent at this time. The Main Street merchants felt threatened as businesses relocated along Chancery and Sparta Streets. With the building of the Plaza Shopping Center and several strip malls, the end of downtown looked near. Consequently, a plan was devised to widen Chancery Street to four lanes in order to alleviate the congestion along Main and Morford thoroughfares. However, instead of bringing customers downtown, it created exodus routes to the new shopping centers. The tree-lined street, old brick sidewalks, and dozens of historic homes became casualties of more "progress".

Since the 1970's, the decline of downtown has continued. Government, legal, and banking services dominate the business activity now. Retail business has been fighting a battle to survive.

Renewed interest in economic revitalization continues today, with much interest shown in the Main Street Program, Historic Districting, and restoration of the Park downtown. It is hoped that planning and design guidelines will enhance the integrity of downtown and encourage the redevelopment of business along Main Street.

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# Historic District Design Guidelines

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## Periods Of Development

Historic districts have what is known as a “period of development”. This is the period of time during which an area attained the characteristics that qualify it as a historic district. This may be a long time, spanning from the beginning of the town until recent times due to slow, steady growth, or it may be a short time dating from the boom of a local industry. A downtown may have multiple periods of development. A disaster, such as a fire or flood, could cause one portion of the district to have a different period of development than the rest of the district.

Identifying a downtown’s period of development and the causes of the development helps us to understand and protect the character of the area. Elements such as the layout of the downtown, the types of business located there, the construction materials used, and the size of the buildings are affected by the development period(s) of a place. Towns are influenced by the time and by the people who created them. McMinnville, like other surrounding cities, was laid out according to a classical British model with a courthouse placed in the square and surrounded by commercial and residential buildings. The main commercial district grew mostly eastward with industry concentrated near the river and depot areas.

Transportation networks affected how cities developed and this was clearly the case in McMinnville. When railroads increased access, smaller towns were able to purchase building materials previously unavailable or too expensive due to shipping costs. Cast-iron storefronts and brick became the preferred building materials downtown. Although the transportation network did provide increased access, the use of brick as a building material was primarily a safety factor as its use helped to control fires. As the automobile became more dominant, gas stations and automobile dealerships appeared downtown and fewer downtown buildings contained upper-story living space.

Finally, the architectural styles popular at the time of a downtown’s development affect its character. Architectural styles help to determine the materials used, ornamentation, and even the scale of these buildings.

## Styles Of Architecture

Architectural styles reflect the tastes and values of society at a particular time. Buildings reflect architectural style in their floor plans, rooflines, construction materials, ornamentation, and window and door treatments. When all the defining aspects of a particular style are present, a building may be labeled as a high style example. If only a few stylistic details are present, the building is referred to as having elements of a style. Sometimes buildings contain elements of more than one style, especially when the construction dates to a period of transformation in society’s tastes. In many instances, downtown buildings are in no recognizable style.

Knowing a building’s predominant architectural style helps us date a building when the year of construction is unknown. It also helps owners to deal sensitively with buildings when undertaking repair and rehabilitation projects. An understanding of a structure’s defining features provides a firm basis for appropriate actions when working on a historic building. Projects involving new construction can find design guidance by examining the stylistic elements of surrounding historic buildings.

On the following pages are brief descriptions of a few of the more popular styles found in Tennessee’s downtowns. This is not a complete list of styles, nor does it list every possible feature of each style. It is, however, a starting point for understanding the major styles and stylistic elements in the downtown commercial area of McMinnville.

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# Historic District Design Guidelines

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## Styles Of Architecture (continued)

### FEDERAL

Beginning in the late eighteenth and continuing well into the nineteenth-century, the Federal style reflected the emergence of America as a nation. Somewhat a continuation of Georgian and Colonial influences, the style predominated on the eastern seaboard and well into the frontier areas as settlements expanded the boundaries of the thirteen original colonies. Many of the earliest homes in the area utilized this form including the Black House on East Main Street. No pure example of this style exists in the downtown commercial district today.



#### Common Features:

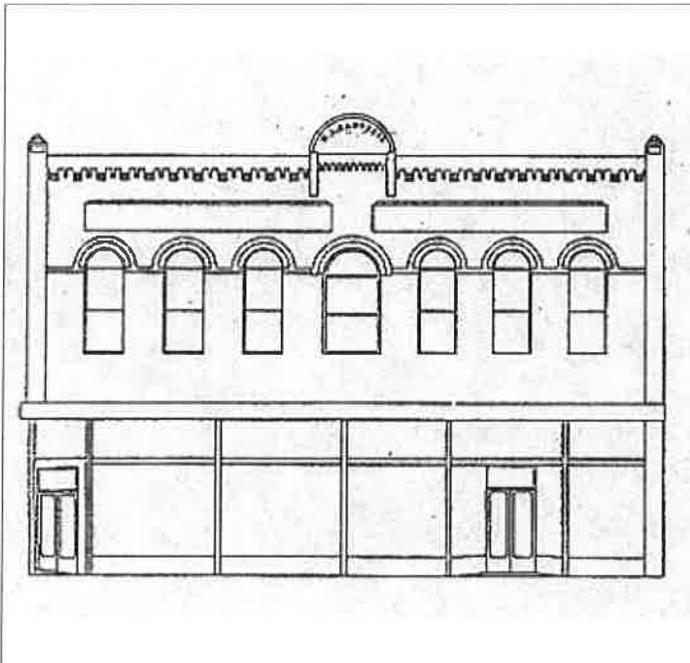
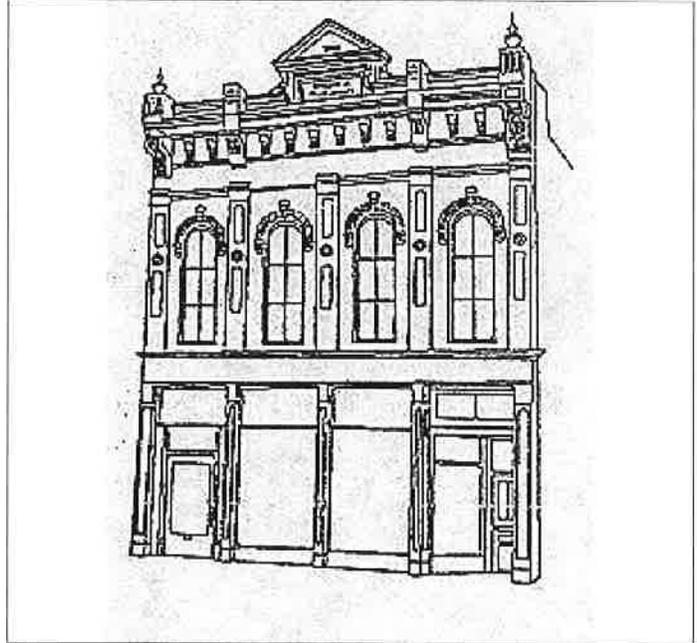
- Symmetrical façade
- Rectangular building shape
- Central doorway, often fan lighted
- Stepped gable roof
- Brick construction
- 9/9 or 12/12 divided-light, double-hung windows
- End chimneys perpendicular to roofline
- Two-story
- May possess shutters

# Historic District Design Guidelines

## Styles Of Architecture (continued)

### ITALIANATE

Beginning in the mid-nineteenth century, some architects reacted against the formal, classical architecture of the time and advocated more natural, picturesque styles. One of these styles was Italianate. Inspiration for the Italianate style came from a variety of sources including country Italian villas and various urban Italian palaces. While the Italianate style was passing out of fashion by 1880, commercial buildings using elements of the style continued to be constructed into the twentieth-century. Mass-produced cornices, window hoods, and cast-iron storefronts allowed merchants to ennoble plain buildings at an economical price.



#### Common Features:

- Round or segmental-headed window and door openings with hood moldings
- Windows often in pairs
- Bracketed eaves
- Deeply projecting cornice
- Often a central pediment at a roofline bearing a name and date of building
- Ornamented with panels, quoins, finials, and pilasters
- Typical exterior materials: brick, cast-iron, pressed metal, wood

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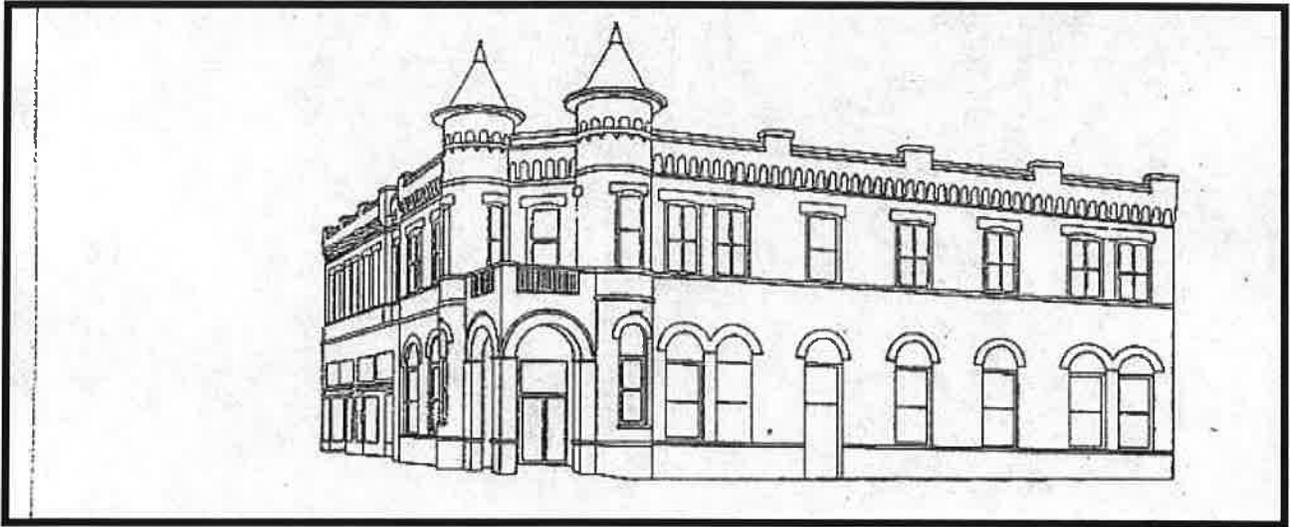
# Historic District Design Guidelines

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## Styles Of Architecture (continued)

### ROMANESQUE

Romanesque Revival buildings patterned themselves after the early Romanesque buildings of Europe. Brick and stone are used extensively. Round arches are used at both window and door openings as well as decorative elements. At the end of the nineteenth century, H.H. Richardson interpreted the Romanesque so uniquely as to create a subset of the style, Richardsonian Romanesque. These buildings use rock-faced stone and heavy arches to create an overall feeling of heavy mass and scale. Romanesque remained a popular style for building, especially for churches, until the turn of the twentieth century.



#### Common features:

- Heavy massing
- Round-arched windows and doors
- Arches and lintels of rock-faced stone of contrasting color from wall material
- Corbel table at eaves
- Typical exterior materials: brick and stone

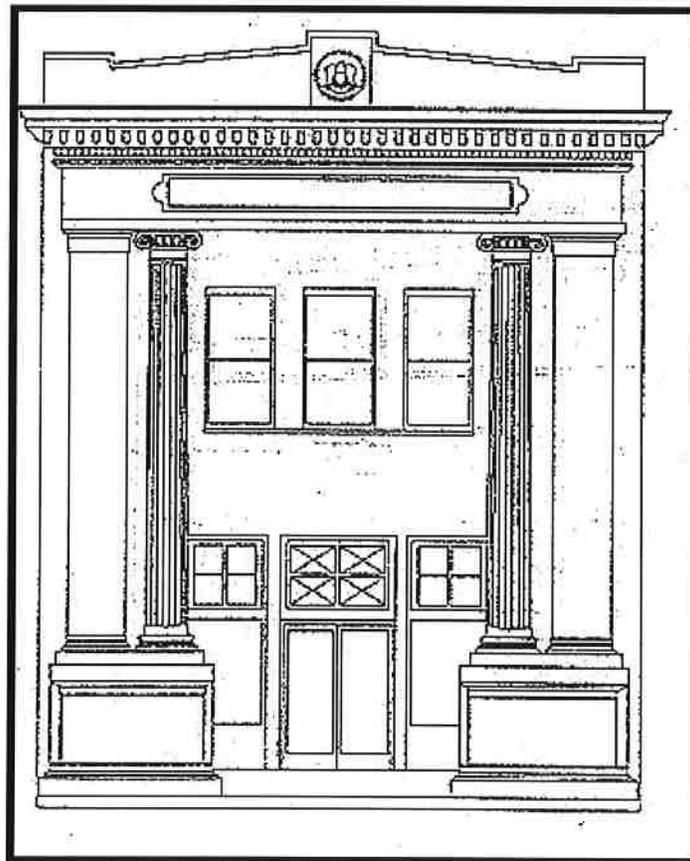
# Historic District Design Guidelines

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## Styles Of Architecture (continued)

### NEOCLASSICAL REVIVAL

Along with the Beaux Arts style, Neoclassical was largely influenced by several expositions held around the turn of the century, especially the world Colombian Exposition held in Chicago in 1893. Neoclassical Revival is based primarily on the Greek and, to a lesser extent, the Roman architectural orders. This style was extremely popular for bank buildings and remained popular through the 1920's.



#### Common features:

- Symmetrical façade
- Cornice with dentils, modillions, and wide frieze band below
- Pedimented porticos
- Large classical columns rising two or more stories at entrances
- Pilasters
- Typical exterior materials: brick and stone

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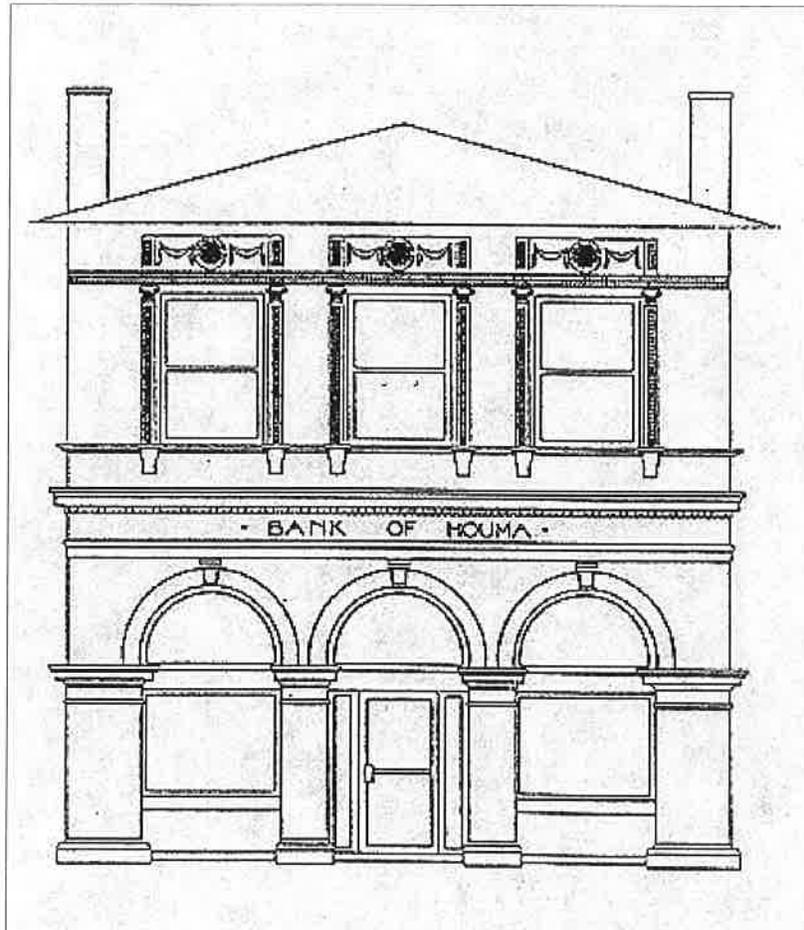
# Historic District Design Guidelines

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## Styles Of Architecture (continued)

### ITALIAN RENAISSANCE

Appearing at the same times as the Beaux Arts and Neoclassical Revival, this style was also a reaction to the elaborate Victorian period. However, the Italian Renaissance more truly followed the rectangular form of Renaissance palazzos. As with the Beaux Arts and Neoclassical styles, the Italian Renaissance style favored the use of classical architectural features, which made it popular for banks and public buildings.



#### Common Features:

- Each floor articulated
- Rusticated first floor
- Arcaded entrances and windows
- Bold rectangular windows surrounded by detailed moldings
- Typical exterior materials: brick and stone

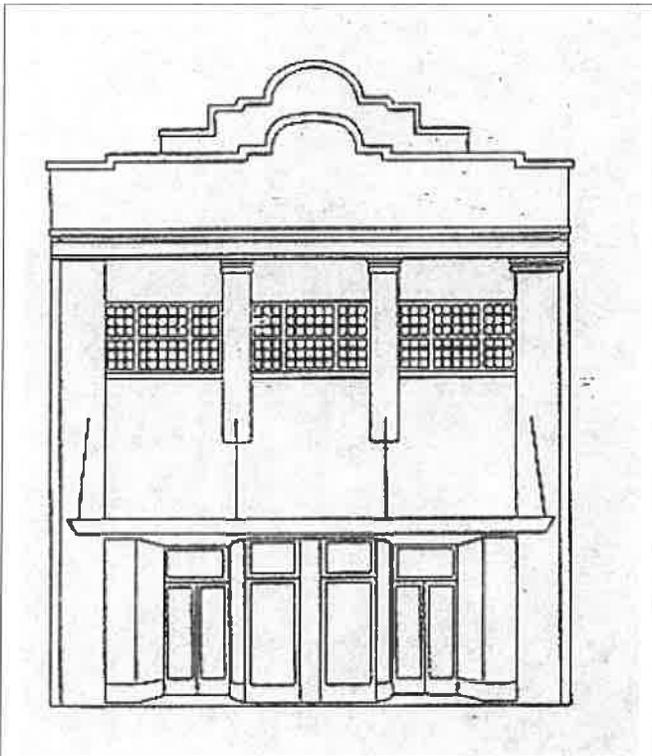
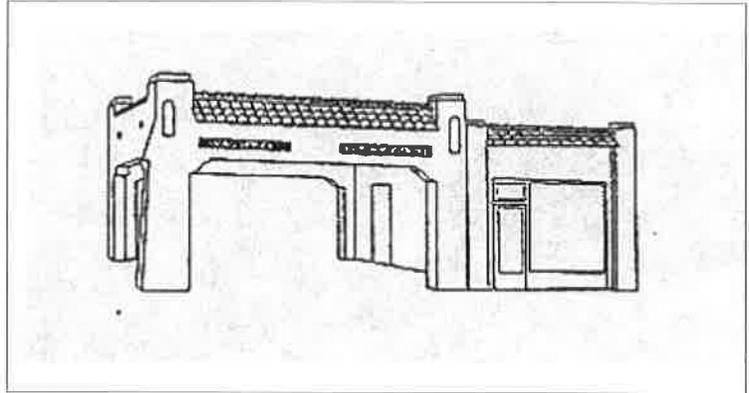
# Historic District Design Guidelines

## Styles Of Architecture (continued)

### MISSION AND SPANISH REVIVAL

Mission and Spanish Revival styles have been referred to as the California counterpart of the Colonial Revival in the Northeast. Spanish or Mediterranean Revival buildings draw inspiration from the entire history of Spanish architecture. Inspired by the themes of various World's Fairs held prior to World War I, especially the Panama-California Exposition of 1915, the style more precisely imitated Spanish prototypes. Also influential was the rise of Hollywood as the movie capital of the world during this time. Mission and Spanish Revival architecture is frequently found on movie theaters, early gas stations, and other commercial buildings.

The Mission Style is loosely based on the early California missions, especially in the use of shaped parapets and arcades. Some Mission style buildings also borrowed elements from the contemporary Craftsman and Prairie movements.



#### Common Features:

- Clay tile roofing
- Curvilinear parapets
- Plain string course outlining arches and parapets
- Glazed tile surface ornamentation
- Typical exterior materials: stucco and red clay tiles

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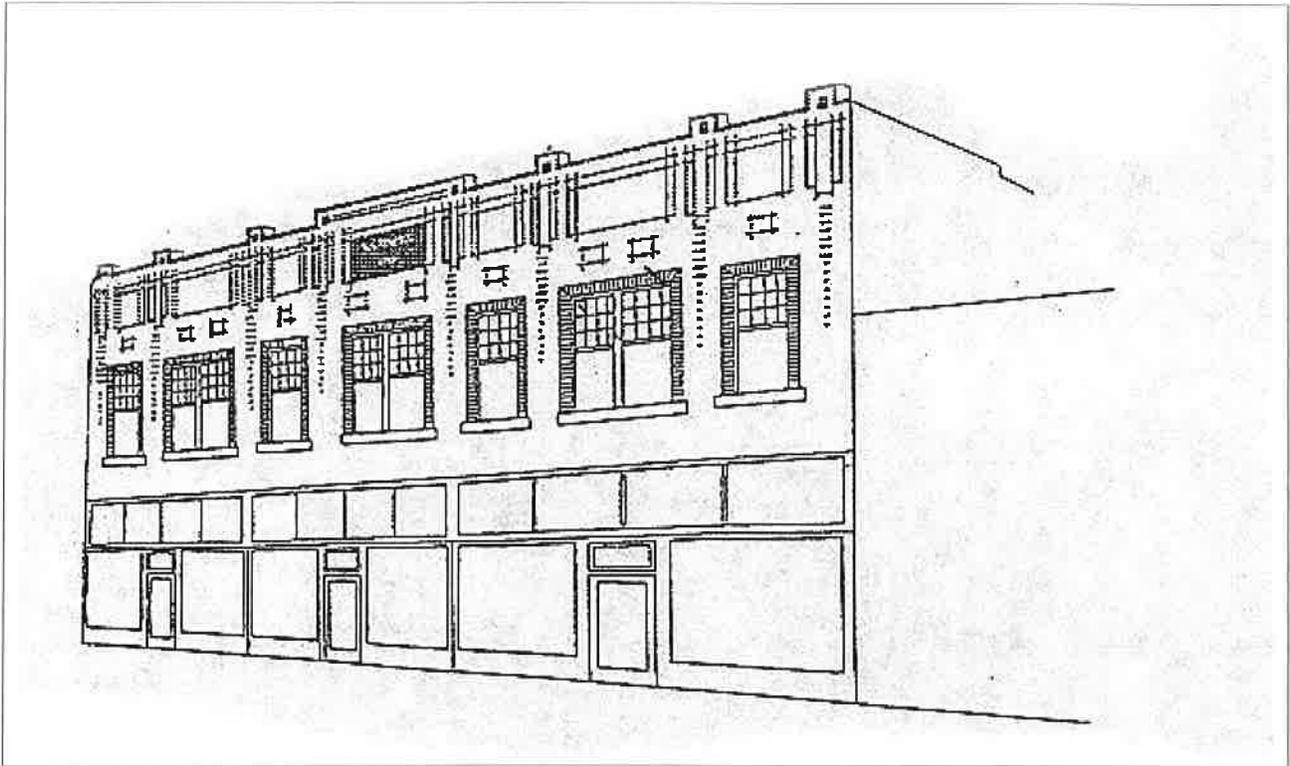
# Historic District Design Guidelines

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## Styles Of Architecture (continued)

### ARTS AND CRAFTS

The Arts and Crafts movement sought to eliminate the use of fake ornamentation of the Machine Age and return the use of elements of true craftsmanship. Durable natural materials with natural finishes were emphasized. On commercial buildings, this often meant brick frames around doors and windows, panels of geometric brick patterns, and the use of colored glazed tile. This style's simplicity and low cost made it popular from the turn of the century through the 1940's.



#### Common Features:

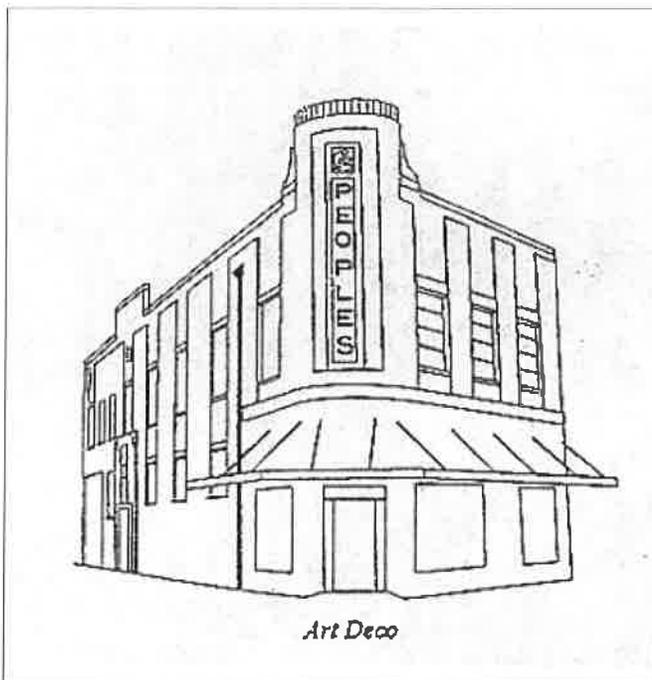
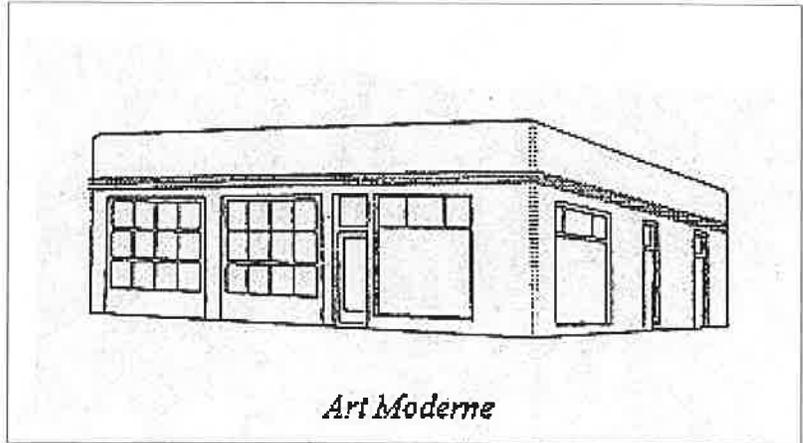
- Brick form frames at openings and signboards
- Geometric patterns
- Multi-light transoms
- Double-hung or casement windows
- Typical exterior materials: brick and glazed tile

# Historic District Design Guidelines

## Styles Of Architecture (continued)

### ART DECO AND ART MODERNE

The Art deco and Art Moderne styles were a result of early twentieth-century designers wishing to break from the past and express the fast-paced technological excitement of their own times. The ornamentation and forms used for these styles are visually linked to The Machine Age. Buildings in the Art Deco style are characterized by a linear, hard edge or angular composition, often with vertical emphasis and highlighted with stylized decoration. Art Moderne buildings emphasize horizontality and streamlining to portray a sense of movement and speed. Art Deco and Art Moderne are frequently found on certain types of commercial buildings such as gas stations, movie theaters, cafes, and drugstores-the latter two often receiving a "modern" update from an earlier style. New government buildings of this era were often built in these new styles as well. Art Deco was popular from the late 1920's through the 1930's. Art Moderne buildings are typically from the 1930's and 1940's.



#### Common Features:

##### DECO:

- Vertical appearance
- Low relief geometrical designs and stylized floral motifs
- Typical exterior materials: structural pigmented glass, terra cotta, steel, concrete, stucco

##### MODERNE:

- Horizontal appearance
- Curving walls, windows, and canopies
- Decorative horizontal bands
- Typical exterior materials: structural pigmented glass, glass block, porcelain-enameled steel, and concrete

# Historic District Design Guidelines

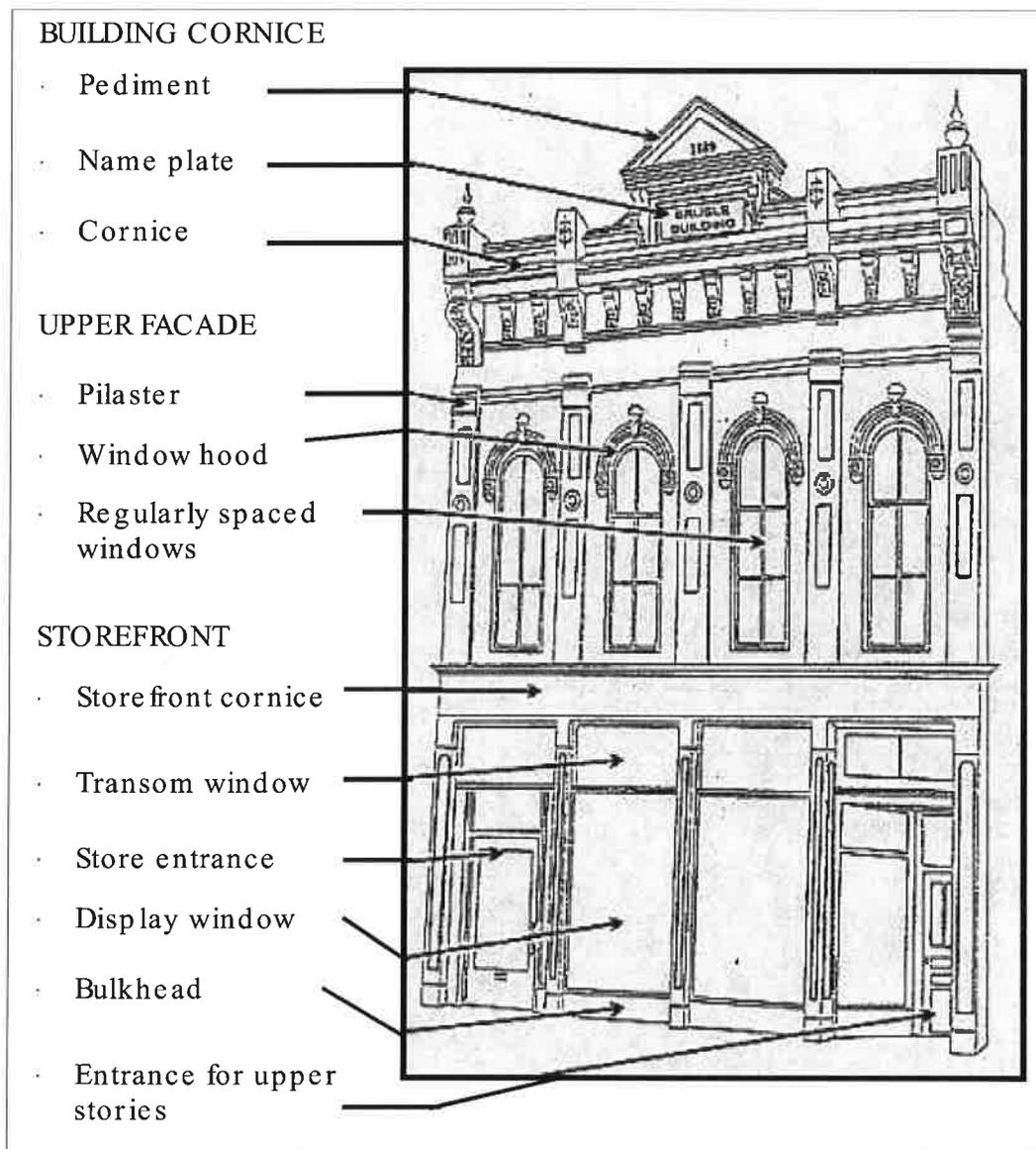
## Components Of A Downtown Commercial Building

A downtown commercial district gains its distinct character from the similarity of the buildings located there. Commercial façades of differing styles, ages, and sizes use certain basic components in a coordinated manner to achieve a cohesive appearance. These basic components are the cornice, the upper façade and the storefront.

The cornice serves to cap the building visually. This is usually accomplished through the use of decorative brick, wood, metal or terra cotta. The cornice punctuates the height of the building and draws together the building's vertical bays. A pediment may serve to distinguish the building from others in a block by disrupting the established pattern.

The upper façade is usually somewhat solid in appearance, pierced by windows at regularly spaced intervals. Ornamentation may surround the windows or divide the bays vertically.

The storefront is much more open in character compared to the more solid upper façade. This division between the ground floor and the upper stories scales the streetscape to a pedestrian level. The continuous line of display windows mirrored in the buildings across the street creates a feeling of an outdoor room.



# Historic District Design Guidelines

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## The Secretary of The Interior's Standards For Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will 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 elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historical significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale, proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will 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.

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# Historic District Design Guidelines

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## Glossary

<b>Baluster</b>	Vertical member, usually wood, that supports the railing of a porch or the handrail of a stairway.
<b>Balustrade</b>	A railing or parapet consisting of a handrail on balusters, sometimes also including a bottom rail.
<b>Bargeboard</b>	A board, often decoratively carved, that hangs perpendicular from the projecting edge of a roof gable.
<b>Bay Window</b>	A window in a wall that projects angularly (or semi-circularly) from a main wall and from the ground up.
<b>Beveled Siding</b>	See Clapboard.
<b>Board and Batten Siding</b>	A wood siding consisting of vertical boards with narrow vertical strips (battens) placed over the joints.
<b>Bracket</b>	A projecting member, often decorative, that supports an overhanging weight, such as a cornice or roof eave; usually in the shape of an inverted L or triangle.
<b>Bulkhead</b>	In commercial buildings, the area below the display windows at the sidewalk level.
<b>Capital</b>	The head of a column or pilaster; usually decorative.
<b>Casement Window</b>	A window that swings outward on its side hinges.
<b>Clapboard</b>	Tapered wood siding that overlaps for weather protection, applied horizontally on buildings of frame construction.
<b>Column</b>	An upright structural member, circular in plan supporting storefronts, porches and balconies; may be smooth or fluted.
<b>Corbel</b>	A bracket form produced by courses of wood or masonry that extend in successive stages outward from the wall surface.
<b>Cornerboard</b>	A board used to cover exposed ends of wood siding to give a finished appearance and help make the building weather-tight.
<b>Cornice</b>	The projecting uppermost portion of a wall, sometimes treated in a decorative manner with brackets and moldings.
<b>Dentil</b>	One of a row of small blocks used as part of the decoration in a frieze or cornice.
<b>Dormer</b>	A structural extension of a building's roof, intended to provide light and headroom in a half-story; usually contains window(s) on its vertical face.
<b>Double-hung Window</b>	A window with two balanced sashes, with one sliding vertically over the other to open.
<b>Eaves</b>	The lower portion of the sloping surface of a roof, especially the part overhangs the building's wall.

# Historic District Design Guidelines

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## Glossary (continued)

<b>Exterior Architectural Features</b>	This term, often used in design review guidelines, refers to the architectural treatment and general arrangement of the exterior design of a structure and its appurtenant fixtures, including type, color, material and texture.
<b>Facade</b>	The architectural "face" of a building, usually referring to the front.
<b>Fascia</b>	A flat horizontal wooden member used as a facing at the ends of the roof rafters and in the cornice area.
<b>Fenestration</b>	The arrangement or placement of openings on a facade.
<b>Frieze</b>	A wooden member found just below the point where the wall surface meets the building's cornice or roof overhang.
<b>Gable</b>	The triangular section of the end wall of a gable roof.
<b>Gable Roof</b>	A roof that has two slopes on opposite sides of a ridge.
<b>Gingerbread</b>	The highly decorative wood work applied to the exterior of a building.
<b>Hipped Roof</b>	A roof that has a slope on all four sides of the building.
<b>Hood Mold</b>	Decorative, projecting element placed over a window (or door); may extend down the sides as well as surround the top.
<b>Jamb</b>	A vertical member at each side of a door frame, window frame, or door lining.
<b>Lintel</b>	Horizontal structural element at the top of a window or door; it carries the load of the wall above and may be of wood, stone, or metal.
<b>Mansard Roof</b>	A roof that has a double slope on all four sides, with the lower slope being quite steep or nearly vertical.
<b>Modillion</b>	A horizontal bracket or scroll that appears at the building or porch cornice. Known as a block modillion if a flat block.
<b>Molding</b>	An element of construction or decoration whose surface is manipulated to provide variety in contour and outline.
<b>Mullion</b>	A vertical piece that divides window sash, doors or panels set in a series.
<b>Muntin</b>	The pieces that make up the small subdivisions in a multiple-pane glass window.
<b>Ornamentation</b>	Decoration, usually non structural, that is applied to a building to increase its visual interest.
<b>Panel</b>	A portion of a flat surface recessed or sunk below the surrounding area, distinctively set off by moldings or some other device. Often used on doors and bulkheads.
<b>Parapet</b>	The portion of an exterior wall that rises entirely above the roof, usually in the form of a low retaining wall; the parapet may be shaped or stepped.
<b>Pediment</b>	The triangular face of a roof gable; or a gable that is used in porches or as decoration over windows, doors or dormers.

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# Historic District Design Guidelines

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## Glossary (continued)

<b>Pilaster</b>	A flat pier that is attached to the surface of the wall and has little projection; the pier may be given a base and cap and may be smooth or fluted.
<b>Pillar</b>	A square post.
<b>Pointing</b>	In masonry, the finish treatment of joints by troweling of mortar into joints.
<b>Porch</b>	A structure attached to a building to shelter an entrance or to serve as a semi-enclosed space; usually roofed and generally with open sides.
<b>Rafter</b>	One of a series of sloping structural members which make up the roof structure.
<b>Ridge</b>	The horizontal line at the connection of the upper edges of two sloping surfaces.
<b>Sash</b>	Framework of a window; may be fixed or move in any direction: slide, move vertically or horizontally, or pivot.
<b>Scupper</b>	An opening in a parapet wall that allows water to drain.
<b>Sill</b>	The horizontal member at the bottom of a door or window frame which rests on or is part of the structure.
<b>Soffit</b>	The exposed underside of any overhanging or exposed surface.
<b>Stoop</b>	A platform or small porch, usually the entrance to a house.
<b>Transom</b>	A glazed opening above a door or window; can be fixed or operable.

## Rehabilitation Guidelines for Existing Commercial / Institutional Buildings



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# Historic District Design Guidelines

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## General Principles

Preservation and rehabilitation of historic commercial buildings allows them to continue to contribute to the social and economic vitality of the community. A sensitive approach to historic design and materials permits contemporary uses whilst preserving those elements of the building which are significant to its historical character. Often dictated by architectural style or building type, these elements are an integral part of the visual character of each building and its surrounding area.

The elements which should be preserved and maintained during repair and rehabilitation include roofs, entrances, windows and window features, storefronts, awnings, historic building materials, ornamentation, and signs.

Non-historic buildings can increase their compatibility by following the **Guidelines for New Construction** during repair and rehabilitation projects.

### Rehabilitation as a Treatment

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions whilst preserving those portions or features which convey its historical, cultural, or architectural values.

When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, rehabilitation may be considered as a treatment. Prior to undertaking work, a documentation plan for rehabilitation should be developed.

## Materials

Much of a downtown's visual character rests with the type of original materials used in construction. The style and period of architecture often informed the type of construction materials used, but availability usually dictated the type of products chosen by early, local builders.

Nineteenth-century vernacular, commercial structures traditionally used brick with decorative wood or cast iron storefronts, but 20th century architectural styles included the use of diverse construction materials, including stone, stucco, concrete, tile, terra cotta, metal and decorative glass.

Contemporary restoration projects should include an evaluation of all original building materials. This evaluation process should include a visual inventory of elements that were added over the years. Later remodeling materials may be recognized as historic and may be worth preserving.

It must be noted that all historic materials should be treated with care and that replacement with modern substitute or embellishments may seriously alter the historic façade of a building and jeopardize the integrity of that building and the historic district.

# Historic District Design Guidelines

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## Materials (continued)

**Guideline 1: All historic building materials that contribute to the architectural integrity of a structure should be maintained and preserved.**

- 1A. If replacement of a building material is necessary, replace only the deteriorated element, rather than the entire element.
- 1B. Replacement building materials should match the original in size, scale, proportion, detail and texture.
- 1C. Substitute materials, when exposed to climate and temperature, should expand, contract and weather at a rate similar to the original.
- 1D. The covering of historic materials with modern elements is inappropriate and should be avoided.
- 1E. Conservation, repair and maintenance of historic materials is often more cost-effective than modern replacements and will extend the life of the structure.

**Guideline 2: Always use the gentlest means possible to clean any historic building materials.**

- 2A. Clean historic materials only if it is necessary to remove soiling, to prevent further deterioration, or as part of a qualified restoration process.
- 2B. Never sandblast historic materials.

**Guideline 3: Always use the gentlest means to repair any historic building materials.**

- 3A. Care should be taken to remove any loose mortar.
- 3B. Replacement mortar should be similar in composition to the original.
- 3C. Portland-based cement is usually not an appropriate replacement mortar for pre-WWI structures.
- 3D. Duplicate the width and joint profile of all original mortar joints.
- 3E. Maintain a sound paint film, preceded by a suitable primer coat on materials to prevent deterioration.
- 3F. Masonry coatings, water proofing or water repellents should not be used as a substitute for repainting or repair.

**Guideline 4: Paint colors will not be regulated by the HZC.**

- 4A. The painting of original, unpainted brick or stone materials is not recommended.
- 4B. Complete removal of paint from some stone, brick and masonry surfaces is not recommended unless those original surfaces were intended to be exposed.

**Guideline 5: The replacement or duplication of missing historic building materials is recommended.**

- 5A. The use of modern, resin based or aluminum clad products as duplicates of certain missing materials (such as limestone window hoods) will be allowed.
- 5B. Period salvaged historic materials may be used as replacements for missing structural elements.
- 5C. The use of salvaged or reproduction materials to recreate a fake theme or façade is not recommended.

# Historic District Design Guidelines

## Roofs

**Guideline 1: Roof shape, design, and materials should be maintained and preserved whenever possible.**

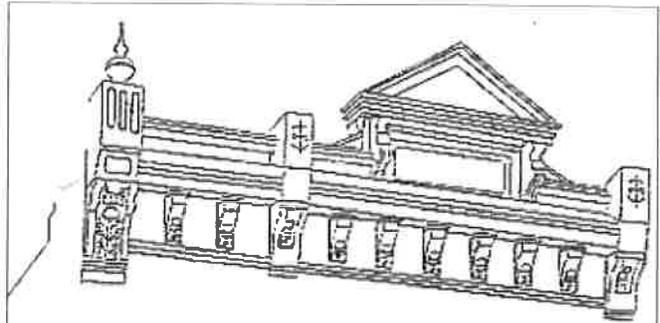
- 1A. During roof repair and replacement, new materials should match original materials.
- 1B. New roofs will not rise above the street facade on commercial buildings.
- 1C. Roof repairs visible from rear entrances should not detract from overall appearance of the building.
- 1D. Modern roofing materials may be allowed if the historical integrity of the building is not compromised and such repairs are not visible from the front facade.



*Adding a visible gable roof disrupts the traditional roof line of commercial buildings.*

**Guideline 2: Secondary features and distinctive materials which contribute to design should be retained.**

- 2A. Chimneys should be maintained and preserved, never removed.
- 2B. Preserving skylights is recommended, whenever possible.
- 2C. Roof parapets, cornices and pediments should not be altered when making roof repairs.
- 2D. Modern aluminum gutters will not be allowed on front facades of commercial structures.



*Roof features such as parapets, pediments, cornices, and finials should be maintained and preserved.*

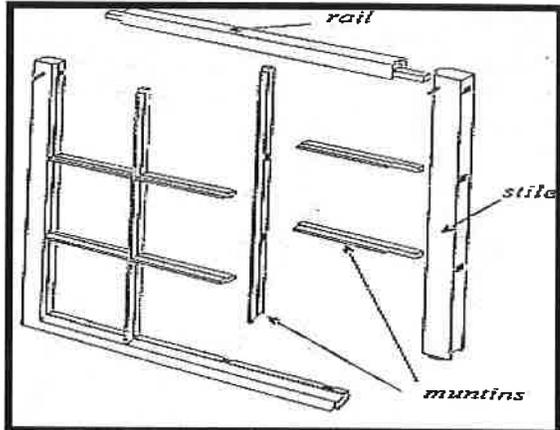
# Historic District Design Guidelines

## Windows

Historic windows are constructed of several components, including rails, stiles, sills, and sashes.

### Guideline 1: Historic windows should be repaired rather than replaced.

- 1A. Damaged windows should be repaired by replacing the affected components and restoring the functional elements.
- 1B. Replaced sections should be of the same material and dimensions as the original.
- 1C. Modern materials may be used but should be in the same style, mass, and color as the original.
- 1D. Whenever possible, remove inappropriate replacement windows and replace with new windows appropriate to the design of the building.



*Replace only deteriorated sections rather than the entire window.*

### Guideline 2: Original decorative elements should be retained.

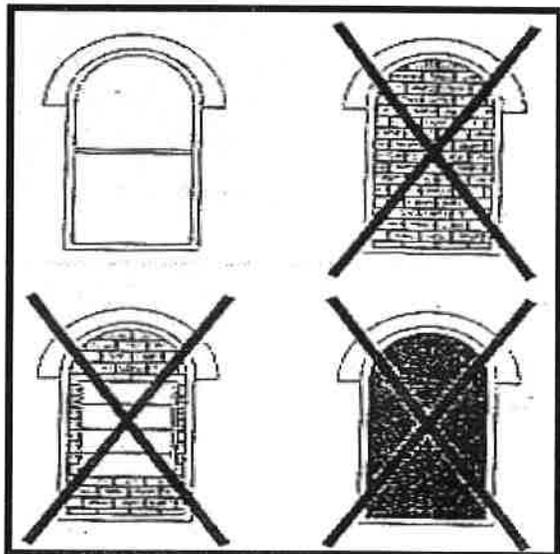
- 2A. Replacement of historical elements already removed by earlier remodeling projects is encouraged.
- 2B. Decorative windows should not be added to buildings which did not historically have them.
- 2C. Window hood replacement is especially encouraged on buildings which historically had them.

### Guideline 3: The original wavy plate glass is important to the character of the window.

- 3A. Glass should be replaced only if broken.
- 3B. Replacement glass should be clear, not tinted.
- 3C. Reflective glass will not be permitted in historic buildings.

### Guideline 4: Original window openings shall be maintained and preserved in size and shape.

- 4A. Openings should not be infilled, reduced or enlarged in size.
- 4B. Original windows should not be removed and replaced with fixed glass.
- 4C. Reopen closed-in openings and replace with windows of appropriate design.



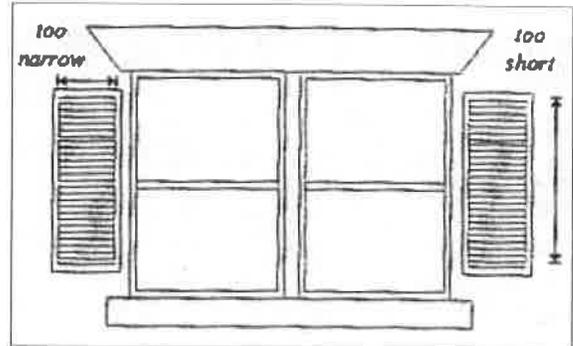
*Original upper story window design should be preserved or restored. Do not brick-in, reduce in size, or replace with fixed or tinted glass.*

# Historic District Design Guidelines

## Windows (continued)

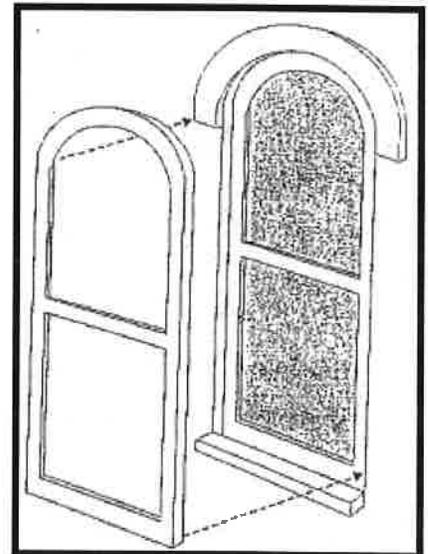
### Guideline 5: Historic shutters should be maintained and preserved.

- 5A. Shutters should not be added to buildings which did not historically have them.
- 5B. Shutters should fit the window and either be operable or appear to be operable.
- 5C. Plastic, vinyl and aluminum shutters will not be permitted.



### Guideline 6: Storm windows and screens should match the shape and design of the window.

- 6A. Storm windows and security windows should not obscure historic windows or their features.
- 6B. Interior storm windows are often the most appropriate solution.
- 6C. Inappropriate shutters, storm windows, and security grills should be removed and replaced with those of a more appropriate design.
- 6D. If modern aluminum storm windows are used, they should be installed inside any historic windows and not visible from the outside. If used outside, use anodized or baked-on aluminum in white or dark bronze in the same dimensions of the window features' style or period.



# Historic District Design Guidelines

## Doors And Entrances

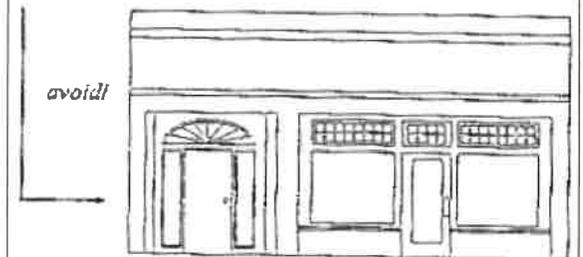
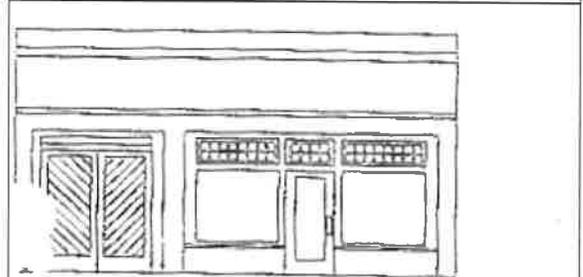
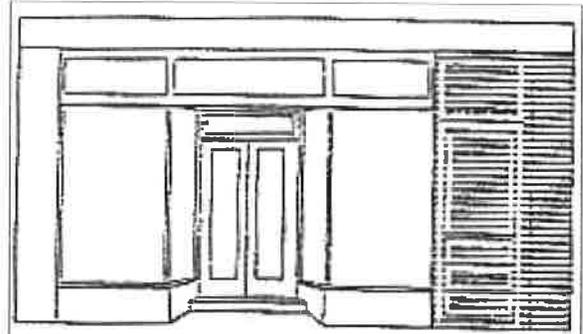
Historic doors are constructed of several components including panels, rails, and stiles. Damaged doors should be repaired by replacing the affected components and restoring the functional components.

### Guideline 1: Existing entrances should be maintained and preserved.

- 1A. Entrances should not be relocated or infilled.
- 1B. New entrances should not be added to the primary elevation.

### Guideline 2: The development of attractive rear entrances, especially those that will provide access to parking will be encouraged.

- 2A. Removal of historic materials for rear entrances is not recommended.
- 2B. Like materials and similar architectural styles should be used to enhance rear or side entrances.
- 2C. The use of courtyards, patios, and landscaping around rear entrances will be allowed.
- 2D. Rear entrances used frequently by the public do not have to replicate the front facades.



*Utilitarian or service entrances should not be altered to appear as a formal entrance by adding paneled doors, fanlights, transoms, or sidelights*

*See Guideline 1B.*

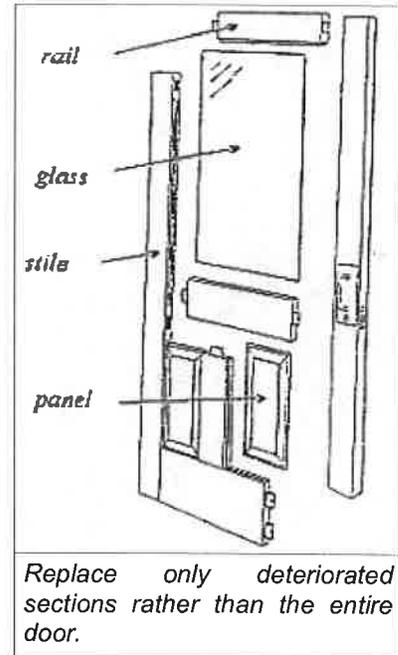
# Historic District Design Guidelines

## Doors And Entrances (continued)

**Guideline 3: Replacement doors should match the historic door in size, shape, material, and panel and glass patterns.**

- 3A. Non-historic decorative doors and surrounding elements should not be added to entrances.
- 3B. Mill new doors to match original doors.
- 3C. Refurbish historic hardware. When necessary, replace with quality brass hardware.

**Guideline 4: Transoms and bulkheads should be preserved in historic buildings.**

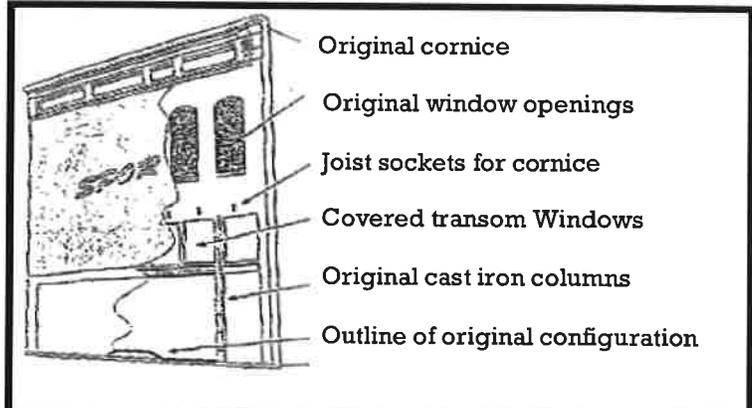


# Historic District Design Guidelines

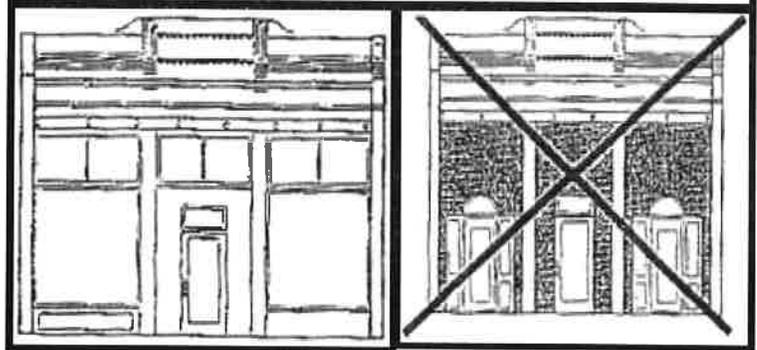
## Storefronts

**Guideline 1: Original storefront configuration and materials should be maintained and preserved.**

- 1A. Storefronts should not be covered or enclosed with non-historic materials such as drivit, sheet metal or concrete panels.



- 1B. Original storefront configurations should be preserved and not infilled or replaced with inappropriate windows and doors.



**Guideline 2: Storefront alterations that have acquired significance in their own right should be maintained and preserved.**

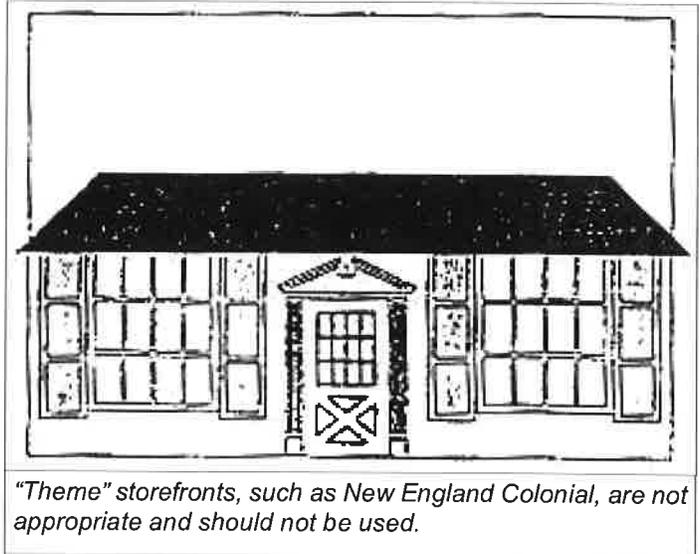
- 2A. Carrara glass is now considered historic and should be retained. If removed, it must be done carefully since it could be used as replacement parts on other downtown buildings.

# Historic District Design Guidelines

## Storefronts (continued)

**Guideline 3: Replacement storefronts should follow traditional patterns.**

- 3A. "Theme" storefronts are not appropriate.
- 3B. Re-creation of historic storefronts in non-historic buildings may not be appropriate to the style or age of that building.



# Historic District Design Guidelines

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## Architectural Details

Architectural details are used on nearly all commercial buildings to varying degrees. Details were important to create the desired perception for a building and the occupants: quality, service or trust.

**Guideline 1: Historic architectural details (trim, brackets, braces, moldings, lintels, panels, etc.) should be retained and preserved whenever possible.**

- 1A. Repair original architectural details by patching, splicing, consolidating or otherwise reinforcing deteriorated sections.
- 1B. If replacement of an architectural detail is necessary, the replacement should match the original in size, scale, appearance and level of detail.
- 1C. Modern resin materials and cast aluminum may be used to replace architectural details or decorative treatments that have previously been removed.

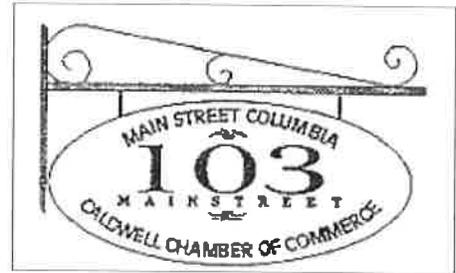
**Guideline 2: Historic architectural details should not be covered or otherwise obscured.**

- 2A. Vinyl and aluminum siding will not be used on the front street façade of historic buildings or on rear entrances frequently used by the public.

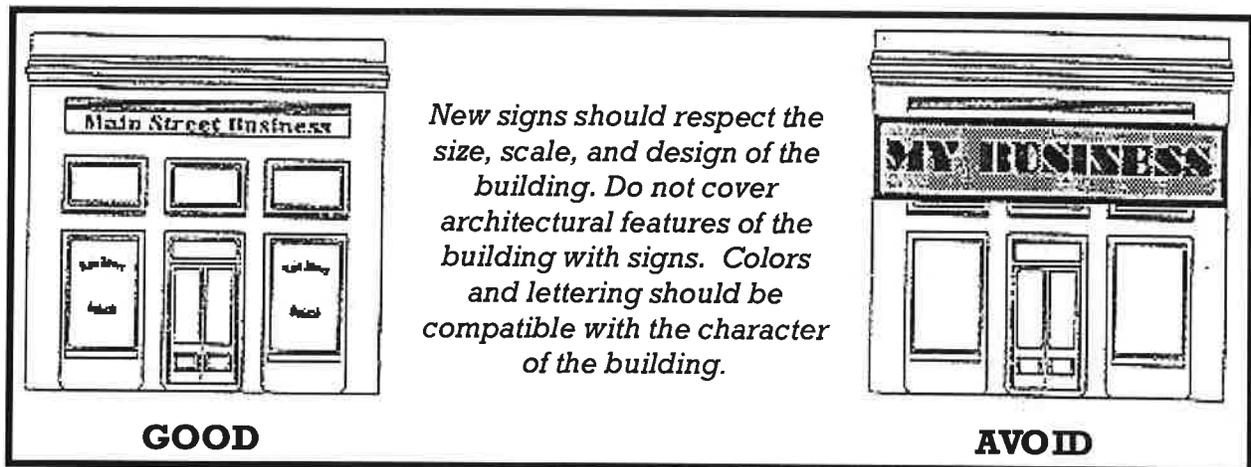
# Historic District Design Guidelines

## Miscellaneous Components - Signs

- Guideline 1: Contemporary signs should be placed in traditional locations including:**
- i) signboard area above the storefront,
  - ii) hanging perpendicular to the façade,
  - iii) in display windows,
  - iv) on awnings,
  - v) or on the side wall of a building.



- 1A. New signs should respect the size, scale and design of the building and should be no larger than is necessary for the purposes of identification.



- 1B. Signs should not be internally lit or flashing.
- 1C. Hanging signs should be at a height that complements the pedestrian character of the area.
- 1D. Contemporary signs should not destroy or alter historic materials or detailing.
- 1E. Contemporary signs may allude to the visual characteristics of signs in the area, but should avoid creating a false historic appearance.
- 1F. Contemporary signs should not cover architectural features or details.



"Phony-Colonial" signs, such as those with a New England Colonial motif, are generally inappropriate in downtown McMinnville.

# Historic District Design Guidelines

## Miscellaneous Components - Signs (continued)

### Guideline 2: Historic signs should be preserved and maintained.

- 2A. The faded paint of a "ghost" sign more accurately conveys a sense of the past than if the sign were repainted.
- 2B. Certain signs, significant to McMinnville's past are now considered landmarks and should be preserved.
  - i). Dr. Pepper "ghost" signs
  - ii). Dinty Moore
  - iii). Park Theater
  - iv). Fraley's
  - v). Walling Memorial



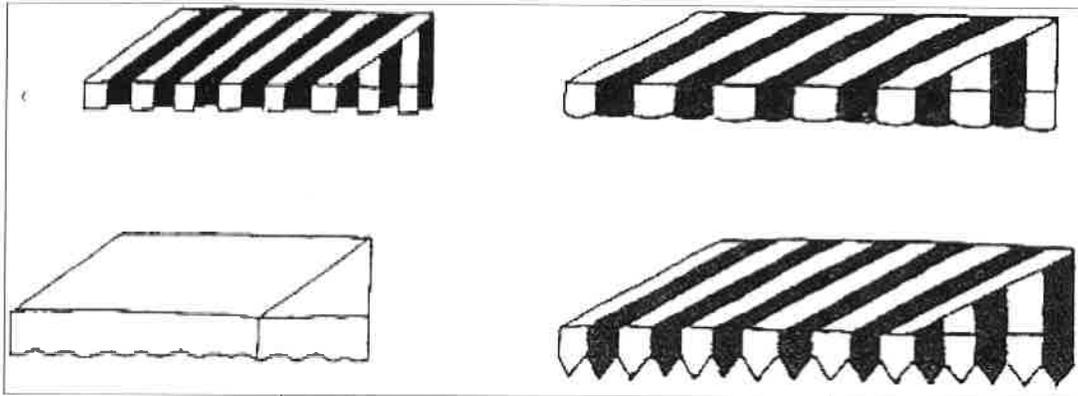
### Guideline 3: All signage must meet city code and sign ordinance specifications.

# Historic District Design Guidelines

## Miscellaneous Components - Awnings

**Guideline 1:** Every effort should be made to maintain and preserve porches, canopies, or awnings that contribute to the historic character of the building.

**Guideline 2:** Replacement or addition of awnings will be permitted when compatible with the style of the storefront.

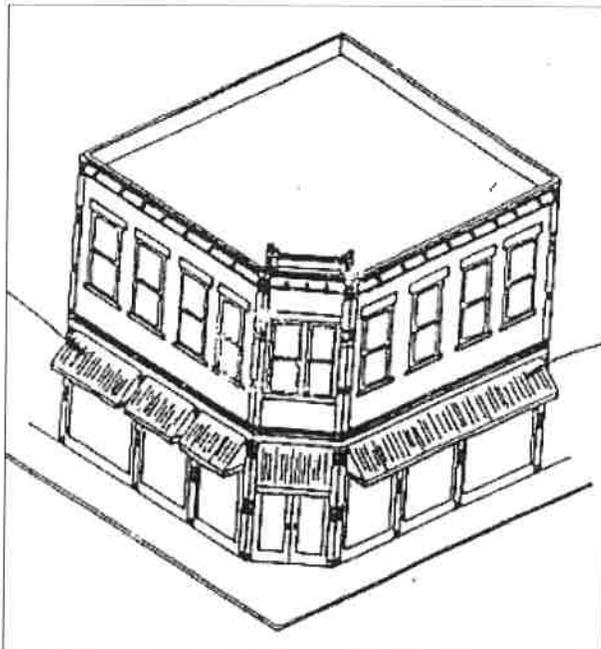


*Appropriate shed-type awnings for storefronts.*

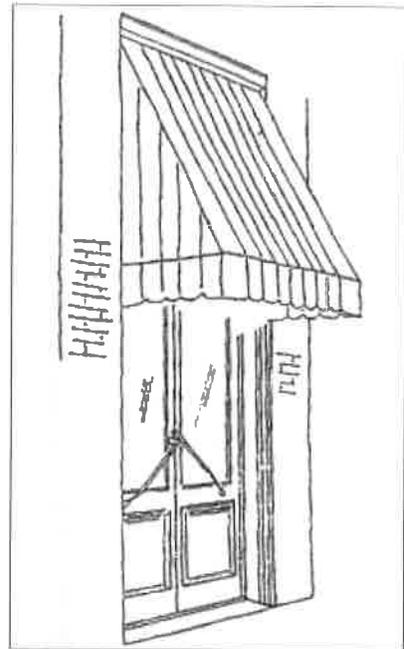
2A. Replacement awnings can be retractable or fixed.

2B. Replacement awnings should be designed to fit the openings on the storefront (windows and doors) and not obscure decorative details.

YES!

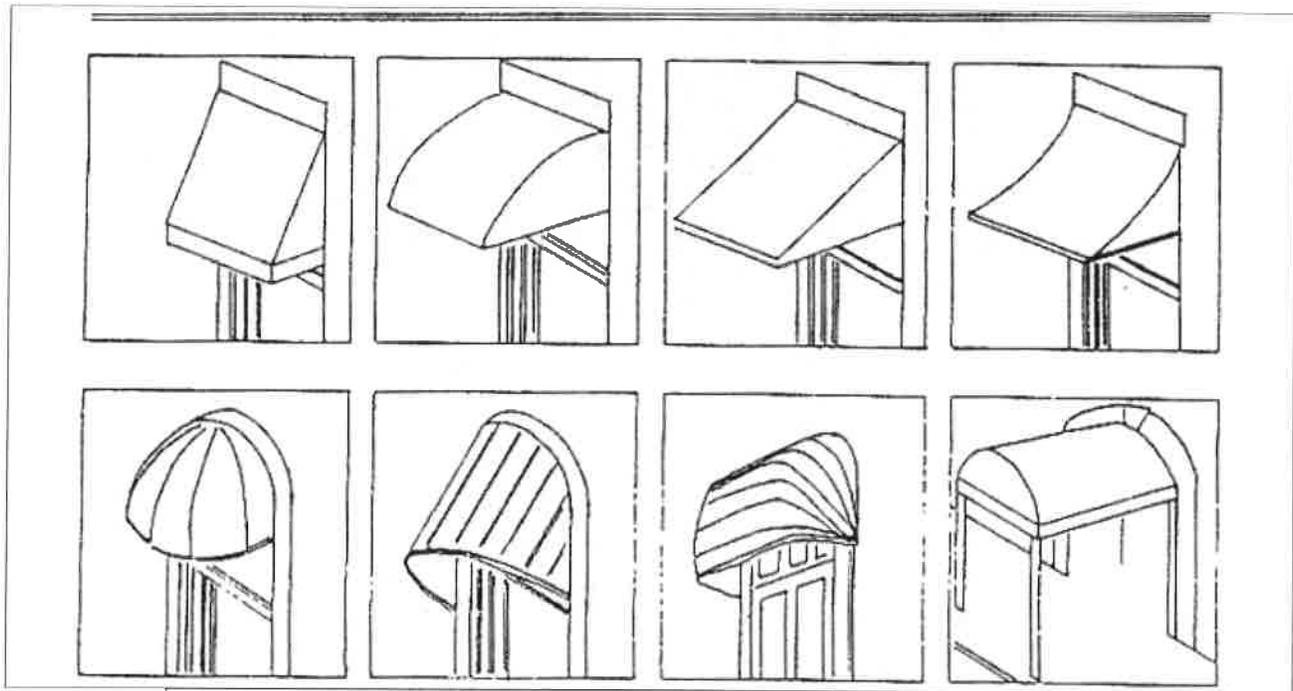


NO!



# Historic District Design Guidelines

## Miscellaneous Components - Awnings (continued)



*Awnings should be designed to conform with their window openings whether flat or arched.*

- 2C. Replacement awnings cannot use post or pole support from the sidewalk.
- 2D. The addition of new, continuous flat awning coverings will not be permitted.
- 2E. Color of awnings will not be regulated, but it is recommended that the color should match its surroundings.

**Guideline 3: An Awning Grant is available through the Main Street program - see appendix G.**

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# Historic District Design Guidelines

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## Guidelines for New/Infill Construction



# Historic District Design Guidelines

## General Principles

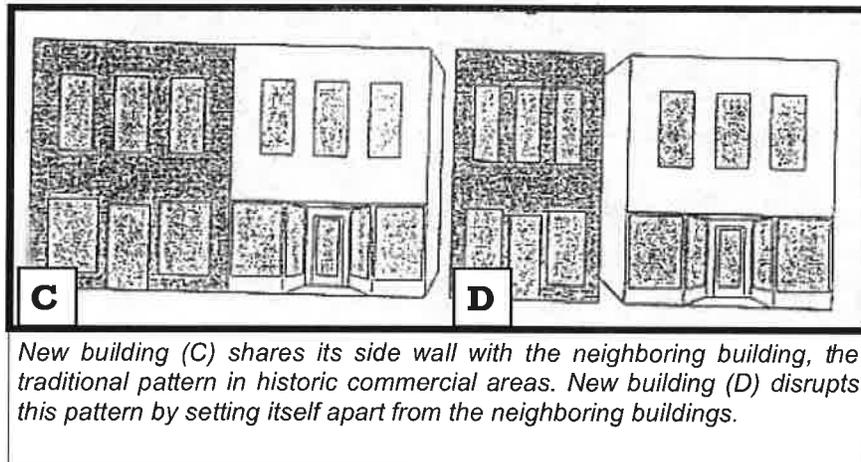
Historic downtowns are dynamic centers of commerce which continue to meet the needs of the community. Meeting these needs at times may involve new construction. When constructing a new building within a historic area or constructing an addition to a historic property, it is important to respect the elements which contribute to the visual character of the area.

Compatible new construction should be designed so that it utilizes these elements, but also that it may be differentiated from historic examples. Additions to historic properties should be designed so that if removed in the future, the historic integrity would be unimpaired. The factors which should be considered during new construction include placement, orientation, scale, form, façade, elements and materials.

## Placement

**Guideline 1: Similarity of placement is an important visual characteristic of an historic area and should be preserved.**

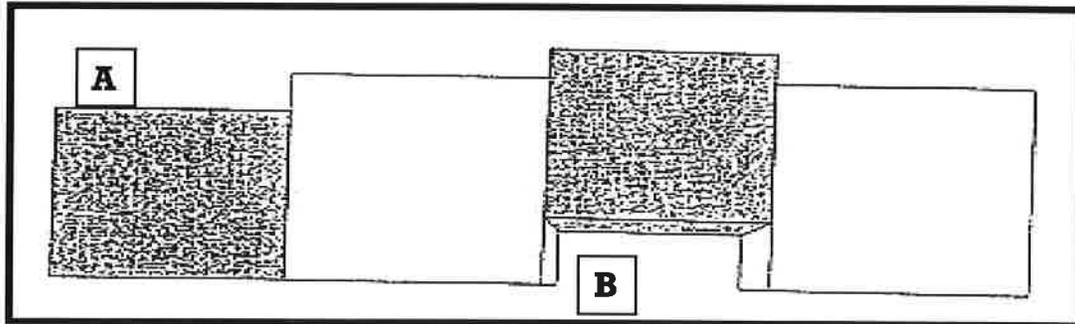
1A. New buildings should conform to historic spacing patterns.



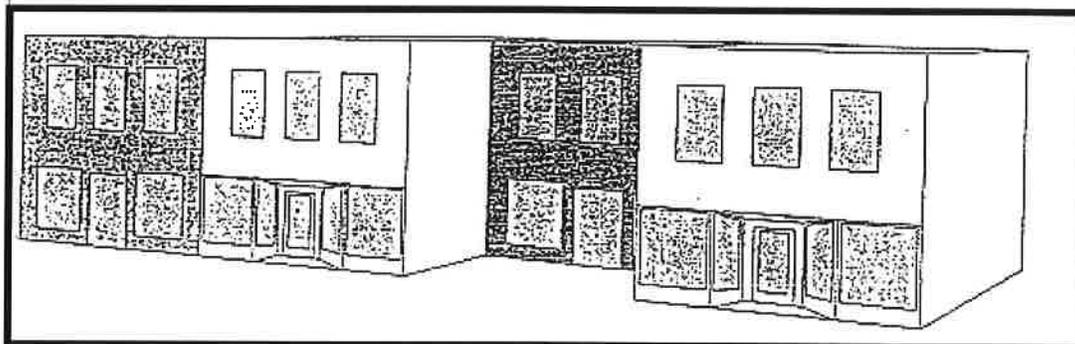
# Historic District Design Guidelines

## Placement (continued)

- 1B. New buildings should have setbacks which are equal to nearby historic buildings.



*New building (A) follows the traditional setback of its historic neighbors while new building (B) disrupts the pattern by recessing its façade wall from the sidewalk line.*



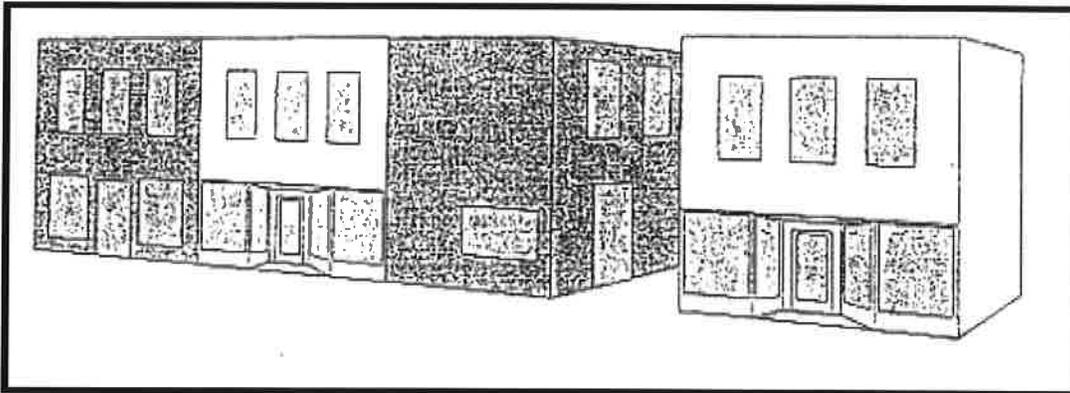
- 1C. New additions to historic or existing commercial buildings should not be placed on the front of the building.

# Historic District Design Guidelines

## Orientation

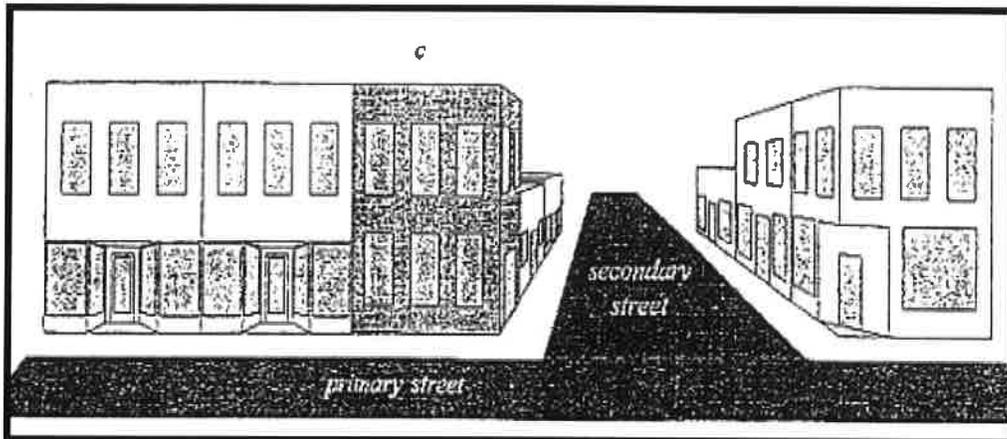
**Guideline 1: Similarity of orientation is an important visual characteristic of historic commercial areas and should be preserved.**

- 1A. New buildings should have the same orientation as nearby historic examples and should not disrupt the visual storefront flow of a primary street.



New building (A) follows the traditional orientation of the streetscape while new building (B) disrupts the pattern by using a non-traditional orientation.

- 1B. New additions or alterations should not change the orientation of existing historic buildings.



In this case the new building (C) awkwardly faces the secondary street rather than the primary street of the area like the historic buildings. Many corner buildings have corner entrances, which is a good example for new buildings to follow.

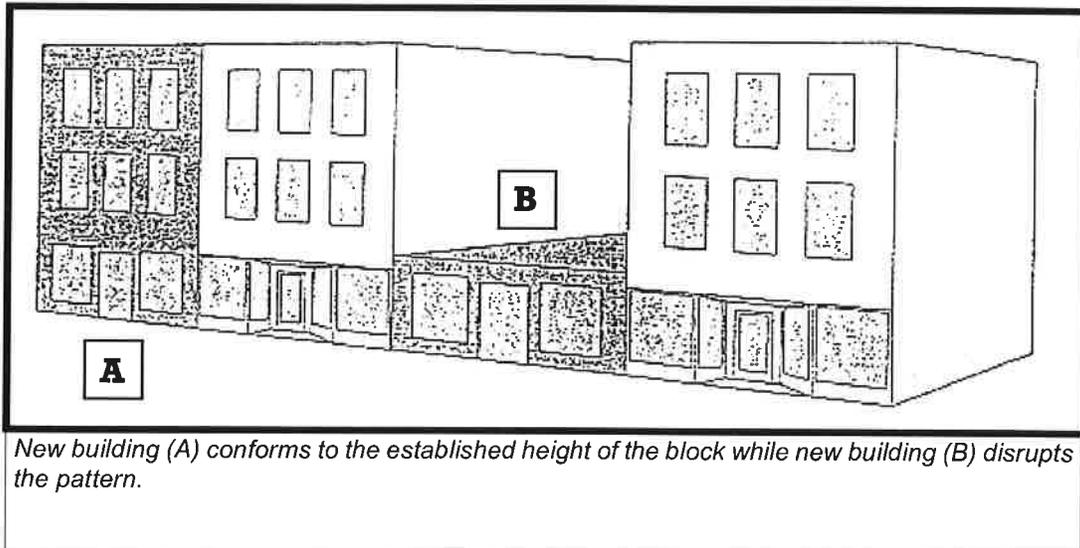
- 1C. Additions of new side or rear entrances will be allowed as long as the primary historic entrance is preserved.

# Historic District Design Guidelines

## Scale

**Guideline 1: Similarity of scale is an important visual characteristic of historic areas and should be preserved**

1A. New buildings should reflect the scale of surrounding historic buildings.



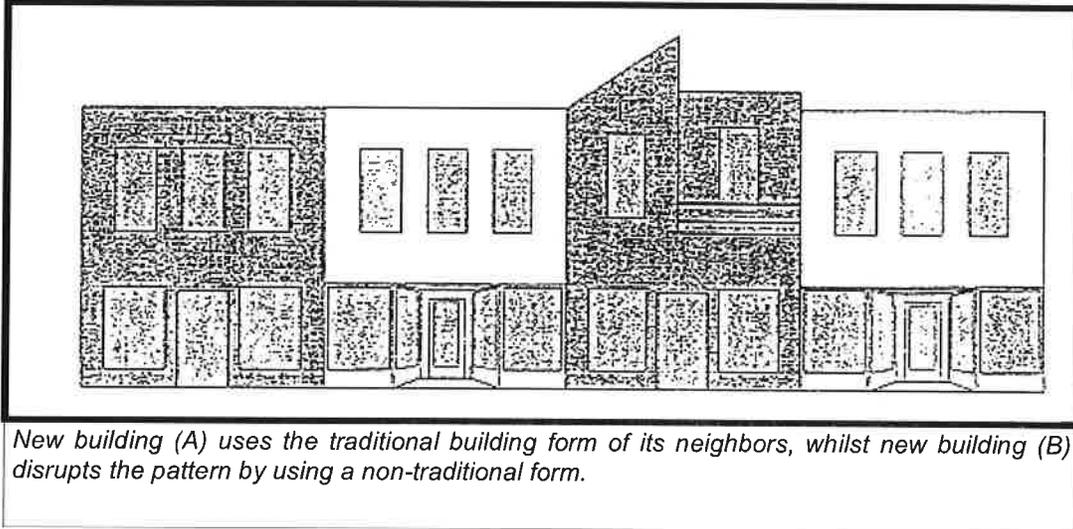
- 1B. The height of new construction cannot vary more than one story from any adjoining building and in accordance with City codes cannot exceed 3 stories (35 feet) in the C-1 commercial district.
- 1C. New additions should be in proportion to and discernable from the existing structure.
- 1D. Removing extant buildings that adjoin another structure in order to create a walk-through, drive-through, or parking spaces disrupts the flow of the streetscape and will not be allowed in the downtown district.
- 1E. New buildings, occupying multiple lots should respect the rhythm of existing façade widths. Vertical divisions can be established using architectural details, materials and colors.

# Historic District Design Guidelines

## Form

### Guideline 1: Similarity of form is an important visual characteristic and should be preserved

- 1A. New buildings should reference the size, shape, and composition of features used on surrounding historic buildings.

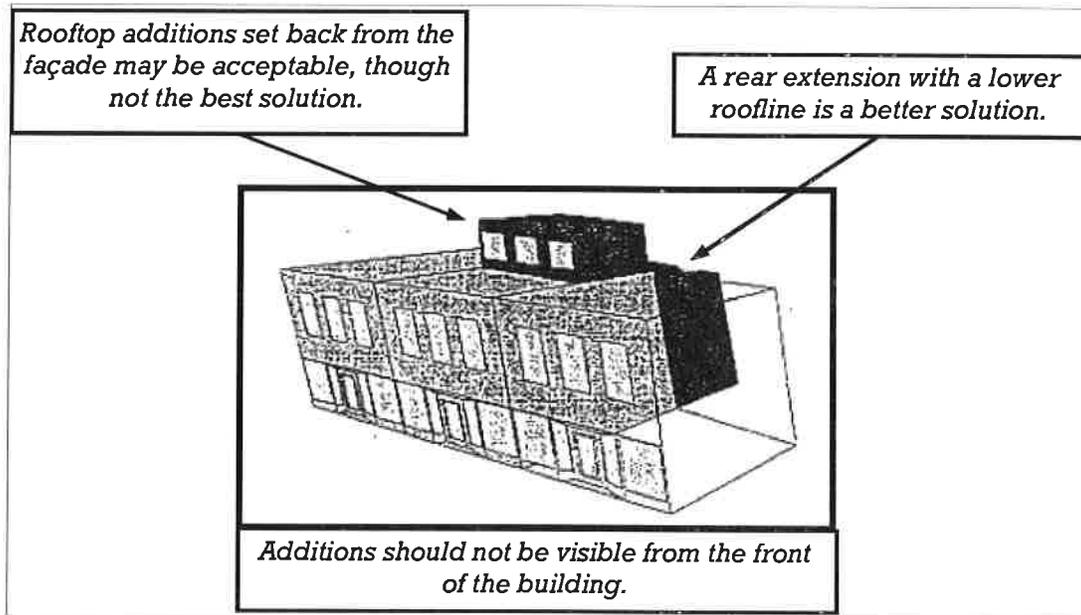


- 1B. New additions should duplicate the roof shape, roof pitch, and roof eave of surrounding buildings.
- 1C. Foundation materials, where visible, should conform to surrounding components and should reflect the foundation height of adjoining structures.

# Historic District Design Guidelines

## Form (continued)

- 1D. New construction on roof-top additions to an existing building should be located at the rear, should not be visible from the street façade, and should not be more than one story higher than the current structure or adjoining buildings.

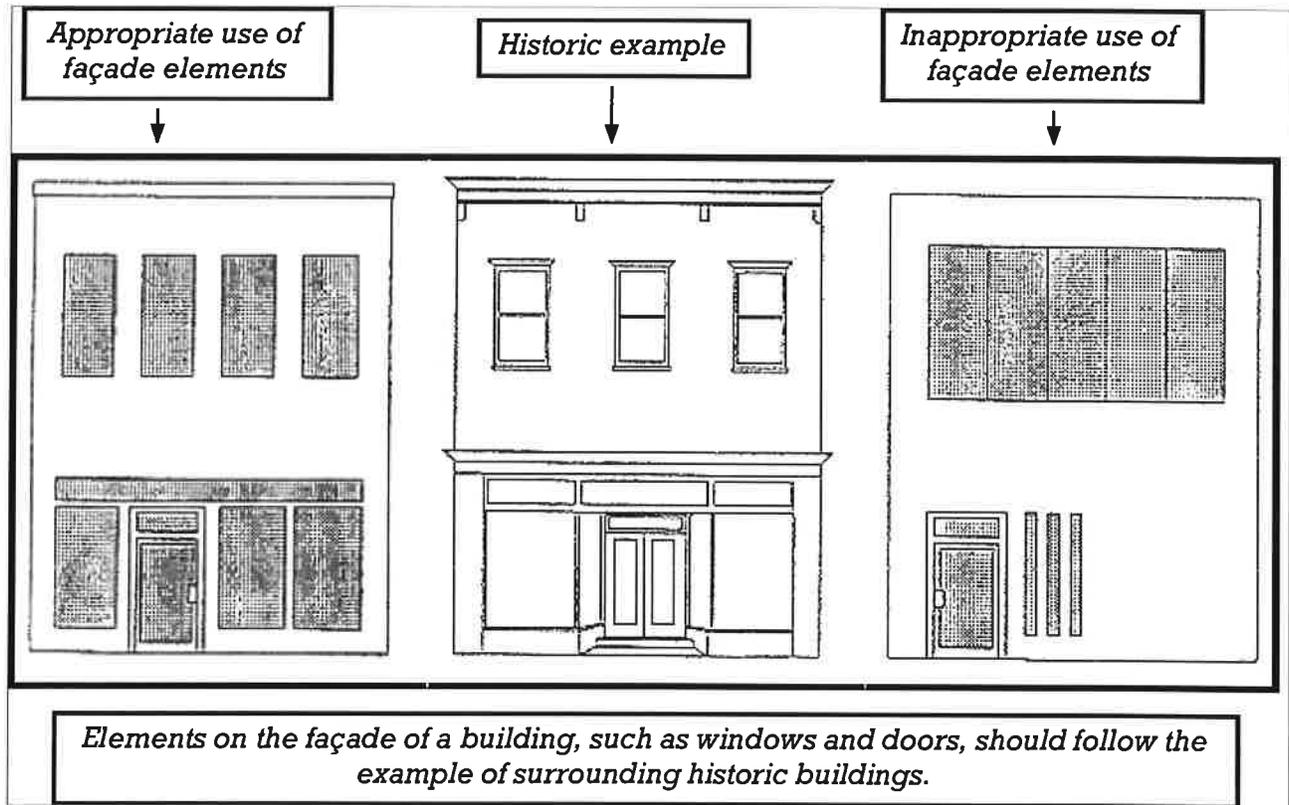


- 1E. Rear additions should not obscure the original form of an historic building.
- 1F. Materials used in additions shall be similar to those used on the existing structure and should be of the same style and mass as the original structure.

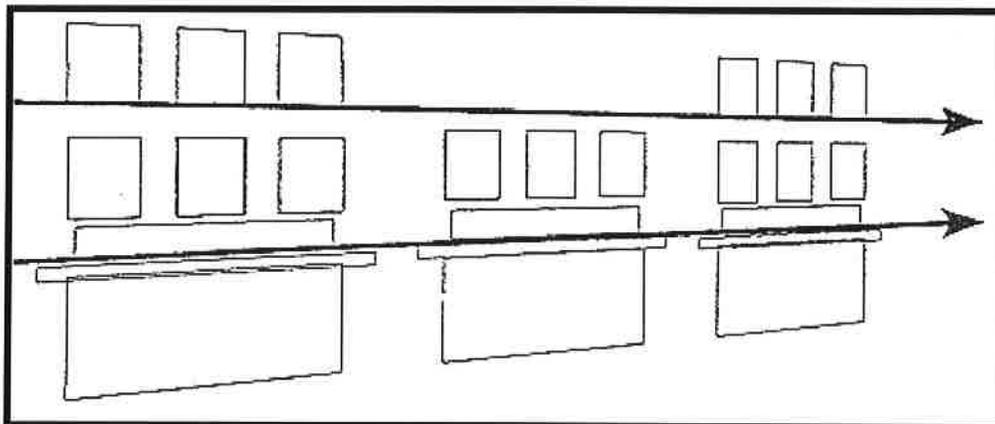
# Historic District Design Guidelines

## Facade Elements

**Guideline 1:** Façade elements are an important visual characteristic of an historic area and should be referenced for new construction, additions and street side remodeling.



- 1A. New additions and remodeling should not disrupt the pattern of façade elements on the original building.
- 1B. New buildings and infill construction should carefully balance solid and void and continue the rhythm along the streetscape to complement surrounding buildings.



# Historic District Design Guidelines

## Materials

**Guideline 1: Similarity of building materials and ornamentation are important visual characteristics and should be preserved.**



*New buildings with materials inconsistent with the district negatively impact the historic character of the area.*

- 1A. Building materials uncommon to an area should not be used on new construction or additions made to an existing structure.
- 1B. Exterior materials should closely resemble those of surrounding historic examples.
- 1C. On additions, exterior materials must closely match those of the original building.
- 1D. Drivit will not be used in the historic district on new construction or historic buildings.
- 1E. Ornamentation for new construction, additions, or street-side remodels should not exceed the degree of ornamentation found in the surrounding area or the amount found on the original structure.
- 1F. Replacing missing ornamentation on a historic building is encouraged.
- 1G. Decorative elements made of non-historic materials may not be appropriate replacements for missing features.
- 1H. The color of a building's trim, decorative features and paint will not be regulated by the HZC.

## Site Design



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# Historic District Design Guidelines

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## General Principles of Site Design

The aesthetics of a commercial building involve more than the mere structure itself. Sidewalks, signage, lighting, landscaping, planters, underground utilities, and outdoor furniture all contribute to the character of a building and its surrounding area.

In February, 2001, Main Street McMinnville secured a contract with E.G. & G. of Akron, Ohio, to develop a comprehensive Master Plan for the downtown commercial district. This Master Plan will be implemented through both private and public funding and will incorporate several phases of development.

Assistance from the McMinnville Department of Urban Forestry will allow for much of the greenspace maintenance. With a combination of efforts, design guidelines will bring visual uniformity, enhance the historic character of the commercial district, and act as an impetus to economic redevelopment downtown.

# Historic District Design Guidelines

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## Landscaping

**Guideline 1: Since most buildings in the core commercial district sit flush with the sidewalks, all site and landscape improvements on the street side of the property will follow Master Plan guidelines.**

- 1A. Individual plant containers will not be allowed on the front sidewalk side of a commercial building.
- 1B. Individual sidewalk furniture and garbage containers will not be allowed on the front sidewalk entrances to buildings.
- 1C. Vending machines will not be allowed on sidewalks in the historic districts.
- 1D. Overhanging window boxes on upper story buildings will not be allowed on historic buildings.
- 1E. The use of window air-conditioning units on the front façades will not be allowed.
- 1F. All communication receivers and satellite systems must be installed so that they are not visible from the primary façade or street entrance whenever possible.

**Guideline 2: Protect and retain existing trees wherever possible. The City Urban Forester should be consulted before removing any trees in the historic district.**

**Guideline 3: Landscaping and greenspace around rear entrances is encouraged, but may be subject to Master Plan suggestions.**

- 3A. Do not obscure or conceal secondary entrances with landscaping details.
- 3B. For rear sidewalks, terraces, or parking, the use of patterned concrete, stone, aggregates and brick pavers is encouraged over the use of slab concrete, asphalt, or crushed gravel.
- 3C. The use of fountains and water features is encouraged to enhance secondary rear entrances.
- 3D. Attempts should be made to conceal HVAC Systems and utility service entries.
- 3E. The use of cubors, trellice or lattice decorative elements will be permitted around secondary facades.
- 3F. The use of decorative garden structures will be allowed in the historic district, but scale and mass should fit the site.
- 3G. Roof-top patios and gardens will be allowed on the rear of buildings.
- 3H. The use of railroad ties and non-decorative cinderblock materials will not be permitted as landscaping features.

**Guideline 4: Temporary structures and portable utility structures will only be permitted in the historic district for use by contractors working on construction projects.**

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# Historic District Design Guidelines

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## Fencing And Retaining Walls

**Guideline 1: Preserve and retain any historic fence and retaining wall materials**

- 1A. Chain link, split rail, sheet metal style, or concrete block fencing will not be allowed in the historic district.
- 1B. Solid wood plank fencing will not be allowed on the primary street side property lines.

**Guideline 2: The style of new fence construction should reflect the historic character of the property and its surroundings.**

- 2A. Materials used to repair, replace or construct retaining walls and foundations should be appropriate to surrounding, historic building materials.
- 2B. The use of ivy, vines, or other plant materials to cover or screen existing chain link fencing is encouraged.

## Lighting

**Guideline 1: Sidewalk lighting on all primary entrances shall follow Master Plan guidelines.**

**Guideline 2: Retain and preserve original outside lighting elements on historic buildings.**

- 2A. Any lighting alterations should be compatible with the architectural style of an historic building.
- 2B. Replace missing or deteriorated historic lighting with appropriate reproductions or suitable, salvaged period pieces.

**Guideline 3: Small accent footlights for rear patio and secondary walkways may be preferable to large, free standing post-mounted lights.**

**Guideline 4: Additional security or spot lighting fixtures will not be prohibited, but should not be visible from primary entrances.**

## Relocation / Moving Buildings

**Guideline 1: The relocation of an historic building is preferred over demolition of that structure.**

- 1A. Using a relocated historic structure as infill or as a replacement building may be preferred over contemporary construction.
- 1B. A relocated structure must conform to all setback and height requirements of the district.
- 1C. The use of a relocated structure as an addition to an existing building will be allowed, but it should compliment the style, form, materials, and mass of the primary building.

# Historic District Design Guidelines

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## Demolition

**Guideline 1: Historic buildings should not be demolished.**

**Guideline 2: Preservation of a primary façade is preferable over total removal of an existing structure.**

**Guideline 3: Demolition of an historic structure may only be approved if:**

- 3A. Public safety and welfare requires removal of the structure.
- 3B. Economic hardship is demonstrated, proven and accepted by the HZC.
- 3C. Where structural instability or deterioration is demonstrated through a report prepared by a qualified structural engineer, architect or construction specialist.
- 3D. Where buildings have lost their original architectural integrity or no longer contribute to the character of a district.
- 3E. Proper permits are obtained through the Building and Codes Department.