City of Mount Pleasant Design Guidelines for Commercial Historic Buildings

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Purpose of the Historic Zoning Commission

The Historic Zoning Commission (HZC) is a local governmental body charged with leading historic preservation with the community. The HZC was organized in 2018 to preserve Mount Pleasant's historic and /or architectural value, aesthetic atmosphere, and to strengthen the economy, promote cultural welfare, improve property values, promote rehabilitation, protect and enhance the Town's attractions, and promote education.

The HZC is created pursuant to *T.C.A. 13-7-401*, *et. seq.* to accomplish the purpose of *Title 13, Chapter 4*, the HZC shall create and lawfully adopt design review guidelines for each historic district or zone (often referred to as "overlay"). The HZC's primary preservation tool is the issuance or denial of a Certificate of Appropriateness for most exterior changes to the property in the H-1 Overlay. (see page 37), based on whether the proposed change complies with the design review guidelines, as adopted.

Pursuant to section 13-7-402(d), the permitted or prohibited uses, the zoning procedures and other regulations otherwise applicable within a historic district or zone under the provisions of any other zoning ordinance or regulation shall apply to a historic district or zone, except when in conflict with the provisions of Title 13, Chapter 4 shall control. As an example, if the zoning text and the design review guidelines (this document) conflict, the design review guidelines shall control.

Preface

Historic preservation has played a major part in the economic revitalization of many of Tennessee's older downtowns. Appropriately rehabilitated facades in the downtown historic district create a natural setting for commercial activities. Customers and visitors expect an attractive and well-maintained central business district. Each building improvement helps generate the next project.

Mount Pleasant has a variety of original and retrofitted storefronts.

Historic downtowns continue to evolve and adapt with each new generation and these guidelines reflect that realistic approach. Its purpose is to manage changes to historic assets in a careful way, while being sure that no attempt is made to stop that change. These guidelines should be used to ensure that historic preservation and economic development can work together to keep downtown viable and help it to continue to play its important role as the heart of the Mount Pleasant community.

Issues addressed in this document include façade analysis, commercial architectural forms, façade improvements, windows and storefronts, cornices, parapets and eaves, secondary elevations, paint and color, accessibility, new construction and civic and institutional buildings and conversion of residences to commercial use.

A. Planning a Project in the Historic District

1. Role of Historic Zoning Commission

The Historic Zoning Commission (HZC) was created to ensure that proposed structures conform to proper design standards and the general character of the area. It also reviews all exterior building plans for all land use categories along with placement of fences and signs in the Historic District.

The HZC has the power to request detailed construction plans and related data pertinent to thorough review of any proposal before the Commission. A Certificate of Appropriateness (COA) is issued by the HZC to the owner after the project is approved.

The Historic Zoning Commission gives prime consideration to the following criteria when reviewing projects:

- **a.** the historic and/or architectural value of present structure
- **b.** the relationship of exterior architectural features of such structures to the rest of the structures of the surrounding area
- **c.** the general compatibility of exterior design, arrangement, texture and
- **d.** any other factor, including aesthetics, which is deemed to be pertinent.

With respect to the historic district, it is the duty of the Historic Zoning Commission to make the following determinations:

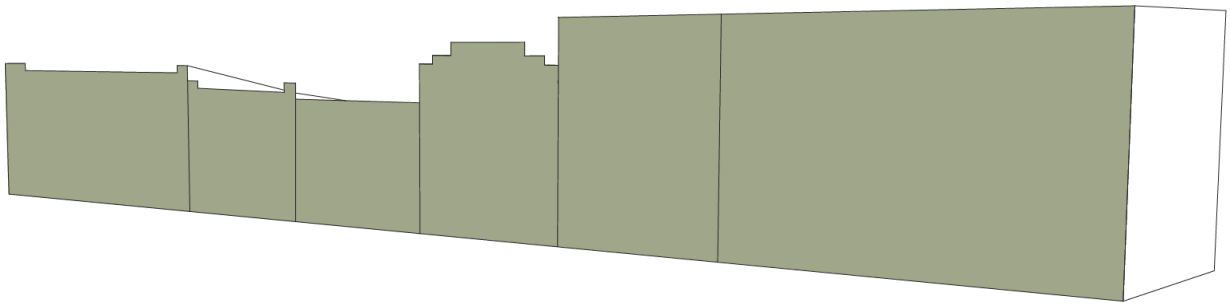
- **a.** Appropriateness of altering or demolishing any building or structure within the historic district (See Appendix E). The Commission may require interior and exterior photographs, architectural measured drawings of the exterior, or other notations of architectural features to be used for historical documentation as a condition of any permission to demolish a building or structure
- **b.** Appropriateness of the exterior architectural features including signs and other exterior fixtures of any new building and structures to be constructed within the historic district
- **c.** Appropriateness of exterior design of any new extension of any existing building or structure within the historic district
- **d.** General compatibility of exterior design, arrangement, texture and material of the building or structure in question and the relation of such factors to similar features of buildings in the immediate surroundings.

B. Rehabilitation

1. Façade Analysis

Generally, Mount Pleasant's historic buildings are one-and two-story brick buildings with stone foundations, flat roofs, and similar setbacks. The prevalent form of construction is Commercial Brick-Front, which was a common construction design for small and moderately scaled commercial buildings between 1850 and 1950. This style is well represented in Mount Pleasant. Many of the buildings are not architecturally designed, but were constructed from company plans by miners and other employees of the phosphate companies.

Most of these commercial buildings contain ground-floor retail businesses that require display windows and upper-story space for housing, storage, or offices. No matter how many stories, traditional commercial buildings have three distinct parts that give the façade an overall unified appearance: *Storefront, Upper Floors, and Cornice*.



The "Brick Front" store was built as a single building or in groups with party walls up to a block in length.

The design character of the downtown area is defined by the Cornice area and parapet wall at the top of the building.

Although Mount Pleasant's downtown has a few two-story buildings, the patterns of windows create a rhythm of openings along the street wall.

The design character of the downtown area is defined by storefronts, windows and entrances that create the transparent openings at street level.

Typical Façade and Storefront Elements

Cornice
The cornice decorates the top of the building and may be made of metal, masonry, or wood. Some decorative cornices project from the building while an ornamental band delineates others. The top of the wall may have a patterned brick band or may have a coping of brick, concrete, or metal.

Upper Floor
Upper floors are characterized by smaller window openings that repeat on each floor. These windows may vary in size, type, and decoration but usually are the same for each floor. Other facade details may be present on the upper level facades such as brick banding, corbelling, metal grilles or decorative panels.

Storefront
The first-floor storefront is transparent and is framed by vertical structural piers and a horizontal supporting beam, leaving a void where the storefront elements fit. The storefront elements consist of an entrance (often recessed), display windows, a bulkhead under the display windows, transom windows over the storefront, and a cornice which covers the horizontal beam. The first floor also may contain an entrance to the upper floors. Later buildings may lack several elements of traditional storefronts such as transom windows, or decorative details.

2. Commercial Architectural Forms

Mount Pleasant's downtown buildings have a variety of architectural styles and forms, but most reflect early twentieth-century vernacular architecture.

This group of Mount Pleasant Brick-Front commercial buildings have similar heights and parapet styles.

Mount Pleasant has a mixture of one-and two-story buildings in the historic downtown area

3. Planning a Façade Improvement

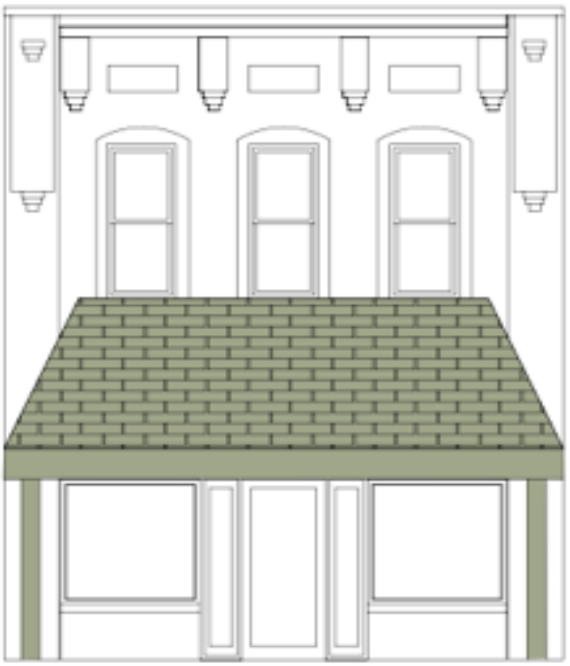
The original character of a historic commercial building is often lost when features and elements are covered up or removed from a facade.

Many times, commercial buildings are altered or remodeled to reflect current fashions or to eliminate maintenance problems. Often, these improvements are misguided and result in a disjointed and unappealing appearance. However, sometimes improvements that use good materials and sensitive design practices may be as attractive as the original buildings and changes should be preserved.

These guidelines should be used to determine what is worth saving and what should be rebuilt.

a. Conduct pictorial research to determine the design of the original building or early changes.
b. Conduct exploratory demolition to determine what remains and its condition. (This requires approval from the Historic Zoning Commission)
c. Remove any inappropriate materials, signs, or canopies covering the façade.
d. Retain all elements, materials, and features that are original to the building, or, are sensitive to remodels, and repair as necessary.
e. Restore as many original elements as possible, particularly the materials, windows, decorative details, and cornice.
f. When designing new elements, conform to the configuration and materials of traditional storefront design. Reconstruct missing elements such as; cornices, windows, and storefronts if documentation is available, or design new elements that respect the character, materials, and design of the building.
g. Avoid using materials that are incompatible with the building or district, including aluminum-frame windows and doors, aluminum panels or display framing, enameled panels, textured wood siding, unpainted wood, artificial siding, and wood shingles. False historical appearances such as “Colonial,” “Olde English,” or other theme designs should not be used.
h. Avoid using inappropriate elements such as mansard roofs, metal awnings, coach lanterns, small-paned windows, plastic shutters, inoperable shutters, or shutters on windows where they never previously existed.
i. Maintain paint on wood surfaces and use appropriate paint placement to enhance the inherent design of the building.

4. Storefront Rehabilitation Options

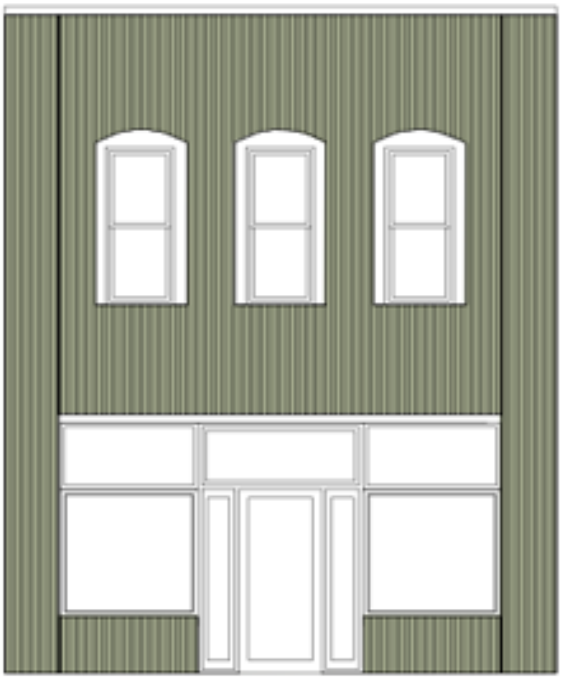


Q: What happens when the building has an oversized pent roof?

A: Remove the pent roof and restore any missing elements. Add an awning to cover the transom window.

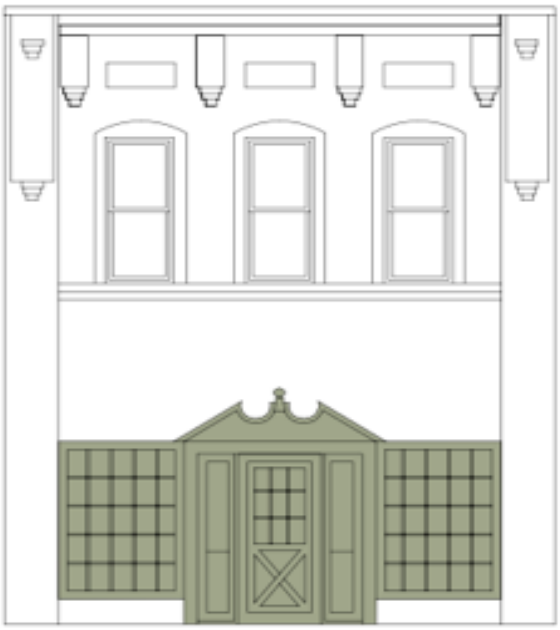
Q: What happens when the original transom is missing but the cornice is still intact?

A: Restore the transom and/or add an awning. OR... Make the transom a signboard.



Q: What happens when the building has been covered with artificial siding?

A: Remove the artificial siding and restore the original brick.



Q: What happens when the historic storefront was replaced with an inappropriate storefront?

A: Remove the inappropriate storefront and rebuild the original storefront based on historical documentation. Or install a new storefront that respects the historic character of the district.

5. Openings: Windows and Storefronts

The majority of existing buildings in Mount Pleasant's downtown have a higher proportion of openings to wall area.

Traditionally-designed commercial buildings found in Mount Pleasant have distinctive rows of upper-story windows and storefronts on the first level. The windows typically have vertical proportions and may have a decorative lintel or cap over them. Their light (pane) configuration varies with the style and age of the building. The upper-floor windows are very important, as they provide light and ventilation to the interior of the upper floors. They can also help define the character of the building and can provide a pattern of openings with neighboring buildings for the street wall of the entire block.

a. Retain the original windows and keep painted surfaces well-painted.
b. If the panes have been painted over, remove paint from glass.
c. Remove any coverings from upper-story windows and restore to original appearance.
d. Reuse as many of the original parts of the window as possible. Replace missing or damaged frames, sash, munitions and glass with materials that match the original. Reuse serviceable hardware and locks.
e. Do not change the architectural appearance of windows by using inappropriate material s or finishes which radically change the sash, depth of reveal, and munition configuration or the appearance of the frame.
f. Do not change the number, location, size or glazing pattern of windows by cutting new openings, blocking in windows, or installing a replacement sash that does not fit the window opening.

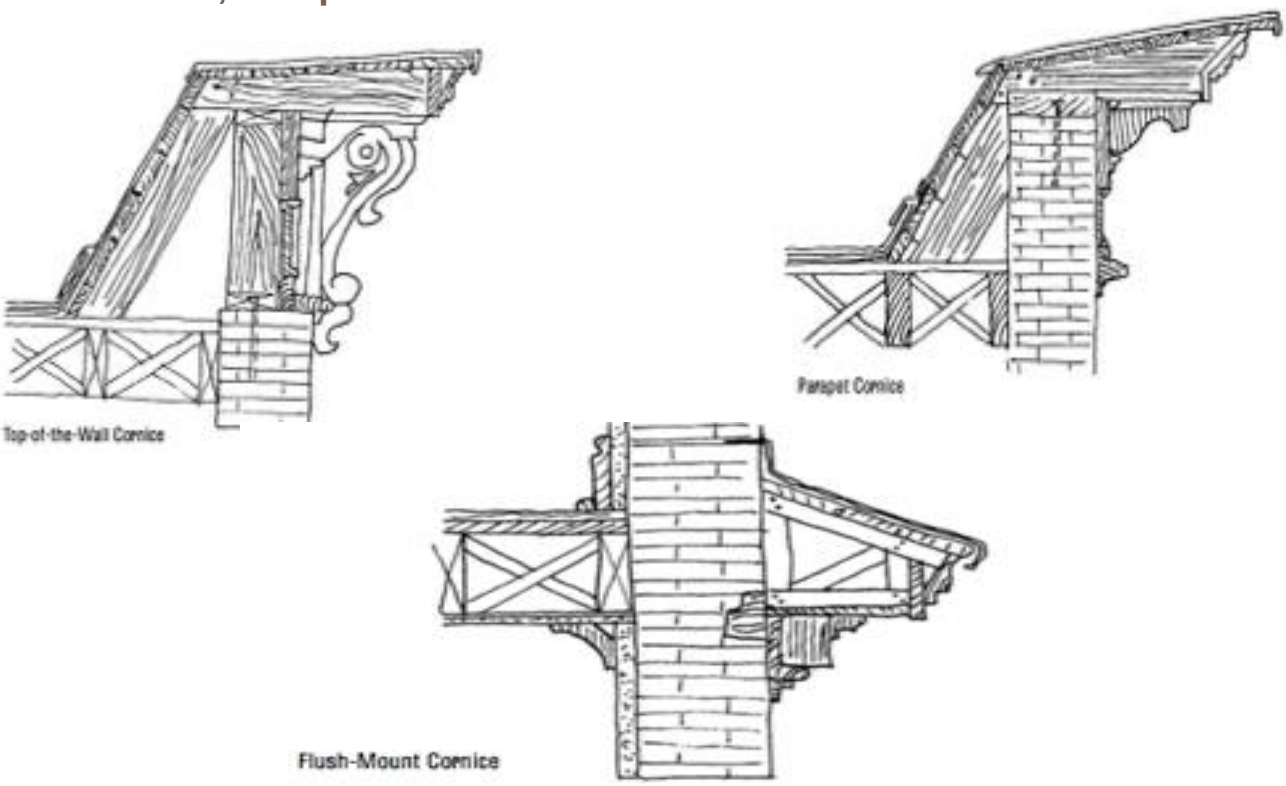
PRESERVATION BRIEF

NOTE: Consult Preservation Briefs #9, 13, 33 for information on historic window preservation and repair. (Publications available at http//www.nps.gov/tps/how-to-preserve/briefs.htm

PRESERVATION BRIEF

NOTE: Consult Preservation Brief #11 for information on historic storefronts. (Publication available at (https://www.nps.gov/tps/how-to-preserve/briefs.htm)

6. Cornices, Parapets and Eaves

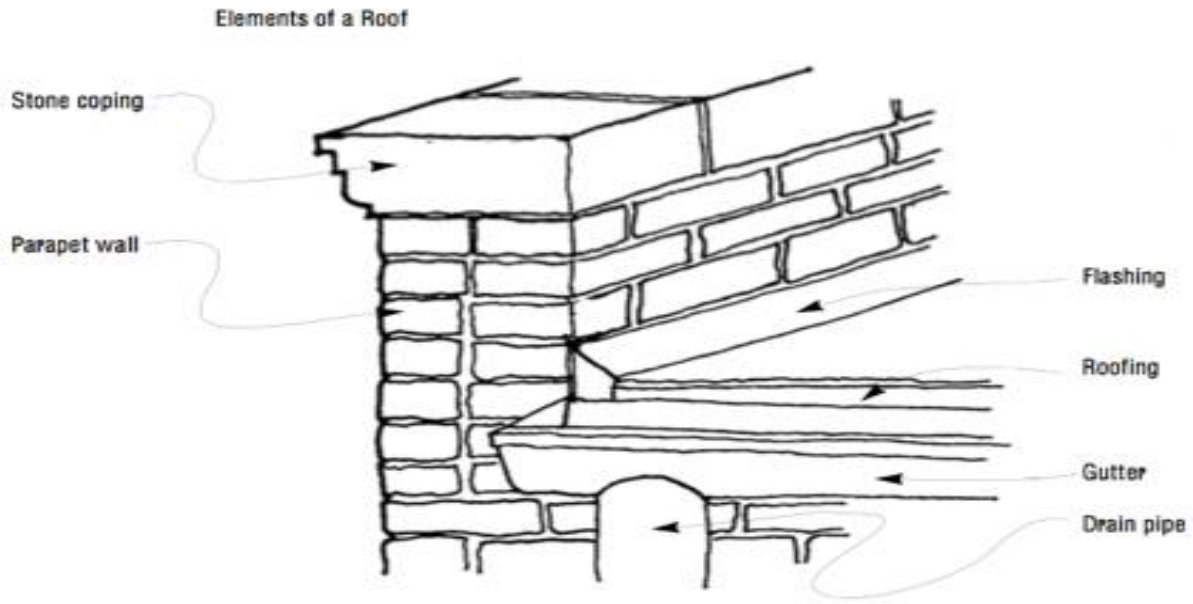


Cornices and parapets add architectural interest to an old building. On many commercial buildings, cornices and parapet brickwork are highly visible elements. Cornices and parapets may be difficult to maintain because they are located high up on the building and cover a large expanse. However, these two elements are very important to maintain, as water penetration through a rotted or damaged element could add further to the deterioration of a building wall or roof.

These guidelines should be used when repairing or replacing existing cornices, parapets and eaves.

- **a.** Inspect your cornice and parapet for loose or missing pieces, signs of water damage, overall sagging and separation of the cornice from the building. Look for cracks or deflecting bricks in the parapet wall. This may indicate the cornice is leaning or loose, creating an unsound structural condition.
- **b.** Any structural problems, such as a failing parapet wall or loose cornice, needs to be stabilized and repaired or replaced. This is dangerous work and should only be done by a professional. (Structural issues and repairs require permitting through the local Codes Department)
- **c.** If the building is missing its original cornice, look for historic evidence before replacing it with a new one. A new cornice should be architecturally compatible with the building and the surrounding area.
- **d.** For information on painting cornices and eaves, refer to the Paint section on page 18.

7. Roofs



The roof is not a prominent element in many of the commercial buildings found in the historic district since most are hidden from public view. Common roof materials in the historic district include metal, composition shingles or built-up roofs with tar and gravel.

These guidelines should be used when repairing or replacing existing roof coverings.

- **a.** When trouble with roofing occurs, contact a professional, such as an architect or roofing contractor, who is familiar with the characteristics of the roofing system involved.
- **b.** The original roof pitch and configuration of the roof should be maintained.
- **c.** The original roof color and materials should be retained. If replacement is necessary, match the material as closely as possible.
- **d.** Retain elements, such as chimney, skylights and light wells, that contribute to the style and character of the building.
- **e.** Maintain critical flashing around joints and ensure proper functioning of the gutter system.
- **f.** Ventilate any attic space to prevent condensation.
- **g.** Do not add new elements, such as vents, skylights or additional stories, that would be visible on the primary elevations of the building.

8. Secondary Elevations

Secondary elevations on commercial buildings are often forgotten and neglected. Side elevations on corner buildings can be just as important to the public view as the front one. The area behind a building may be a utilitarian space for deliveries and storage of discarded goods. However, in some cases the rear of the building may provide the opportunity for a secondary entrance, particularly if oriented to a public alley. The appearance of the back area then becomes important to the commercial district and the individual business. Customers may be provided with direct access from any parking area behind the building. In these cases, the back entrance becomes a secondary entrance to the store and is the first contact the customer makes with the business. Care should be taken to maintain secondary elevations as properly as maintaining the primary ones.

The side elevation of this building faces a significant entry into the Town Square and could be a better architectural element for the area.

- **a.** Keep rear entrances uncluttered and free form unsightly items such as trash or recycling materials not in containers.
- **b.** Leave enough space in front of the rear entrance for pedestrians to comfortably enter the building and meet all handicap requirements.
- **c.** Consolidate and screen mechanical and utility equipment in one location as much as possible.
- **d.** Consider adding planters or a small planting area to enhance/highlight the rear entrance and create an adequate maintenance schedule for them.


Maintenance of secondary elevations of a building is very important, especially when the elevation is in the public view.

- **e.** Retain any historic door or select a new door that maintains the character of the building and creates an inviting entrance. Note building and ADA codes when and if changing dimensions or design of entrance.
- **f.** Maintain the original windows and window openings when possible. Windows define the character and scale of the original façade and should not be altered.

g. Repair existing windows when possible and avoid replacement. If they are replaced, ensure that the design of the new window matches the historic window and true divided lights instead of clip-in munition bar type.

h. If installation of storm windows is necessary, see windows section on pages 20-21 for guidance.

i. Remove any blocked-in windows and restore windows and frames if missing.

j. If security bars need to be installed over windows, choose a type appropriate for the window size, building style and required level of security. Avoid using chain link fencing for a security cover over windows.

k. If the rear window openings need to be covered on the interior for merchandise display or other business requirements, consider building an interior screen and maintain the character of the original window's appearance from the exterior.

l. Install adequate lighting for customer and store security. Ensure the design of the lighting relates to the historic character of the building.

m. Consider installing signs and awnings that are appropriate for the scale and style of building.

n. Install adequate security, including alarm systems and hardware for doors and windows. Design and select systems and hardware to minimize impact on the historic fabric of the building.

o. Ensure that any fire escapes meet safety regulations and that no site elements inhibit proper egress.

p. Ensure that any rear porches are well maintained; and, if used as upper-floor entrance(s), are well lit and meet building codes while retaining their historic character.

9. Artificial Siding

Artificial sidings are not appropriate for traditional commercial buildings. In addition to changing the original appearance of the building, artificial sidings may make maintenance more difficult because they may cover up potential moisture problems that can become more serious.

PRESERVATION BRIEF

NOTE: Consult Preservation Briefs #8, 16 for information on substitute materials on historic buildings. (Publications available at http://www2.cr.nps.gov/tps/briefs/presbhom.htm.)

Remove artificial siding and restore original building material, if possible. Most commercial buildings in the historic district are brick masonry.

10. Paint and Color

A properly painted building accentuates its character-defining details. Painting is one of the least expensive ways to maintain historic fabric and make a building an attractive addition to a historic district. Many times, however, buildings are painted inappropriate colors or they are placed incorrectly.

Some paint schemes use to many colors, but more typical is a monochromatic approach, in which one color is used for the entire building. On particularly significant historic buildings there is the possibility of conducting paint research to determine the original color and then recreating that appearance.

a. Remove loose and peeling paint down to the next sound layer, using the gentlest means possible: hand scraping and hand sanding (wood and masonry) and wire brushes (metal) are the preferred methods. A heat gun or plate or special sander can be used on wood for heavy build-up of paint. Take precautions when removing older paint layers since they may contain lead.

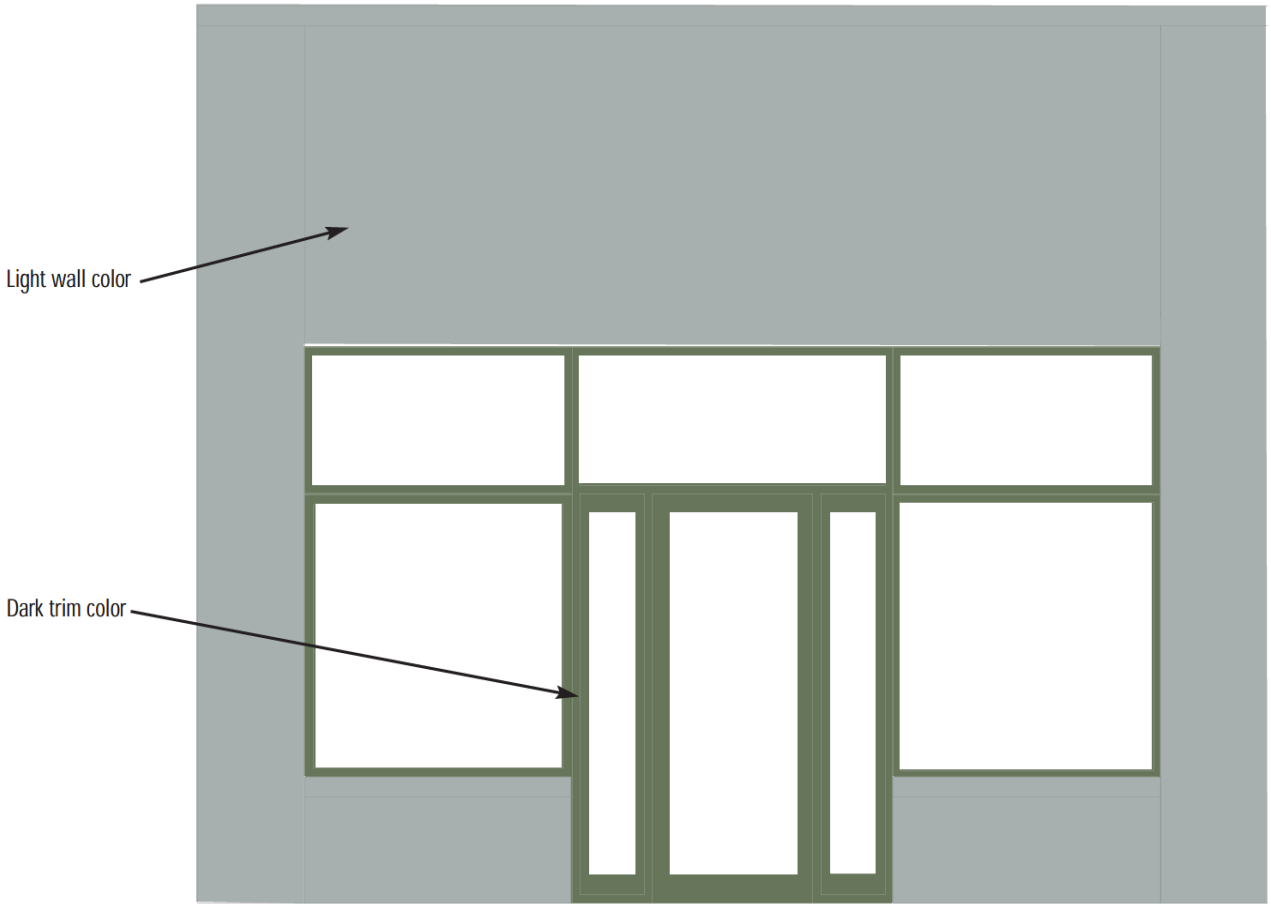
b. Do not use sandblasting, open flames, or high-pressure water wash to remove paint from masonry, soft metal, or wood. Again, take precautions when removing older paint layers since they may contain lead.

c. The painting of brick is inappropriate unless it is mismatched or so deteriorated that it cannot withstand weather. If painting is necessary, an original natural color should be used. It is appropriate to re-paint a brick building only if it has been previously painted. Research and proof are the responsibility of applicant.

The repainting of a brick building should be done carefully and thoroughly.

PRESERVATION BRIEF

NOTE: Consult Preservation Briefs #10, 37 for information on paint. (Publications available at http://www2.cr.nps.gov/tps/briefs/presbhom.htm.)



On typical commercial buildings, two different colors are used to define walls and trim. A third complementary accent color can be used in awnings or on signs.

Painting Tips

- Ensure that all surfaces are free of dirt, grease, and grime before painting.
- Prime surfaces if bare wood is exposed or if changing types of paints, such as from oil-based to latex.
- Do not apply latex paint directly over oil-based paint, as it will not bond properly.
- Use a high-quality paint and follow manufacturer's specifications for preparation and application.
- Avoid painting masonry that is unpainted.

11. Accessibility

Access ramps and lifts are a necessity for many older historic buildings which were not built with at-grade entrances. The Americans with Disabilities Act (ADA) requires that all commercial entities, which are of public accommodation, be accessible to disabled users, or provide alternative accommodations.

Integration of ramps and stairs allows access for everyone.

Access ramps and lifts can usually be added to historic buildings without substantially altering their historical significance if designed carefully and sensitively.

The Secretary of the Interior's Preservation Brief #32 recommends that whenever possible, access to historic buildings should be through a primary public entrance. If this cannot be achieved without permanent damage to character-defining features, at least one entrance used by the public should be made accessible. If the accessible entrance is not the primary public entrance, directional signs should direct visitors to the accessible entrance. A rear or service entrance should be avoided as the only means of entering a building.

Designs for ramped access are controlled by the building code and can involve issues such as; design for emergency exiting (egress) and general safety. Applicants are encouraged to consult with an architect and the Mount Pleasant Building Code Official to determine how best to design safe ramps which will provide wheelchair access.

Ramps can be screened by low walls or landscaping. They can also be hidden by picket or wrought iron fencing. Railings may also be simple wrought iron to minimize their appearance.

Elevators and chairlifts are alternate ways of providing access in accordance with the ADA Accessibility Guidelines. Elevator additions are considered building additions and require full consideration of the guidelines for new construction. Chairlifts should be hidden with landscaping or a low screen wall or fence.

B. New Construction

The following guidelines include general recommendations for the design of new commercial buildings in Mount Pleasant Historic District. The intent of these guidelines is not be overly specific or to dictate certain designs and not to encourage copying or mimicking particular historic styles. These guidelines are intended to provide a general design framework for new construction. These criteria are all important when considering whether proposed new buildings are appropriate and compatible; however, the degree of importance of each criterion varies within each area as conditions vary. There is limited opportunity to build new structures in the downtown area since most lots are already occupied by existing historic buildings. For this reason, buildings that contribute to the historic character of Mount Pleasant's Historic District generally should not be demolished for new construction.

Most commercial buildings in Mount Pleasant's historic district have a very limited setback and spacing.

1. Setback and Spacing

Setback is the distance between the building wall and the property line or right-of-way at the front of the lot. Spacing refers to the distances between buildings.

a. Setback and spacing for new construction in downtown should relate to the majority of surrounding historic commercial buildings.

The massing and footprint of a new structure (shaded box) may appear too large for this block unless its façade is divided into several bays.

2. Massing and Building Footprint

Mass is the overall bulk of a building and footprint is the land area it covers. In Mount Pleasant's downtown, most buildings have a small square or horizontal mass and are sited on lots with a width of 20 to 60 feet. The nature of the mass will be further defined by other criteria in this chapter such as; height, width, and directional expression.

a. New construction in downtown should relate in footprint and mass to the majority of surrounding historic dwellings.

The rectangular forms of these commercial buildings are simple, as is their facade organization. Decoration, cornices and openings add interest and complexity.

3. Complexity of Form

A building's form, or shape, can be simple (a box) or complex (a combination of many boxes or projections and indentations). The level of complexity usually relates directly to the style or type of building.

a. In general, use simple rectangular forms for new construction that relate to the majority of surrounding commercial buildings.

The majority of commercial structures in the district are horizontal or square in their expression although some can be vertical in nature.

4. Directional Expression

This guideline addresses the relationship of height and width of the front elevation of a building mass. A building is horizontal, vertical, or square in its proportions.

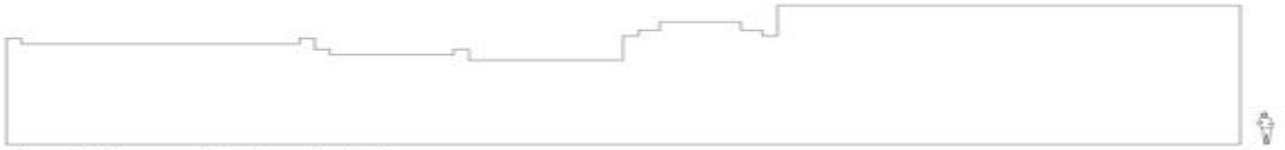
a. In new construction, respect the directional expression (or overall relationship of height to width) of surrounding historic buildings.

The new building (shaded box) reflects the average height of the block and its three vertical bays relate better to the existing buildings than one large facade.

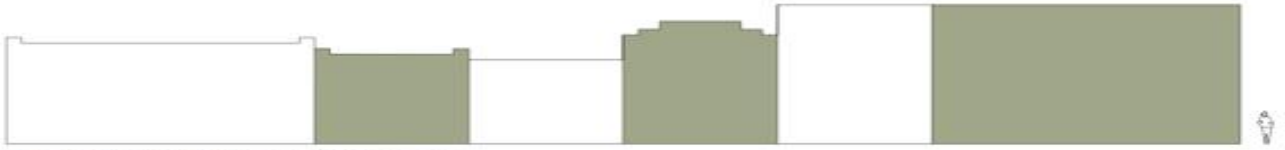
5. Height and Width

The actual size of a new building can either contribute to or be in conflict with a historic area. Commercial buildings in the historic district, for the most part, are only one- or two-stories.

a. New construction proportions should respect the average height and width of the majority of existing neighboring commercial buildings in the district.



A large building overwhelms the scale of a human.



Dividing the facade into bays helps reduce the scale.

Adding elements and separate facades creates a human scale for the entire block.

6. Scale and Orientation

Height and width also create scale, or the relationship between the size of a building and the size of a person. Scale also can be defined as the relationship of the size of a building to neighboring buildings and of a building to its site. The design features of a building can reinforce a human scale or can create a monumental scale. In Mount Pleasant, there is a variety of scale. For instance, an institutional building like a church or library may have monumental scale due to its steeple or entry portico while a more human scale may be created by a storefront in a neighboring commercial building. Orientation refers to the direction in which the front of a building faces.

These guidelines should be used when designing for new construction scale and orientation.

- **a.** Provide features on new construction that reinforce scale and character of the surrounding area, whether human or monumental, by including elements such as storefronts, vertical and horizontal divisions, upper-story windows and decorative features.
- **b.** New commercial construction should orient its façade in the same direction as adjacent historic buildings, that is, to the street.
- **c.** Front elevations oriented to side streets or to the interior of lots should be discouraged.

The design of new buildings should reflect the large area of openings that Mount Pleasant's traditional commercial structures contain, particularly at the first level.

7. Openings: Storefronts, Doors and Windows

When looking to build a new infill commercial building, follow the guidelines below for appropriate design. Also, refer to the rehabilitation section for information on correct storefront proportion and design on pages 7-8.

a. The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) of new buildings should relate to and be compatible with adjacent facades. The majority of existing commercial buildings in Mount Pleasant's Historic District have a higher proportion of openings to wall, particularly in regard to the storefront on the first level.

b. The size and proportion, or the ratio of width to height of window openings of new buildings' primary facades, should be similar and compatible with those on facades of surrounding historic buildings.

c. Window types should be compatible with those found in the district, which are typically some form of double-hung sash.

d. Traditionally-designed openings generally have a recessed jamb on masonry buildings and have a surface-mounted frame on frame buildings. New construction should follow these methods in the historic district as opposed to designing openings that are flush with the rest of the wall.

e. Many storefronts of Mount Pleasant's historic buildings have typical elements such as; transoms, cornices, bulkheads, and sign areas. Consideration should be given to incorporating such elements in the design of storefronts on new buildings.

f. If small-paned windows are used in a new construction project, they should have true divided lights and not use clip-in fake munition bars. Most major window manufacturers make a wide variety of windows that still have true divided light.

PRESERVATION BRIEF

NOTE: Consult Preservation Briefs #9, 13, 33 for information on historic window preservation and repair. (Publications available at http://www2.cr.nps.gov/tps/briefs/presbhom.htm.)

PRESERVATION BRIEF

NOTE: Consult Preservation Brief #11 for information on historic storefronts. (Publication available at http://www2.cr.nps.gov/tps/briefs/presbhom.htm.)

8. Materials and Texture

Almost all of the buildings in Mount Pleasant's downtown commercial area are brick masonry.

These guidelines should be used when addressing materials and textures.

- **a.** The selection of materials and textures for a new commercial building should be compatible with and complement neighboring historic buildings.
- **b.** In order to strengthen the traditional image of the commercial area of the historic district, brick is the most appropriate material for new buildings.
- **c.** Synthetic sidings, such as vinyl, aluminum and synthetic stucco (EIFS products), are not historic cladding materials in the historic district and their use is not recommended.

C. Signs

Signs are a vital part of the downtown scene. A balance should be struck between the need to call attention to individual businesses and the need for a positive image of the entire district. Signs can complement or detract from the character of a building depending on their design, placement, quantity, size, shape, materials, color and condition. Historically significant signage should be retained, if possible, on buildings, even if the business is no longer in existence.

PRESERVATION BRIEF

NOTE: Consult Preservation Brief #25 for information on signs.

Signs shall comply with Mount Pleasant's sign ordinance except where otherwise stated.

The following guidelines apply to commercial and business uses in the Downtown Historic District.

1. Types and Location

a. Place signs so that they do not obstruct architectural elements and details (including vents) that define the design of the building. Respect signs of adjacent businesses.
b. Flat wall signs for commercial buildings can be located above the storefront, within the frieze of the cornice, on covered transoms, or on the pier that frames display windows or generally on flat, unadorned surfaces of the façade or in areas clearly suitable as sign locations.
c. Projecting signs for commercial buildings should be at least (10) ten feet above the sidewalk and project no more than (3) three feet from the surface of the building. They should not be placed above the cornice line of the first- floor level unless they have a clearance of less than (10) ten feet. Wall signs shall not be higher that the roof line of the building or (18) eighteen feet, whichever is lower.
d. Window signs (interior and exterior) should be approximately 5.5 feet above the sidewalk at the center point for good pedestrian visibility. Optional locations could include 18 inches from the top or bottom of the display window glass.
e. Window signs are also appropriate on the glazing of doors and on upper floor windows for separate building tenants.
f. Awning and canopy signs should be placed on the valance area only. The minimum space between the edge of the letter and the top and bottom of the valance should be 1.5 inches.
g. Hanging signs are designed for installation under an awning, canopy, porch overhang, or marquee. Hanging signs may be perpendicular or parallel to a building. The bottom of a hanging sign that is perpendicular to the building and hangs under an awning, canopy, or marquee shall be no less than (7) seven feet above the sidewalk.

2. Number

a. Each ground floor occupant of a business structure is permitted (2) two business signs facing each street upon which the business fronts.
b. The number of signs used should be limited to encourage compatibility with the building and discourage visual clutter.
c. Of the (2) two signs for a business, each should be a different type.
d. A building should have only (1) one wall sign per street frontage. Buildings on corner lots are allowed signs on both frontages.
e. Businesses on the upper-floors of a building are permitted (1) one wall sign adjacent to the entrance.
f. If a customer access is provided at the rear of the building, property owners should consider reserving some of the building mounted sign allocation for identification of the business at that entry.

3. Size

a. The area of business signs upon a structure should not exceed one and one-half (1 ½) square feet of signage for every foot of front frontage of the building. The maximum square footage sign allotment should not exceed 150 square feet, except as approved by the Board of Zoning Appeals.
b. Flat wall signs should not extend more than 6 inches from the surface of the building.
c. Projecting signs should be a maximum of 6 square feet per face.
d. Hanging signs that are perpendicular to a building shall be no larger than 4 square feet. The size of a hanging sign that is parallel to the building shall be calculated according to the maximum signage allotment, but in no case shall exceed 10 square feet.
e. Window signs should obscure not more than 15 percent of the window glass.
f. In general, signs should be proportional to the building they are placed on. A sign that meets the sign ordinance requirements may not be appropriate given the scale of the building and the character established by the adjacent storefronts.

4. Materials

Use traditional sign materials such as wood, glass, gold leaf, raised individual metal or painted wood letters, and painted letters on wood, metal, or glass. Avoid the use of foam molded letters. Some plastic individual letters may be appropriate if they have a non-glossy finish and do not appear as having a shiny plastic appearance. Some engineered wood products (e.g., high-density fiberboard, or medium-density fiberboard) may also be appropriate in certain applications, but only when painted. Wall signs should not be painted directly on the surface of historic masonry walls if the wall has not been previously painted. Window signs should be painted or have flat decal letters and should not be three-dimensional.

5. Color

Use colors that complement the materials and color scheme of the building, including accent and trim colors.

In General

Execution

Sign professionals who are skilled at lettering and surface preparation should execute signs.

Design

It is important that signs be readable while conveying an image appropriate for the business or the building in a historic setting. Often sign painters or graphic designers can assist with sign design.

Shape

Shape of signs for commercial buildings should conform to the area where the sign is to be located unless a sign is to take on the shape of the product or service provided, such as a shoe for a shoe store. Such shapes should not obscure architectural elements of the building.

6. Lighting

Illuminated signs should adhere to the following provisions and restrictions in addition to those stated in the Mount Pleasant Zoning Ordinance.

- **a.** The light for or from any illuminated sign shall be so shaded, shielded or directed that intensity will not be objectionable to surrounding areas.
- **b.** No sign shall have blinking, flashing or fluttering lights or other illuminating device which has a changing light intensity, brightness or color.
- **c.** No colored lights shall be uses at any location in any manner so as to be confused with or construed as traffic control devices.
- **d.** Neither the direct nor reflected light from primary light sources shall create a traffic hazard to operators of motor vehicles on public thoroughfares.
- **e.** Exposed bulbs shall not be used on the exterior surface of any sign.
- **f.** Canopies and awnings shall not have back-lighting.

7. Public Art and Murals

Public art and murals are required to have a COA (certificate of appropriateness) from the Historic Commission before work can start. These guidelines should be used when making application.

- **a.** For free-standing public art, consider naturally iconic locations such as gateways, civic facilities, and public open spaces.
- **b.** Murals shall be located only on buildings that have historically been painted. Painting on contributing buildings that were not historically painted is prohibited; however, locating a mural on an unpainted, non-contributing building may be considered by the HZC.
- **c.** Murals on removable materials such as plywood mounting are encouraged. Framing shall allow water to weep between the mural surface and the wall. Framing shall be anchored through mortar joints and not the masonry face of a building.
- **d.** Critically access long-term maintenance needs when choosing mural locations. Murals that face direct sunlight will fade and peel quicker, and murals in heavily trafficked areas may be subject to smog and chemicals that can alter original colors.

e. Art shall be designed and located so that it does not impair the ability to interpret the historic character of the building or the overall area.
f. Art shall be located so that it does not obscure or cause damage to character-defining features of the building.
g. Utilize high-quality materials that promote the district as an area of high-quality design. For example, murals should use only exterior grade paints and surfaces should be properly prepared and sealed.
h. Murals shall be scaled to the property on which they are located.
i. Luminescent and reflective paints and finishes are prohibited.
j. Public artwork shall be maintained in good condition. Before painting, clean surfaces to provide a consistent bond. Provide protective anti-graffiti coatings. Aging murals to make them appear as older features of the district is prohibited.

D. Awnings and Canopies

Awnings can contribute to the overall image of downtown by providing visual continuity for an entire block, helping to highlight specific buildings, and covering any unattractively remodeled transom areas above storefronts. They also protect pedestrians from the weather, shield window displays from sunlight and conserve energy.

1. Types

a. Standard Sloped Fabric Awnings: Whether fixed or retractable, sloped awnings are the traditional awning type and are appropriate for most historic buildings, both residential and commercial.
b. Boxed or Curved Fabric Awnings: A more current design treatment, this type of awning may be used on non-historic buildings and new commercial buildings.
c. Canopies and Marquees: Appropriate on some commercial buildings, canopies and marquees must fit the storefront design and not obscure important elements such as transoms or decorative glass.
d. Aluminum or Plastic Awnings: These types of awnings are prohibited within the historic district.

2. Design and Placement

a. Place awnings carefully within the storefront, porch, door, or window openings so they do not obscure elements or damage materials.
b. Choose designs that do not interfere with existing signs or distinctive architectural features of the buildings, street trees, or other elements along the street.
c. Choose an awning shape that fits the opening in which it is installed.
d. Make sure the bottom of the awning valance is at least (7) seven feet high.
e. Avoid using metal or plastic awnings.
f. Backlit awnings or canopies are prohibited within the historic district.

3. Fabric and Color

a. Coordinate colors with the overall building color scheme. Solid colors, wide stripes, and narrow stripes may be appropriate, but not overly bright or complex patterns.
b. Avoid using shiny plastic-like fabrics.

4. Signs

a. As appropriate, use the front panel or valance of an awning for a sign. Letters can be sewn, screened, applied or painted on the awning fabric; avoid hand-painted or individually made fabric letters that are not professionally applied.
b. Refer to sign section for size and placement requirements for awning signs.

APPENDIX A

Historic Preservation Materials: Metal, Wood and Masonry

METAL – Various architectural metals are used on historic structures, in particular, on many commercial buildings. Cast iron, steel, pressed tin, copper, aluminum, bronze, galvanized sheet metal, and zinc are some of the metals that are found mainly in cornices, light fixtures, and decorative elements such as grates and fences.

a. When cleaning metals is necessary, use the gentlest means possible. Do not sandblast copper, lead, or tin.
b. Do not remove the patina of metals, such as bronze or copper, since it provides a protective coating and is a historically significant finish.
c. Repair or replace metals as necessary, using identical or compatible materials. Some metals are incompatible and should not be placed together without a separation material such as; nonporous, neoprene gaskets, or butyl rubber caulking.

WOOD – The flexibility of wood has made it the most common building material throughout much of America's building history. Because it can be easily shaped by sawing, planning, carving, and gouging, wood is used for a broad range of decorative elements such as cornices, brackets, shutters, columns, storefront, and trim on windows and doors. In addition, wood is used in major elements such as framing, siding, and shingles.

a. Retain wood as the dominant framing, cladding, and decorative material. Original siding should not be replaced with a material or texture not original and not aesthetically compatible, such as; vinyl, aluminum and liquid siding. Original wood wall shingles should be maintained.
b. Retain wood features that define the overall character of the building. Repair rotted sections with new wood, epoxy consolidates, or fillers.
c. Replace wood elements only when they are rotted beyond repair. Match the original in material and design or use substitute materials that convey the same visual appearance. Base the design of reconstructed elements on pictorial or physical evidence from the actual building rather than from similar buildings in the area.
d. Avoid using unpainted pressure-treated wood except for structural members that will be near the ground and outdoor floor decking. Pressure-treated lumber may be painted or stained after it has weathered for a season.
e. Wood requires constant maintenance. The main objective is to keep it free from water infiltration and wood-boring pests. Keep all surfaces primed and painted. As necessary, use appropriate pest poisons, following product instructions carefully. Re-caulk joints where

moisture might penetrate a building. Do not caulk under individual siding boards or window sills. This action seals the building too tightly and can lead to moisture problems within the frame walls and to the failure of the paint covering.

f. To test for rotten wood, use an ice pick to penetrate into the wetted surface at an angle and pry up in a small section. Sound wood will separate in long fibrous splinters while decayed wood will separate in short irregular pieces. Alternatively, inset the ice pick perpendicular to the wood. If it penetrates less than 1/8 of an inch, the wood is solid; if it penetrates more than ½ of an inch, it may have dry rot. Even when wood looks deteriorated, it may be strong enough to repair with epoxy products.

g. Allow pressure-treated wood to season for a year before painting. Otherwise, the chemicals may interfere with paint adherence.

MASONRY – Masonry includes brick, stone, terra cotta, concrete, tile, mortar and stucco. Masonry is used on cornices, pediments, lintels, sills, and decorative features, as well as for building walls, retaining walls, and chimneys. Color, texture, mortar joint type, and patterns of the masonry help define the overall character of a building. Most of the major masonry problems can be avoided with monitoring and prevention. Prevent water from causing deterioration by ensuring proper drainage, removing vegetation too close to the building, repairing leaking roof and gutter systems, securing loose flashing around chimneys, and caulking joints between masonry and wood. Repair cracks and unsound mortar with mortar and masonry that matches the historic material with respect to color and tooling.

a. Retain historic masonry features that are important in defining the overall character of the building.

b. Repair damaged masonry features by patching, piecing in, or consolidating to match original instead of replacing the entire masonry feature, if possible. The size, texture, color, and pattern of masonry units, as well as mortar joint size and tooling should be respected.

c. Repair cracks in masonry as they allow moisture penetration and, consequently, deterioration. Ensure that they do not indicate structural settling or deterioration.

d. Carefully remove deteriorated mortar and masonry in a way that does not damage the masonry piece, such as brick, or the masonry surrounding the damaged area. Duplicate mortar in strength, composition, color and texture. The use of Portland cement should be avoided when repointing old brick. Original tooling configuration and joint width should be maintained.

e. Repair stucco or plastering by removing loose material and patching with a new material that is similar in composition, color, and texture.

f. Patch stone in small areas with a cementitious material which, like mortar, should be weaker than the masonry being repaired and should be mixed accordingly. Skilled craftsmen should do this work.

g. Repair broken stone or carved details with epoxies. Skilled craftsmen should undertake application of such materials.

h. Avoid the use of waterproof, water-repellant, or non-historic coatings on masonry. They often aggravate rather than solve moisture problems.

i. Clean masonry only when necessary to remove heavy paint build-up, halt deterioration, or remove heavy soiling. Use chemical paint and dirt removers formulated for masonry. Use a low-pressure wash, equivalent to the pressure in a garden hose, to remove chemicals and clean building. Have test patches of cleaning performed on building and observe the effects on the masonry.

j. Do not sandblast masonry because once the hard outer shell of older brick is removed, the soft inner core is subject to accelerated deterioration due to moisture penetration combined with freeze-thaw cycles.

k. Generally, leave unpainted masonry unpainted.

l. Use knowledgeable cleaning contractors. Look for damage caused by the improper cleaning, such as; chipped or pitted brick, washed-out mortar, rounded edges of brick, or a residue or film.

APPENDIX B

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 conjectured features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic 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. Archaeological 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.

APPENDIX C

C. HISTORIC DISTRICT COMMISSION NEW CONSTRUCTION CHECKLIST

This checklist was developed for the Historic District Commission to use when considering all aspects of the design of new construction and the architecture review process.

1. SITE PLANNING

- ❑ Relationship to street: Setback
- ❑ Spacing between buildings
- ❑ Orientation
- ❑ Garage location
- ❑ Placement of other outbuildings
- ❑ Landscaping: type and location
- ❑ Walks: location, size and materials
- ❑ Driveways: location, size and materials
- ❑ Fences and walls: location, size and materials
- ❑ Signs: location, size, materials, number, design

2. HEIGHT

3. WIDTH AND PROPORTION

4. MASSING

5. ROOF FORMS

- ❑ Shape
- ❑ Degree of Pitch
- ❑ Overhang
- ❑ Parapet Walls
- ❑ Turrets
- ❑ Dormers
- ❑ Skylights
- ❑ Chimneys

6. PLACEMENT AND AMOUNT OF OPENINGS

Organization of solids and voids within all elevations

7. ARTICULATION OF OPENINGS

- ❑ Flush
- ❑ Recessed
- ❑ Trimmed out
- ❑ Shutters/blinds

8. PROPORTION OF OPENINGS

TYPE OF OPENINGS

- ❑ Windows
- ❑ Display
- ❑ Double hung
- ❑ Casement
- ❑ Fixed
- ❑ Decorative
- ❑ Storm
- ❑ Doors

9. OTHER EXTERIOR ARCHITECTURAL ELEMENTS

- ❑ Cornices
- ❑ Porches
- ❑ Balconies
- ❑ Decks
- ❑ Exterior stairs
- ❑ Loading docks
- ❑ Sign area
- ❑ Transoms
- ❑ Bulkheads

10. STREET LEVEL DESIGN (COMMERCIAL BUILDINGS)

- ❑ Transparent storefront
- ❑ Entry access

11. MATERIALS AND TEXTURES

- ❑ Wall surfaces
- ❑ Roof
- ❑ Foundation
- ❑ Signs
- ❑ Awnings

12. TRIM AND MISCELLANEOUS DETAILS

- ❑ Type and profile of siding material
- ❑ Window and door surrounds
- ❑ Corner boards
- ❑ Storefront details
- ❑ Porch details
- ❑ Brick bond type
- ❑ Water tables
- ❑ Rustication
- ❑ Quoins
- ❑ Gutters and downspouts
- ❑ Light fixtures
- ❑ Hardware
- ❑ Utilities

13. COLORS

- ❑ Wall
- ❑ Trim
- ❑ Foundation
- ❑ Roof
- ❑ Accent
- ❑ Awning

14. SIGNS

- ❑ Type
- ❑ Location
- ❑ Number
- ❑ Size
- ❑ Materials
- ❑ Color
- ❑ Lighting

15. AWNINGS

- ❑ Type
- ❑ Design
- ❑ Placement
- ❑ Fabric
- ❑ Color

APPENDIX D

Guidelines for Demolition

Historic buildings are irreplaceable community assets and once they are gone, they are gone forever. With each succeeding demolition or removal, the integrity of Mount Pleasant's heritage is further eroded. The new building or parking lot that often replaces the removed building is seldom an attribute to the historic character of the district. Therefore, the demolition of any significant building in the historic district should be considered very carefully before any approval is given. Since the purpose of historic zoning is to protect historic properties, the demolition of a building that contributes historically or architecturally to the character and significance of the district is inappropriate and should be avoided. A CERTIFICATE OF APPROPRIATENESS IS REQUIRED BEFORE ANY BUILDING WITHIN THE HISTORIC DISTRICT MAY BE DEMOLISHED.

1. DEMOLITION IS INAPPROPRIATE

- **a.** If a building is of such architectural or historical interest and value that it's removal would be detrimental to the public interest.
- **b.** If a building is of such old, unusual or uncommon design and materials that it could not be reproduced, or be reproduced without great difficulty and expense, or;
- **c.** If it's proposed replacement would make a less positive visual contribution to the district, would disrupt the character of the district or would be visually incompatible.

2. DEMOLTION IS APPROPRIATE

- **a.** If a building has lots it's architectural and historical integrity and importance and its removal will not result in a more negative, less appropriate visual effect on the district;
- **b.** If a building does not contribute to the historical or architectural character and importance of the district and its removal will result in a more positive, appropriate visual effect on the district, or;
- **c.** If the denial of the demolition will result in an economic hardship on the applicant as determined by the Mount Pleasant Historic District Commission.

3. GUIDELINES FOR DEMOLITION OF AN HISTORIC BUILDING

- **a.** Document the building thoroughly through photographs and measured drawings according to the Historic American Building Survey Standards. The resulting information should be retained in the offices of the Mount Pleasant Planning Department and with the Tennessee Historical Commission.
- **b.** Demolish a historic building only after all preferable alternatives have been previously exhausted.
- **c.** If the site is to remain vacant for any length of time, improve the empty lot in a manner consistent with other open space in the historic district.